GCSE (9–1)
Candidate style answers

MUSIC

J536
For first teaching in 2016

Listening and
Appraising component
Version 1

www.ocr.org.uk/music
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Introduction

This resource has been produced by senior members of the GCSE 9-1 Music examining team using current candidates' mock answers in order to offer teachers an insight into how the assessment objectives are applied. For the most part only questions requiring a level of judgement have been used.

Please note that as these responses have not been through full moderation, this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the GCSE 9-1 Music web page: http://www.ocr.org.uk/Images/219380-unit-j536-05-listening-and-appraising-sample-assessment-material.pdf
Question 1

1 This question is based on Area of Study 5 – Conventions of Pop.

You will hear this extract played three times.

The extract begins with the following words:

1 Sometimes a story has no end 2 Sometimes I think that we could just be friends 3 “Cause I’m a wandering man” he said to me

(a) Give two features of the piano part that accompanies the words given above. [2]

Answer 1
Lengthy chords.

2 out of 2 marks

Answer 2
Chords often occur on the first word of a new line.

2 out of 2 marks

Examiner commentary

The word ‘chord’ is in the mark scheme so each candidate gained this mark. The second mark was awarded to both candidates for the statement in the mark scheme: ‘at the beginning of each line’. The second answer has written this quite precisely however, the first answer uses the word ‘lengthy’. Chords being placed at the beginning of each line will be long or spaced out. The candidate has clearly heard how the chords are played and so the answer is worth the second mark. The first answer is an example of how the response would be interpreted by an examiner using the mark scheme.

There were other answers that were inaccurate or vague like ‘melody’ and ‘rhythm’. The piano does not play a melody so that is inaccurate and the word rhythm does not explain what the rhythm is and so is too vague for credit.
(c) Identify two ways technology has been used in this extract. [2]

**Answer 1**
Reverb, synthesised sounds, and use of amplification.

2 out of 2 marks

**Answer 2**
The beat of the music and sympathetic drums.

0 out of 2 marks

**Examiner commentary**
The first answer has recognised more than enough from within the mark scheme to gain full marks. The second answer has a mix of vague and inaccurate statements. ‘The beat of the music’ may well have been played electronically but this is not explained by the candidate and therefore is too vague to gain credit. The second answer is inaccurate. The candidate presumably meant synthesised drums which would have been correct. However, the word sympathetic is just not close enough and so cannot be credited.
(d) Give **three** features that are typical of this style of music. [3]

**Examiner commentary**

The first two answers given here are in the mark scheme and so gain one mark each. The answer of ‘4/4’ is not in the mark scheme but as the vast majority of popular music has 4 beats in a bar the answer of 4/4 would be considered to be an acceptable one and so worthy of credit.

**Answer 1**

1. verse/chorus structure
2. lead singer accompanied by pop instrument
3. **4/4** time signature

3 out of 3 marks

**Examiner commentary**

The only correct answer here is verse/chorus structure. The first answer of words is far too vague to be worthy of credit. The third answer cannot be credited as they were given this information in part 1a.

**Answer 2**

1. words
2. structure - verse, chorus, piano, accompaniment

1 out of 3 marks
Question 2

2 This question is based on Area of Study 3 – Rhythms of the World.
You will hear an extract of African drumming played three times.

(c) Besides the drum sounds, name one additional instrument that enters.

Answer 1
Maracas / shaker.

1 out of 1 mark

Answer 2
Maracas or a cowbell.

1 out of 1 mark

Answer 3
Maracas and triangle.

0 out of 1 mark

Examiner commentary
For answer 1, maracas and shakers are the same instrument and so it can be credited 1 mark. In answer 2, although the candidate has written two instruments, both are correct and so credit can be given. However, for answer 3, triangle is not correct so the correct answer of maracas cannot be credited. Where a one word answer is required candidates should not give multiple answers. If one of their answers is incorrect then a mark cannot be awarded.
(f) Near the end, another drum enters. Describe the music it plays.

