

# **Mark Scheme for January 2011**

---

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## 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?

**LINE (DANCING)**      [1]

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

**2 or 4 BEATS IN A BAR (1); FAST / UPBEAT / 125 BPM (1);  
4-BAR / BALANCED / PHRASES / SECTIONS (1);  
VERSE / CHORUS STRUCTURE (1);  
INSTRUMENTAL SECTION / MIDDLE 8 (1);**

**MAJOR KEY (1); SIMPLE / DIATONIC HARMONY (1);**

**(MALE) SOLO (1) TO SING THE VERSES (+1);  
2 MALE VOICES (1); IN CHORUS (+1);**

**INSTRUMENTS – max. 2 for just naming or for detail re. one instrument  
VIOLIN / FIDDLE (1) MELODY (+1); REPEATED NOTES (+1);  
DOUBLE STOPPING (1);  
ACCORDIAN (1) MELODY AND HARMONY (+1);  
DRUM KIT (1) STRONG OFF BEATS ON SNARE (+1);  
BASS (1) BASS LINE (+1) – UM CHA AND SOME FILLS (+1);  
GUITAR (not electric) (1) RHYTHM / CHORDS (+1) OFF BEAT (+1)**      [3]

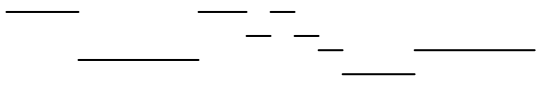
**Not: BANJO**

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

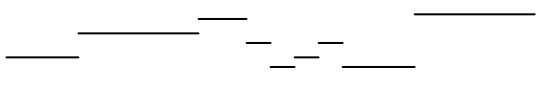
**DANCERS IN A LINE (1); NO TOUCHING (1); THUMBS IN BELTS (1);  
EVERYONE PERFORMS THE SAME STEPS / SET STEPS (1);  
STAMPING (1); GRAPEVINE (1); BOX STEP (1);  
DIGGING HEELS IN (1); SKIPS (1); TURNS / FACE ANOTHER WALL (1)  
HEEL TAP (1); BOOT SCOOT (1);**      [2]

(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.

**TIMPANI / GONG / CYMBAL**

[1]

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

**GETS HIGHER (1); GETS LOUDER (1);  
GETS FASTER / FASTER NOTES (1);  
TREMOLANDO STRINGS (1); STRING SCALES (1);  
MINOR KEY (1);  
CLASHING CHORDS / HARMONIES (1);  
ACCENTS (1);  
THICKER TEXTURE / MORE INSTRUMENTS ADDED (1);  
SUDDEN / LOUD NOTES (1);  
QUICK CRESCENDOS (1);  
BRASS CHORDS (1); BRASS / LOW TUNE (1);  
CYMBAL CRASHES / ROLLS (1);  
BASS DRUM HITS / ROLLS (1);  
LOUD GONG HIT (1);  
STRONG / HIGH / VIOLIN MELODY (1);**

[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. **GAMELAN** [1]

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

**METAL / METALLIC (1);**

**METALLOPHONE / SARON (1);**

**GONG / GONG AGENG (1);**

**GLOCKENSPIEL (1);**

**PLAYED WITH BEATERS / HAMMER / MALLET (1)**

[2]

**Not: GONGAN; KETEG; PELOG; SLENDRO**

(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?

**IT GETS FASTER /ACCELERANDO**

[1]

[Total: 20]

**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? **ALLEGRO / ALLEGRETTO / MODERATELY FAST / FAST** [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.) [8]

<b>FAST NOTES / QUAVERS; GIVE IT A FAST FEEL; QUITE SOFT; STACCATO; ACCENTS ON HIGHER NOTES; VIOLIN MELODY; USE OF SEQUENCES; GRACE NOTES / TRILLS; ARPEGGIOS; FAST / RISING; LOTS OF WOODWIND INSTRUMENTS / FLUTES / OBOE / CLARINET / BASSOON;</b>	<b>Sounds like pecking Sounds like pecking Fighting over food</b>
<b>COUNTER MELODIES / CONTRAPUNTAL / LAYERS</b>	<b>Represents Birds Lots of activity</b>
<b>MAJOR KEY; OCTAVE LEAPS; CHROMATIC RUNS; ASCENDING; LOUDER PHRASES; MUSIC STARTS AGAIN; LOWER; REPEATED (OBOE) TUNE; (VIOLIN AND CLARINET) FLOURISHES; LOUD;</b>	<b>Sounds like cockerels  Cock crowing / squawking</b>

Answers must show a level of understanding and links, with specific music detail to gain more than 3 marks. A 'shopping list' will not access more than 3 marks.

