

GCSE

Music

Unit **B354**: Listening

General Certificate of Secondary Education

Mark Scheme for June 2016

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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Annotations

Annotation	Meaning
Ticks and crosses	Use in scripts to identify where you have given marks (You do not need to add them to single word or underline-type answers).
BOD	Benefit of doubt – to be put on an answer when a candidate says something that is slightly different to the MS but you feel that it is worthy of credit.
VG	Vague – add if there is a comment that is close but too vague to be worthy of credit.
LNK	Link – to be used in Q3 for links to the programme.
REP	Repeat – to be used if an answer is repeated and so not worthy of credit.
BP	Blank Page – this annotation must be used on each page of an ‘additional object’ where there is no candidate response.
Up and down arrows	These should be used if there is a continuation of the answer elsewhere. Put an arrow showing that the rest of the answer is above or below and then put a tick if there is correct information there and a cross if there is incorrect information there.
SEEN	Use this if there is something that you just want to acknowledge that you have seen. You will not need to use this very often.

Question			Answer	Marks	Guidance
1	(a)	(i)	2 or 4	1	Allow: 2/4 or 4/4
		(ii)	Riff	1	
		(iii)	It plays on every off-beat	1	2 nd answer
		(iv)	Hook	1	4 th answer
		(v)	<p>STEADY / CONSTANT PULSE (1);</p> <p>STRONG / CLEAR BEAT / FOUR-TO-THE-FLOOR (1);</p> <p>RHYTHMIC (1);</p> <p>SYNCPATION / OFF-BEAT (1);</p> <p>BACKBEAT / ACCENTED 2ND AND 4TH BEATS (1);</p> <p>STRONG BASS (1);</p> <p>REPEATED RHYTHMS / MELODIES (1);</p> <p>REGULAR / BALANCED / CLEAR PHRASES (1);</p> <p>CATCHY (1);</p> <p>WORDS / HOOK TO JOIN IN WITH (1)</p>	2	<p>No references to tempo</p> <p>Allow: 'accented/strong <u>first</u> beat'</p> <p>No references to dynamics</p> <p>NB: Allow 'riff' or 'repeated bass line' if not credited in (a)(ii)</p> <p>NB: Allow 'hook' if not credited in (a)(iv)</p>

Question			Answer	Marks	Guidance
1	(b)	(i)	VIOLIN (1); SOLO(+1); LEGATO (1); VIBRATO (1); SLIDE / GLISSANDO (1); HIGH (1); QUIET / GENTLE / MOURNFUL (1); SLOW (1); FREE TEMPO / RUBATO (1); FEW INSTRUMENTS / THIN TEXTURE(1); OBOE / HARP / VIOLINS / STRINGS (1); LONG NOTES / SUSTAINED (1); CHORDS / HARMONY (ACCOMPANIMENT) (1); COUNTER MELODY (1); MINOR / CHROMATIC / DISSONANT (1); RISING PHRASES (1); THAT FALL AT THE END (+1)	4	NB: Must be ‘violin’ not ‘violins’ or ‘strings’ for <u>melody</u> Not: ‘sad’ Allow: ‘very slow’
		(ii)	FAST(ER) (1); LOUD(ER) (1); FAST NOTES / QUAVERS / SEMIQUAVERS (1); <u>STARTS IN UNISON</u> (1); IMITATIVE / FUGAL (1); COUNTER MELODIES (1); THICK(ER) TEXTURE / MORE INSTRUMENTS (1); STRINGS (OR NAMED STRING INSTRUMENTS) (1); OBOE/CLARINET/BASSOON/HORN/TIMP/BASS DRUM(1); ACCENTS (1); OFF-BEAT (ACCOMPANIMENT) (1); STACCATO / SHORT NOTES / DETACHED (1); PIZZICATO (1); CRESCENDO (1); LOW(ER) (1); ASCENDING / DESCENDING / SCALIC (1); SEQUENCES (1); MAJOR (1)	3	Not: ‘polyphonic’ Allow: ‘texture gets thicker’ Not: ‘syncopation’