**Answer 1**
Four short repeated patterns.

2 out of 2 marks

**Answer 2**
Fast paced with louder dynamics.

1 out of 2 marks

**Examiner commentary**
Answer 1 is accurate. Repeated patterns is in the mark scheme and so received 1 mark. The fact that there are four is also accurate and although this is not in the mark scheme it should be credited. The second answer is somewhat vague. ‘Fast paced’ is not precise enough to gain credit. This is really a reference to the overall tempo of the extract rather than a description of the drum part. However, although again there is no reference to dynamics in the mark scheme, it is accurate to state that this part is louder than the others and so 1 mark can be credited.
Question 3

3 This question is based on Area of Study 4 – Film Music.

You will hear this extract played four times.

This is the theme tune from the video game Battlefield 2. Write a paragraph, using sentences, explaining how the music conveys the scene of a battlefield. You may wish to refer to instruments, rhythm, melody, texture, tempo and any other features that are relevant to the context of the question.

(a) Give two features of the piano part that accompanies the words given above.

Making use of the preparation page

There is a page on the question paper that can be used by the candidates in preparation for their answer although candidates should be made aware that this page will not be marked. It will not be seen by the examiners. There are a number of ways that this can be done:

This candidate has used the words given in the question and written notes by them.

This candidate has written so much on the preparation page that they did not have enough time to complete the actual answer page.
trumpets
Slow - builds up - low notes
Speeds up - gets louder

Start
- low notes
- loudly played
- slow, builds up
- brass
- trumpets
- minor

Middle
- still low
- louder
- a bit faster
- maybe flute added
- minor

End
- long low notes
- stays the same speed now
- some short high notes
- minor
This is quite a traditional approach:

The following two examples use a chronological timeline approach.

**Examiner commentary on the preparation page**

It does not matter what approach is used but practice in using this page is essential if it is to become a useful tool in the exam itself. It is wise to use it during the first two playings of the extract. Very brief notes should be written so that as much detail as possible can be included before the writing the answer itself commences.
Examiner commentary

This is a good answer that identifies many of the main points within the extract. The mark scheme gives a very detailed overview of the music and contains far more information than would be expected to gain full marks. The question is marked using three mark bands and the quality of spelling, punctuation and grammar is also taken into account.

This answer, while having a good range of points, lacks specific detail in some areas. There is no detail about either of the two rhythmic and melodic themes. Instruments are given but no detail as to the nature of the syncopation used in the initial theme or the shape of the melodic theme. There is also no detail of the percussion rhythms that accompany the music. Indications of tempo and time signature could also have been given. However, the structural detail is excellent, it is quite possible to listen to the extract and follow the candidate’s answer. The comments on the dynamics and the rising flute scale are also accurate and provide enough detail to allow the answer to move into the top band. The candidate has also provided a number of suitable links to the story which is a requirement if this question is based on Area of Study 4. The spelling, punctuation and grammar is generally accurate.
Examiner commentary

This is also a top band answer. It starts off very well indeed with some significant detail about the timpani roll and then the rhythmic theme. The candidate links the music well with the story and it feels as if this could be a ‘full marks’ answer. Unfortunately, although the candidate goes on to identify the sections that follow the information becomes far less detailed and then very vague and general in the last two paragraphs. This is an issue that often occurs within this question. The candidate starts really well but can’t keep it up resulting in a drop in the quality of the response and therefore the mark that can be awarded. Once again the quality of written English is generally good.
Candidate Style Answers

**Level 2 (4-6 marks) – 6 out of 9 marks**

**Examiner commentary**

This is a difficult answer to assess because the opening paragraph is excellent. There is accurate and detailed information which is of a very high quality. However this only accounts for about a third of the extract and apart from an accurate comment about tempo and tonality there is very little information about the rest of the piece. This is a border line level 2 to 3 but remains in the level 2 band because the candidate has really only written about part of the piece. Once again the links are appropriate and the written English good.
Examiner commentary

This is an answer that has no direct links with the story apart from one comment about ‘tension’. There is also a spelling error and the writing is not particularly fluent. Both of these issues will restrict the mark. However, there is some accuracy of content with the ‘low, loud notes’ at the beginning played by brass instruments, the addition of ‘a tune’ which ‘gets louder’ but this is followed by some rather more general and haphazard points. There is enough content for level 2 but it can only gain the bottom of this band because of the lack of links with the story and the written English issues.

It should be noted that where Area of Study 2, 3 or 5 are used for this question the necessity for links to the story becomes irrelevant. Candidates should practise this question with examples from each of the Areas of Study.
Question 4

This question is based on Area of Study 5 – Conventions of Pop.
You will hear this extract played three times.