**Candidates will score as follows:**

**0 marks: no response or no response worthy of credit.**

**1-3 marks: a limited number of points made from the indicative content. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar.**

**4-6 marks: several points made from the indicative content and shows some understanding and links. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.**

**7-8 marks: a good range of points and links made from the indicative content, shows a good level of understanding and is expressed clearly using appropriate terminology and accurate spelling, punctuation and grammar.**

[Total: 9]

**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. **OBOE**      2. **HARPSICHORD**      [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? **BAROQUE**      [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]

1 / 2	correct note and/or shape	= 1
3 / 4	correct notes and/or shapes	= 2
5	correct notes and/or shapes	= 3
6	correct notes and/or shapes	= 4
7	correct notes and/or shapes	= 5
8	correct notes and/or shapes	= 6
9	correct notes and/or shapes	= 7
ALL	correct	= 8

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

Bar number **9 or 15**      [1]

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

**FASTER NOTES / QUAVERS (1); TRIPLETS (1);  
IN RIGHT HAND / TREBLE (+1);  
LONG / REPEATED NOTES (1); IN BASS / LEFT HAND (+1);  
(BLOCK) CHORDS (1); BROKEN CHORDS / ARPEGGIOS (1);  
3RDS / 6THS (1); SEQUENCE (1);  
ADDS INTEREST / MELODY / COUNTER-MELODY (1);**      [4]

**Not: CONTINUO, HARMONY, SCALIC or ref. to dynamics**

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

**SMALL / CHAMBER HALL / ROOM / RECITAL HALL / HOME / CHURCH**      [1]

[Total: 19]

Musical notation for measures 1-6. The key signature has two sharps (F# and C#) and the time signature is 3/4. Measure 1 contains a half note G4 and a quarter note A4. Measure 2 contains a half note B4 and a quarter note C5. Measure 3 contains a quarter note D5, E5, and F5 beamed together, with a '3' below. Measure 4 contains a quarter note G5, A5, and B5 beamed together, with a '3' above. Measure 5 contains a quarter note C5, B4, and A4 beamed together, with a '3' below. Measure 6 contains a quarter note G4 and a quarter rest.

Musical notation for measures 7-9. Measure 7 contains a quarter note G4, A4, and B4 beamed together, with a '3' below. Measure 8 contains a quarter note C5, B4, and A4 beamed together, with a '3' below. Measure 9 contains a quarter note G4, A4, and B4 beamed together, with a '3' below.

Musical notation for measures 10-12. Measure 10 contains a half note G4 and a quarter note A4. Measure 11 contains a half note B4 and a quarter note C5. Measure 12 contains a quarter note D5, E5, and F5 beamed together, with a '3' below.

Musical notation for measures 13-14. Measure 13 contains a quarter note G4, A4, and B4 beamed together, with a '3' below. Measure 14 contains a quarter note C5, B4, and A4 beamed together, with a '3' below.

Musical notation for measures 15-16. Measure 15 contains a quarter note G4 and a quarter rest. Measure 16 contains a quarter note A4 and a quarter rest.



**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 song.

**SPOKEN VOICE(S) (1);  
AN EXTRACT FROM SOMETHING ELSE IMPORTED INTO THIS SONG (1);  
PRE-RECORDED (1)** [2]

Sampling can be credited here if not in (i)

If 'looping' underlined in (i), credit suitable answers such as: REPEATED  
PATTERNS ON DRUM MACHINE / BASS GUITAR

If 'overlay' underlined in (i), credit suitable answers such as: MULTI-TRACKED

- (b) How many beats in a bar does this music have? **2 / 4** [1]

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

Instrument **DHOL**      Rhythm **CHAAL** [2]

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

**NARROW RANGE (1);  
PHUNJABI LANGUAGE (1);  
HARMONIUM (1); SITAR (1);  
REPETITIVE (1);  
CHAAL RHYTHM (1);  
BENDS / SLIDES / MICOROTONAL / ORNAMENTAL / DECORATED /  
VIBRATO (1)** [2]

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

**2 / 4 BEATS IN A BAR (1);  
RHYTHMIC (1);  
STEADY PULSE (1); STRONG PULSE / BEAT (1)  
REGULAR PHRASES (1);  
STRONG BASS LINE (1);  
REPETITIVE (1)** [2]

Not: FAST

[Total: 10]

**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. **(POP) BALLAD** [1]

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

**A IS SLOW / MODERATE (1) B IS SLOW / MODERATE (1) /  
BOTH ARE SLOW / MODERATE (2)  
THE SAME / SIMILAR (2)  
BOTH ARE CONSTANT / REGULAR / STEADY**

[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.

