

GCSE

Music

J536/05: Listening and appraising

General Certificate of Secondary Education

Mark Scheme for June 2024

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR 3

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor: Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

If you have any questions or comments for your team leader, use the phone or e-mail.

8. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
9. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

10. 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.
REP	Repeat – to be used if there is a repeat of the same point within the same response and so is not worthy of credit again.
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. Also use in Q6c and Q7f to acknowledge that credit has or has not already been given
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 within the marking but it can be used to acknowledge blank pages.
?	Uncertain / unclear. This may be used in Q6c.

11. Subject Specific Marking Instructions


- Brackets are in the mark scheme for the examiners' benefit to indicate what the answers are referring to. The candidate does not need to give the words in the brackets to gain credit.
- Where there is an underlined word in the mark scheme, the candidate must specify that information to gain credit.
- There may be occasions where examiners will need to use their professional judgement. It will be necessary for examiners to listen to the extracts as required to determine the accuracy of a response that is not specifically in the mark scheme but may be creditworthy. If in any doubt, examiners should contact their Team Leader.
- You may need to research certain information e.g. countries for Q2a; appropriate instruments for Q2b; Bhangra artists for Q4b.
- There is nowhere on the paper where repetition on its own can be credited.
- Q1a(ii) – where there are more than 2 ticks mark the first two and put seen on the others whether they would be right or wrong.
- Q2b – Tabla is acceptable here because it is the Egyptian name for the Doumbek.
- Q4a(ii) – if they put India or Pakistan alongside Punjab the mark can be awarded.
- Q5a – do not accept notes that 'float' above the stave without leger lines.
- Q6c – BOD any mention of 'polyphonic' and 'contrapuntal'.
- Q7f – texture – Thick texture from bars 1 – 16; Texture is thinner / basses drop out at bar 17; Texture thickens / basses re-enter at bar 29.

Question			Answer	Mark	Guidance
1	(a)	(i)	Trumpet / horn	1	
1	(a)	(ii)	Major arpeggio Repeated notes	2	
1	(b)		Staccato / detached / accented / sfz / tenuto / marcato	1	
1	(c)		Timpani (1); Cymbal(s) (1); Triangle (1); Bass drum (1)	2	Allow: snare drum Allow: suspended cymbal Not: hi-hat
1	(d)		2/4 / 4/4 (1); Major / diatonic (1); Modulation(s) (1); Allegro / vivace / fast / lively (1); Steady tempo / rhythmic / strong pulse (1); <u>Repeated</u> rhythms / notes (1); <u>Repeated</u> melodies / patterns / phrases (1); Fast notes / quavers / semiquavers (1); Balanced / question and answer phrases (1); Loud / very loud (1); <u>Sudden</u> dynamic changes / quiet <u>at times</u> (1); Crescendo(s) / texture builds (1); Staccato / detached / short notes (1); Accents / sforzando (1); High / gets higher / wide range (1); Homophonic (1); Thick texture / <u>large</u> orchestra (1); Brass / strings (1); <u>Cymbal crash</u> (1)	4	Allow: very fast Allow: galloping / driving rhythms Allow: ostinato Not: call and response Max. 2 for reference to dynamics Allow: named brass instruments / violins

Question			Answer	Mark	Guidance
2	(a)		Palestine / Israel	1	Allow: any Arabic country Not: 'The Middle East'
2	(b)		Oud (1) Darbuka / doumbek (1) Ney (1)	3	Max. 1 mark for each type of instrument Allow: lute / guitar / saz / bouzouki / any named appropriate plucked lute Not: sitar / tumbi / mandolin Allow: toubeleki / tabla(h) / any named appropriate goblet drum Not: dhol Allow: flute / pipe / recorder / floyera / bansuri / any named appropriate flute Not: mijwiz
2	(c)		Fast (1); Fast notes (1); 7/8 / Irregular metre (1); Accents (1); Improvisation (1); Syncopated (1); Wazn / maqsum / saidi (1); No clear metre / pulse <u>at the start</u> (1); Repeated melody / phrases / patterns / rhythms (1); Maqam / modal / Arabic scale (1); Narrow range (1); Unison / octaves / doubling / heterophonic (1); Stepwise / conjunct (1); Slides / bends / glissando / microtones (1); Ornamented / trills / mordents / grace notes (1); Different pitches of the drum (1) A lower note at the beginning of each bar (1); Balanced / clear <u>phrases</u> / question and answer (1)	4	Allow: 5/8 Not: ostinato Allow: 'no harmony' Not: scalic Not: turns Not: call and response