(e) Give two features of the solo guitar passage towards the end of the extract that are typical of this style. [2]

Answer 1
Tremolos and bend.

2 out of 2 marks

Answer 2
Complicated semi-quaver lines with ascending and descending scales.

1 out of 2 marks

Examiner commentary

Answer 1 is able to gain full marks. Whilst the guitar does not actually play a tremolo he does play very fast repeated notes. The mark scheme credits ‘lots of repeated notes’ and in this instance the candidate can receive credit. Slides is in the mark scheme rather than bends but once again this is an acceptable equivalent for this extract. Answer 2 is less successful. The mark is gained for semiquavers, which equates to fast notes, but the guitar does not play scales so that is not acceptable.
Question 5

5 This question is based on Area of Study 2 – The Concerto Through Time.
You will hear this extract played four times.
A single stave score of the main melody is printed opposite.
(a) Using the given rhythm, fill in the missing notes in bars 3 to 4.

Examiner commentary
This is not easy to deal with because of all the crossing out. It is much better to do this question in pencil so that it can be rubbed out rather than scribbled out. The first 3 notes appear to have been crossed out and 7 notes are left which will be marked for accuracy and/or shape. The 1st note is accurate, then there is a correct shape from B to D. The next 2 notes, E and F#, are incorrect, but F# to E is a correct shape. The last note is wrong. This gives one correct note and two correct shapes making a total of 3 marks according to the grid in the mark scheme.

Answer 1

Answer 2

3 out of 7 marks

6 out of 7 marks
Examiner commentary on answers 2 and 3

Answer 2 is all correct apart from the 4th note which is a ‘G’ instead of an ‘A’. This answer gains 6 marks. In answer 3 the first bar is completely correct. The first note of the second bar is a little ‘suspect’ but would be given the benefit of the doubt. The last two notes are incorrect leaving the candidate with a total of 5 correct notes and so 5 marks.

Answer 4

6 out of 7 marks

Answer 5

4 out of 7 marks
Examiner commentary on answers 4 and 5

In answer 4 only one interval is wrong. There are therefore 3 correct notes and 3 correct shapes resulting in a total of 6 marks. In answer 5 there are 3 correct notes and 1 correct shape resulting in 4 marks.

This question is always marked with a mixture of correct notes and/or correct shapes. The shapes should be the correct interval, i.e. a 2nd or 4th or 6th. It does not matter whether the interval created is major or minor. However it is not good enough for the shapes just to go up or down, an element of accuracy is expected.

Examiner commentary

It is important for candidates to be taught about leger lines. This candidate has just put notes above the stave. This is not good enough, they must be precise when using notation. The third note in the first bar is not totally clear but will be given the benefit of the doubt, however, the notes requiring leger lines are not at all clear and so will not be credited.
5 (e) (i) Using the given rhythm, fill in the missing notes in bars 3 to 4. [1]

(ii) Give one reason for your answer [1]

Answer (i)
Classical.

1 out of 1 mark

Answer (ii)
There is no accordion playing.

0 out of 1 mark

Examiner commentary
The answer of Classical is correct and has gained 1 mark. Please be aware that when a period of composition has been asked for dates will not be accepted.

The answer for part ii is rather unlikely and of course is incorrect. It is also a negative answer and as such would not be credited. We want to know what the candidate hears in the music not what they do not hear. So even if they had written a more likely instrument it would not have been an acceptable answer.
Question 6

This question is based on Area of Study 2 – The Concerto Through Time.

You will hear two extracts from violin concertos. These extracts are from different time periods. Extract A followed by Extract B will be played three times.

(e*) Using your knowledge of the Concerto Through Time, compare the supporting accompaniment of both extracts. Give similarities and/or differences.

Answer 1

[Handwritten answer]

Examiner commentary

There will always be a comparison question on the paper.

The comments about ‘B being simple’ and ‘A being more complicated’ is rather vague. It is true but gives no detail so alone would be a very weak answer and only at level 1. However, the candidate does provide additional comparison: ‘legato and single notes or arpeggios in A creating a ‘polyphonic’ texture, whereas B is homophonic and chordal. This is good detail but a little limited so it is a level 2 answer and would be awarded 4 marks.
Examiner commentary

This candidate has recognised the different forces that play the accompaniment and that the full orchestra is ‘more prominent’, but other than that there is very little detail so this is a level 1 response. The QWC is good.