Question			Answer	Marks	Guidance
1	(c)	(i)	JAVA / BALI / INDONESIA	1	
		(ii)	<p>METAL / METALLIC (1); PLAYED WITH BEATERS / HAMMER / MALLET (1);</p> <p>GONG / GONG AGENG / REYONG / BONANG (1);</p> <p>METALLOPHONE / SARON / GANGSA / PENERUS (1); GLOCKENSPIEL (1);</p> <p>TWO-HEADED DRUM / KENDANG (1)</p>	2	<p>Allow: 'gambang' / 'pots and pans'</p> <p>Not: 'gongan' / 'keteg' / 'pelog' / 'slendro' / 'bells' Allow: 'xylophone'</p> <p>Not just 'drum'</p>
		(iii)	<p>REPEATED PATTERNS / OSTINATO / CYCLIC (1); KETEG (4-BEAT CYCLES) / GONGAN / GONG CYCLES (1);</p> <p>STEADY PULSE (1); MODERATE TEMPO (1);</p> <p>PELOG / SLENDRO / PENTATONIC (1);</p> <p>HETEROPHONIC (1):</p> <p>LAYERS (1); EACH IS DIFFERENT (+1); TOP LAYER IS FAST (1);</p> <p>LOW NOTE (GONG) OCCASIONALLY / AT BEGINNING OF EACH CYCLE (1)</p>	3	<p>Not: 'repetitive' or 'repeated rhythms' Not: 4/4</p> <p>Bpm: 80-90</p> <p>Allow: '5-note scale' or '7-note scale'</p> <p>Not: 'polyphonic'</p> <p>Credit understanding of the different note-lengths for each layer - the higher the layer, the faster the notes (a well explained answer with at least 3 points could get full marks)</p> <p>Denotes sections</p>

Question			Answer	Marks	Guidance
2	(a)	(i)	COUNTRY AND WESTERN	1	Not just 'country' If 'Line Dance' is written <u>as well</u> , credit can be given
	(b)		4 th	1	
	(c)		Only tonic and dominant chords are used	1	2 nd answer
	(d)		MELODY / SOLO (1); CLEAN (1); PICKED / PLUCKED (1); SLIDES / GLISSANDI / BENDS / ORNAMENTED (1); VIBRATO (1); HIGH (1); REPEATED PHRASES / REPEATED RHYTHMS / RIFF (1); COUNTER MELODY / PHRASES (ON A 2 ND GUITAR) (1); OFF-BEAT / SYNCOPATED (3 RD GUITAR) (1)	3	NB: 'repeated melody' is worth 2 marks Allow: 'twangy'
	(e)		LATER / THE MIDDLE (1); MEN AND WOMEN (1); THEY SING THE OPENING GUITAR MELODY (1); IN HARMONY (1); HOMOPHONIC (1); SYLLABIC (1); REPEATED PHRASES / REPEATED MELODY (1); SLIDES / GLISSANDI (1); OOH (1); LONG (+1); FALSETTO / HIGH; (+1); VIBRATO (+1)	3	Not: 'unison'
	(f)	(i)	(AMERICAN) LINE DANCE	1	
		(ii)	DANCED IN LINES / ROWS (1); FACING WALLS / TURN / SPIN (1); NO CONTACT (1); THUMBS IN POCKETS (1); EVERYONE DOES THE SAME (1); SLAP THIGHS (1); GRAPEVINE (1); BOOTSCOOT (1); BOX STEP (1); JUMP / KICK (1); STOMPS (1); HEEL DIG (1); TOE TAPS (1); WALK (1); CLAPS (1)	2	