**EXTRACT A IS LONGER (2);  
BASS (GUITAR) IN A, NOT IN B (2)  
VOCAL SOUNDS / 'HA' IN A, NOT IN B (2);  
DRUM KIT IN A, BONGOS / CONGAS / WOODBLOCK IN B (2); TAMBOURINE IN B,  
NOT IN A (2);  
THICKER TEXTURE / MORE INSTRUMENTS IN A  
CHORD CHANGES IN A, SAME CHORD IN B  
LONG NOTES (SYNTHESISED) IN A NOT IN B (2);  
MORE PROMINENT BACK BEAT (2 AND 4) IN A (2)**

[4]

**Credit one mark per statement up to a maximum of 3**

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

Neither extracts use 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 the 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	<p><b>CLEAR VOICE AND WORDS IN BOTH (2);</b>  <b>EXTRACT A MALE, EXTRACT B FEMALE (2);</b>  <b>BOTH USE SOLO VOICES (2);</b>  <b>TWO DIFFERENT VOICES IN A ONE / SAME VOICE IN B (2);</b>  <b>BOTH HAVE REVERB (2)</b>  <b>BOTH HAVE VIBRATO (2)</b></p>	[4]
Guitar accompaniment	<p><b>BOTH HAVE AN <u>ACOUSTIC</u> GUITAR (2);</b>  <b>BOTH PLAY CHORDS (2);</b>  <b>SAME RHYTHM IN BOTH (2);</b>  <b>STRUMMED IN BOTH (2);</b>  <b>REPEATED (CHORDS) IN BOTH (2);</b>  <b>BOTH ARE SYNCOPATED (2);</b>  <b>BOTH HAVE A BASS GUITAR (2); COMES IN LATER IN B (+2);</b>  <b><u>START ON THE SAME CHORD</u> (2)</b></p>	[4]
Percussion	<p><b>DRUM KIT IN BOTH (2);</b>  <b>(B also has: VIBROSLAP / HI-HAT / TAMBOURINE / BONGOS / BELL TREE / WIND CHIMES)</b></p> <p><b>BOTH EMPHASISE (2<sup>ND</sup>) 4<sup>TH</sup> BEAT (2)</b>  <b>Eg: SNARE ON BEATS 2 AND 4 IN A, BONGO EMPHASIS ON BEATS 2 AND 4 IN B (4);</b></p> <p><b>RHYTHMS REPEAT IN BOTH (2);</b>  <b>QUAVER MOVEMENT IN BOTH (2)</b></p> <p><b>Max. 2 for naming instruments only</b></p>	[4]

**NB: There must be a comparison in each box for full marks**

**[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 used in this extract.

**OSTINATO / LOOP / RIFF** [1]

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

3<sup>rd</sup>          4<sup>th</sup>          5<sup>th</sup>          6<sup>th</sup> [1]

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

**DISTORTION (1); SYNTHESISED (1);  
REVERB (1); VOCODER (1); FX (1)** [2]

**Not: COMPUTER**

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

**CLAPS (1); OFF BEAT / BEATS 2 AND 4 (1);  
HI HAT (1); CLOSED (+1); QUAVERS (1)** [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.

**SYNTHESISER (1); LOOPING (1);  
COMPUTER / MIDI / EDIT / SEQUENCER (1);  
FX / REVERB (1);  
PANNING (1) IT GOES FROM SPEAKER TO SPEAKER / SIDE TO SIDE (1)** [2]

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

**REPEATED PATTERN / RIFF / (MELODIC) OSTINATO (1);  
DESCENDING (PATTERN) (1); SCALE (1)  
QUAVERS (1); DOTTED RHYTHM (1);  
ASCENDING LEAP (1)** [2]

[Total: 10]

**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 pitched. **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? **3** **[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.

**TUBA / TROMBONE / BASSOON** [1]

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

**FASTER NOTES (1); TRIPLETS (1);  
SMALL RANGE (1);  
REPEATED PATTERNS (1);  
(MOSTLY) STEPWISE MOVEMENT (1); SOME REPEATED NOTES (1);  
STACCATO (1)  
QUIET (1)** [2]

- (f) Suggest a possible composer for these extracts.

**ZIMMER / WILLIAMS / BARRY OR ANY OTHER SUITABLE FILM MUSIC COMPOSER**  
[1]

[Total: 11]

## OCR MUSIC GCSE B354

## MUSIC USED FOR January 2011 PAPER

Track	Question	Composer / Artist	Title	CD title
1	1A	Eddie Raven	Jambalaya Track 7 0 – 1:09	Line Dance Fever 8
2	1B	Howard Shore	Track 1 - The Storm is Coming 1:38 – 2:33	Lord of the Rings – The Return of the King
3	1C	Java The Jasmin Isle	Track 5 – Sembung Gilang 0:9 – 1:06 fade	Java The Jasmin Isle Gamelan Music
4	2	Respighi	Track 7 – The Hen 0 - 54	BBC Music Rhespigi
5	3	JS Bach Hennessy and Parle	Track 9 - Sonata in G Minor – adagio 0 – 56	JS Bach – Music for oboe and harpsichord
6	4	Jasvir galli	Track 4 – Tenu Nachdi Mekhna 0 – 1:00	Bhangra Maestros
7	5A	Boyzone	Track 1 - No matter what 0:13 – 1:23	Back again – no matter what – The greatest hits
8	5B	Connie Fisher	Track 5 - No matter what 0 – 1:06	Favourite Things
9	6	Ibiza Dance Party	Track 11? 2:26 – end	This is House
10	7	Hans Zimmer	Pirates of the Caribbean Track 1 Ex A 0 – 0:45 Ex B 0:45 – 1:20	Classic FM at the Movies – The sequel

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**



**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2011