Answer 3

This answer also focuses on the instrumentation. The opening comment about the size of the orchestras is a bit of a misconception although it is clear what the candidate is getting at. However, they then go onto make the valid point of ‘A’ having strings and harpsichord while ‘B’ has a much thicker texture with more variety. The last statement is about the melody and so is not relevant to this question. The QWC is good. Again this is a very basic answer and is only level 1.
Examiner commentary

This candidate has chosen to use the separated approach with bullet points. This can be a good way of working but there may be an impact on the mark because the candidate has not written in prose. As with a number of the other answers the candidate has focussed on the instrumentation rather than what the accompaniment is actually like. There is more detail on the instruments for Extract B and the comment that there are ‘lots of quavers in A’ allows this candidate to reach level 2 and a mark of 3 is awarded.
Examiner commentary

This is a different style of the separated approach and is perhaps more successful in terms of QWC. However the answer itself is somewhat limited. There are accurate comments about the dynamics and the candidate clearly understands that the harpsichord plays chords whilst Extract B is more melodic. The comment about Extract B is not particularly well worded but the essence of the meaning is there. The last comment is not attributed to either extract which is a shame, although it is not entirely clear in its meaning. This is just a level 2 answer with 3 marks being awarded.
Candidate Style Answers

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Answer 6

...Extract...a...has...a...soloist...who...is...playing...rhythmic pattern...a...fast...song...with...at...the...start...of...the...extract...minimal...changes...in...the...tempos...and...dynamics...

...Both...have...the...orchestra...that...is...strings...accompanying...them...and...have...the...orchestra...imitating...or...playing...with...them...

B...Starts...off...slow...with...lots...of...phrasing...dynamics...rhythmic...pattern...Scal...runs...slow...

Examiner commentary

This answer has quite a lot of irrelevant information within it. The first statement is about the soloist and so is not relevant. The second statement is true but rather vague when there is such a lot more precise information that could be given. The last statement once again really refers to the solo part, it is only the mention of the horn being added that is relevant. This means that there is really very little pertinent information and so only 1 mark can be awarded.

Level 1: 1 out of 6 marks
7 This question is based on Area of Study 4 – Film Music.

You will hear this extract played three times. It is the title theme to a film about an amazing event in the Second World War.

(d) Put a suitable dynamic in the oval box under bar 13. [1]

(e) Write ‘rit’ above the stave where the music slows down. [1]
Examiner commentary

Neither of the answers are correct in the first answer. The dynamic of pp is too soft and the rit is too early, it cannot come before bar 19. In the second answer they are both correct. Just as a point of interest if the candidate had not changed their ‘rit’ to a position above the stave it would still have been credited.
Question 8

This question is based on Area of Study 3 – Rhythms of the World.
You will hear this extract played three times. It is a Calypso song played by a Steel Band.

(a) Give two appropriate words for the timbre (tone quality) of the Steel Band in this extract. [2]

Answer 1
Relaxing and metallic.

Answer 2
Mellow and muffled.

Examiner commentary
Both of these answers have one appropriate word. Answer 1 has the word ‘metallic’ which is in the mark scheme. Answer 2 has the word ‘mellow’ which, although not in the mark scheme, would be seen as a suitable substitute for warm and so would gain a mark. ‘Relaxing’ in answer 1 is not appropriate because while the music does have a relaxed feel in terms of style it is not a word that could accurately describe the sound quality. The word ‘muffled’ is not an appropriate description and so is not credit worthy.
(d) Give two features that are typical of Calypso music. [2]

**Answer 1**
High pitch and 4/4 time signature.

**Answer 2**
Lively and syncopated rhythms.

1 out of 2 marks

**Examiner commentary**

In answer 1, ‘high pitch’ is not strictly true. The melody has quite a high pitch but there are low bass notes from other steel pans so this answer cannot gain credit. 4/4 time signature is a correct answer. In answer 2, lively is not really an appropriate word for this piece. It is actually quite laid back but it does have syncopated rhythms in the accompaniment and in the chorus melody so this answer is able to gain 1 mark.
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