Question	Answer	Marks	
3	<p>(a)</p> <p>GENERAL POINTS: LOTS OF SWELLS IN DYNAMICS LOTS OF SHORT PHRASES The wind blowing / the waves moving LOW AT FIRST GETS HIGHER THEN DROPS AND RISES AGAIN INSTRUMENTS IN DIALOGUE / CALL-AND-RESPONSE MINOR – MAJOR AT THE VERY END CHROMATIC / WHOLE TONE / DISCORDS FLUCTUATING TEMPO THIN TEXTURE AT START, GETS THICKER UNISON / OCTAVES AT THE VERY END</p> <p>MORE SPECIFIC CHRONOLOGICAL DETAIL: SOFT TIMPANI ROLL – CRESCENDO Before the conversation begins</p> <p>LOWER STRING PHRASES – RISING WOODWIND HELD NOTE – CRESCENDO Wind and waves dialogue</p> <p>WIND MELODY The wind tries to dominate</p> <p>LOW AND HIGHER IDEAS ALTERNATE QUICKLY LOTS OF SWELLS TWO-NOTE MOTIFS SFZ STRING CHORD AND PIZZICATO The argument is building</p> <p>(MUTED)TRUMPET MELODY – HIGH – PIERCING ACCOMPANIED BY LONG STRING TREMOLANDO The wind tries to dominate again</p>	9	<p>Content Answers must show a level of understanding with links. There must be specific music detail to gain more than 4 marks. A 'shopping list' will not access more than 4 marks. Musical responses that have no links will not access more than 5 marks.</p> <p>Levels of response Candidates will score as follows:</p> <p>7-9 marks: A good range of points are made from the indicative content, showing a good level of understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar.</p> <p>4-6 marks: Several points are made from the indicative content showing some understanding with supporting links. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.</p> <p>1-3 marks: A limited number of points are made from the indicative content. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar.</p> <p>0 marks: No response worthy of credit.</p> <p>NR: No response.</p> <p>Give credit to any other suitable answers as appropriate.</p> <p>The story does not have to be as suggested; any suitable links should be accepted.</p>

Question	Answer	Marks	
	<p>LOW CHORDS / TIMPANI ROLL TRUMPET TUNE REPEATED TREMOLANDO STRING PHRASE IS MORE COMPLEX IT ASCENDS AND DESCENDS AND FINALLY RISES Who is the more important?</p> <p>GETS HIGHER – SCALIC GETS LOUDER, MORE INTENSE BRASS AND STRINGS PLAY TOGETHER The argument reaches its climax</p> <p>UNISON / STACCATO DESCENDING SEQUENTIAL PATTERN TIMPANI NOTE PIZZICATO NOTE TO END The wind and waves really shout at one another</p>		

Question		Answer	Marks	Guidance
4	(a)	MAJOR	1	
	(b)	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 9 correct notes and/or shapes = 9 ALL correct = 10	10	
	(c)	(i) Imitation	1	3rd answer
		(ii) Perfect	1	2nd answer
		(iii) Sequence	1	2nd answer
	(d)	CHORDS / HARMONY(1); BLOCK / BROKEN / SPREAD (+1); BASS LINE / BASS NOTES (1); REPEATED (+1); THERE ARE PHRASES WITHOUT THE KEYBOARD (1); CONTINUO (1)	2	Not: 'homophonic' Accept: 'pedal'
	(e)	(i) BAROQUE	1	
		(ii) HARPSICHORD (1); CONTINUO (1); DIATONIC (1); TRILL / ORNAMENTATION (1); IMITATION (1)	1	

Question		Answer	Marks	Guidance
5	(a)	JOHN WILLIAMS	1	Or any other suitable film music composer
	(b)	Orchestra	1	3 rd answer
	(c)	(i) B (ii) A (iii) A (iv) B	4	
	(d)	(i) 'A' IS (MUCH) FASTER (2); 'A' IS MODERATELY FAST / FAST (1); 'B' IS SLOW / VERY SLOW (1); 'A' IS MORE REGULAR (2); 'A' IS STEADY / CONSTANT (1); 'B' FLUCTUATES / HAS PAUSES (1);	2	NB: Must refer accurately to <u>both</u> extracts for full marks Not: 'very fast' 'A' bpm is 100-110 'B' bpm is 50-70 Not: 'free tempo' not 'rubato'
	(d)	(ii) 'A' IS CONTINUOUS (1); 'B' FRAGMENTED / GAPS / PAUSES (1); BOTH USE BRASS / WOODWIND (2); THE MELODY IS THE SAME / SIMILAR (2); 'B' IS LOWER (AT BEGINNING) (2); BOTH ARE IN A MINOR KEY (2); THEY BOTH USE CHROMATIC NOTES (2); THEY ARE BOTH ANGULAR / HAVE LEAPS (2); THEY ARE BOTH IN OCTAVES / UNISON (2); BOTH HAVE SEQUENCES (2); 'A' DETACHED /STACCATO / SHORT NOTES (1); 'B' SUSTAINED / LEGATO / LONG NOTES (1); 'A' IS (VERY) LOUD (1); THROUGHOUT (+1); 'B' <u>STARTS</u> LOUD (1);	6	NB: Must refer accurately to <u>both</u> extracts for full marks Not: 'B has rubato / free tempo' No credit for any reference to tempo Credit that: In 'A' Woodwind are <u>added</u> to the Brass and in 'B' Woodwind <u>replace</u> the Brass. (This answer would be worth 4 marks) Credit any accurate description of the melodic shape Accept: "'A' is more staccato' / "'B' is more legato' (2) Allow: 'Both are loud at the start'

Question		Answer	Marks	Guidance
		'B' <u>GETS QUIETER</u> (1); BOTH HAVE ACCENTS (2)		Cannot allow: 'Both loud'
(d)	(iii)	'A' IS (VERY) LOUD (1); THROUGHOUT (+1); 'B' <u>STARTS LOUD</u> (1); 'B' <u>GETS QUIETER</u> (1); BOTH HAVE ACCENTS (2) 'B' IS MORE DISSONANT (2); 'A' IS MORE STEADY (2) (if not credited in (d)(i)); BOTH ARE MINOR (2) (if not credited in (d)(ii)); 'B' HAS A WIDER /MORE EXTREME PITCH RANGE (2); 'A' DETACHED /STACCATO / SHORT NOTES (1); 'B' SUSTAINED / LEGATO (1); <u>EXTRACT A:</u> THE SAME AS THE INTRODUCTION (1); OSTINATO / REPEATED (1); THROUGHOUT (+1); PERCUSSION / STRINGS (1); MILITARY / MARCHING STYLE (1); RISING NOTES / CHORDS (AT END OF PHRASES) (1); <u>EXTRACT B:</u> BRASS / STRINGS (1); LONG NOTES (1); LOW NOTES (1); HIGH NOTES (1); ANGULAR / LEAPS (1); TREMOLO (1); <i>fp</i> (1)	4	NB: Must refer accurately to <u>both</u> extracts for full marks Additional marks can be awarded for specific detail that is given regarding how the instruments are played No credit for any reference to fast/slow tempo No comparison between 'thick/thin texture' Allow: "A' stays the same", "B' changes' for 2 marks Credit any accurate description of the ostinato (Not 'roll') Max.1 mark for accurate identification of instrumentation Allow: 'drum' Max.1 mark for accurate identification of instrumentation Allow: 'Brass in 'B' not in 'A'' for 2 marks Allow: 'Percussion in 'A' not in 'B'' for 2 marks

Question		Answer	Marks	Guidance
6	(a)	2/4 or 4/4	1	Not just '4' or '2'
	(b)	MELODY (1); LOUD (1); IN HARMONY / CHORDS (1); SYNCOATED / OFF-BEAT (1); HOMOPHONIC (AT FIRST) (1); HIGH / GETS HIGHER / WIDE RANGE (1); BLUE NOTES (1); FALL-OFFS / CLIPPED PHRASE ENDINGS (1); <u>ONE</u> REPEATED PHRASE (1); LONG NOTES (1); ACCENTS / STABS (1)	3	No credit for reference to tempo or naming instruments Credit any other accurate detail Not: 'staccato'
	(c)	(i) CUBA / PUERTO RICO	1	
		(ii) NEW YORK	1	
	(d)	(i) (SON) CLAVE (1);	1	Must be correct
		(ii) CLAVES <u>(1)</u> ;	1	Must be correct
		(iii) SYNCOPATION / OFF BEAT (1); LAYERED / POLYRHYTHMS (1); CROSS RHYTHM (1); QUAVERS / FAST NOTES (1); ACCENTS (1); ROLLS (1); REPETITION / REPEATED / OSTINATO (1)	2	Credit reference to the 'clave rhythm' if not in (d) (i) Credit any other accurate detail No credit for naming instruments Not: 'throughout'
	(e)	IN SPANISH (1); ALMOST SPOKEN AT FIRST (1); MID RANGE / HIGH / TENOR (1); SHORT PHRASES (1); PHRASES BECOME LONGER (1); REPEATED <u>PHRASES</u> (1); (MOSTLY) STEPWISE (1); REPEATED <u>NOTES</u> (1); SYLLABIC (1);	2	

Question			Answer	Marks	Guidance
			FLEXIBLE RHYTHMS / IMPROVISED (1); ROLLED R'S (1); PITCH BENDS / SLIDES / GLISSANDI (1)		Not: 'syncopated'
7	(a)	(i)	Fifth	1	3rd answer
		(ii)	Glissando	1	2nd answer
	(b)	(i)	5	1	
		(ii)	3 or 8	1	
	(c)		VIBRATO (1); MELISMATIC (1); LONG NOTE (1); RISES / ASCENDS (1); SLIDE / GLISSANDO (1); CRESCENDO/ LOUD / POWERFUL (1); VOCALISED / DECORATED / ORNAMENTED (1)	2	Allow: 'belt' Not: 'shout' Allow: 'improvised'
	(d)		BEYONCE	1	Or any other suitable female artist
	(e)		FALSE TRUE TRUE TRUE FALSE	5	

Track	Question	Composer / Artist	Title	CD title
1	1A	The Tramps	Disco Inferno CD 2 Track 19 0:24 – 1:35	Ultimate Movies soundtrack
2	1B	William Walton	Spitfire Prelude and Fugue Track 1 5:16 – 6:40	Walton: Spitfire Prelude and Fugue
3	1C	From the Palace of Yogyakarta	Landrang Sri Kondar Track 6 0:11 – 1:11	The Sultan's Pleasure
4	2	The Sign posters	Achy Breaky Heart CD 2 Track 1 1:11 – 2:15	Let's Line Dance
5	3	Debussy The Berlin Philharmonic	The Dialogue of the wind and the waves Track 3 0:23 – 1:23	Debussy La Mer
6	4	Karl Kraber	Sonata in A Major – Pastorale Track 20 9 – 1:00	Flute sonatas from the Italian Baroque
7	5A	John Williams	The Imperial March CD1 Track 1 0 – 0:48	Star Wars Episode V
8	5B	John Williams	Rescue from Cold City CD1 Track 11 0:20 – 1:20	Star Wars Episode V
9	6	Tony Vega	Dejame Sonar Track 10 0 – 1:05	Salsa
10	7	Beyonce	Listen Track 12 0 – 1:05	Beyonce: B'day

Musical notation for measures 1 to 4. The key signature has three sharps (F#, C#, G#). Measure 1 starts with a treble clef and a 6/8 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Musical notation for measures 5 to 8. The key signature has three sharps (F#, C#, G#). Measure 5 starts with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Musical notation for measures 9 to 12. The key signature has three sharps (F#, C#, G#). Measure 9 starts with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Musical notation for measures 13 to 16. The key signature has three sharps (F#, C#, G#). Measure 13 starts with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Musical notation for measures 17 to 19. The key signature has three sharps (F#, C#, G#). Measure 17 starts with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

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