Question	Answer	Mark	Guidance
3*	<p>Male / high / solo voice (Cliff Richard) Clear / shouty voice / slides 4/4 / fast / steady / loud / major Narrow vocal range Syllabic Reverb / chorus / distortion / EQ Blues style Uses chords I, IV and V - 12 bar blues (instrumental) Swung rhythms (hi-hat and vocals) / Boogie woogie Syncopated (guitar) Walking bass Backbeat Strophic</p> <p>Introduction Starts with 2 bar unison riff in guitars (rhythm and lead) Kit enters halfway through (snare roll / fill)</p> <p>Verse 1 First line of voice which alternates with guitar passage repeated from above – this happens twice Bass and drum kit accompany the voice Solo voice with hook lines alternates with instrumental fills Ends with accented repeated notes and chords (together)</p> <p>Verse 2 - same as verse 1</p> <p>Instrumental: Guitar improvisation: Fast notes / high, leaps / repeated patterns Pull-offs / slides / power chords / chordal accompaniment Fast repeated chords Fast drumming</p>	9	<p>Content A list of features will not access more than 4 marks. There must be specific detail about this music to gain more than 5 marks.</p> <p>Levels of response Candidates will score as follows:</p> <p>7-9 marks: A wide range of points are made from the indicative content, showing a good level of understanding. The response is expressed clearly, using appropriate terminology and some chronology with accurate spelling, punctuation and grammar.</p> <p>4-6 marks: Several points are made from the indicative content showing some understanding. 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>

Question			Answer	Mark	Guidance
4	(a)	(i)	Bhangra	1	
4	(a)	(ii)	Punjab	1	Not: India
4	(b)		Jassi Sidhu / B 21	1	Accept any appropriate Bhangra artist or group
4	(c)		<p>Fast (tempo) / upbeat / lively / steady (1); Loud (1); 4/4 (1); Modal / minor (1); Chaal rhythm / swung (1);</p> <p>Solo / male / tenor / high (voice) (1); Backing vocals (1) unison (+1); Imitation (1); 'Whoop' sound (1); Narrow range (1); Ornamented / melisma (1); Slides / pitch bends / glissando / microtones (1); Punjabi language (1);</p> <p><u>Repeated</u> melody phrases / patterns/ rhythms/ notes (1);</p> <p>Sitar / tumbi (1); Dhol (1); Bass Guitar (1); Drum Machine / drum kit (1); Synthesiser (1);</p> <p>Filtering (1); Sampling / sampled sounds (1); Echo / delay (1); Reverb / EQ (1); Looping (1); Autotune (1); Multitracking (1);</p>	5	<p>Allow: 90 – 110 bpm</p> <p>'Unison voices' = 1 Allow: call and response</p> <p>Not: shouts of hoi</p> <p>Not: named ornaments</p> <p>Allow: ostinato / riff</p> <p>Maximum of 2 marks for just naming instruments</p> <p>Maximum of 2 marks for just naming techniques of technology</p> <p>Not: effects</p>

Question		Answer	Mark	Guidance
5	(a)	1/2 correct notes and/or shapes = 1 3 correct notes and/or shapes = 2 4 correct notes and/or shapes = 3 5 correct notes and/or shapes = 4 6 correct notes and/or shapes = 5 7/8 correct notes and/or shapes = 6 9 all correct = 7	7	
5	(b)	Turn	1	
5	(c)	Perfect	1	
5	(d)	The extract ends in the relative minor	1	
5	(e)	Triplets / fast notes (1); ascending (+1); Staccato (triplets) / legato (sustained chords) (1); Chords (1); Arpeggio (1); <u>Long / sustained</u> notes (chords) (1); Repeated patterns (1); (Horn) pedal / repeated notes (1) quavers (+1); Bass on first and third beats of bar (1); Descending bass line (1); Chromatic (1); Quiet(er) / mirror the same dynamics (as the solo) (1)	3	Not: just quavers Description of chords or arpeggio (e.g. block / broken / ascending) = +1 for each Do not credit both broken chord and arpeggio 'Long chords' = 2 'long block chords' = 3 'Repeated triplets' = 2 Allow: 'plays under the soloist' Not: 'they change dynamics together'

Question			Answer	Mark	Guidance
6	(a)	(i)	Major	1	Allow: any named major key
6	(a)	(ii)	Minor	1	Allow: any named minor key
6	(b)	(i)	Baroque	1	Not: dates
6	(b)	(ii)	Harpsichord (1); Continuo (1); Small orchestra (1); Strings only (1); Diatonic / primary harmony (1); Cycle of fifths / fast harmonic rhythm (1); Lots of semiquaver movement (1); Sequences (1); Decorated / ornamented (1); Terraced dynamics (1)	2	

6	(c)	<p>Both extracts</p> <p>Violin solo (virtuosic) Vibrato Fast (similar tempos – approx. 105 bpm) 4/4 / 2/4 Strings accompany with continuo Chordal / homophonic accompaniment Passages of solo alone Passages of solo and continuo Moving quaver bass Ascending and descending sequences Ascending and descending scales 1st violins and solo double Detached / accents Legato in the solo line Fast notes / semiquavers Crescendos / sudden changes in dynamics Ornamented Cycle of fifths Change key End in the dominant</p> <p>Differences</p> <p>A has more driving rhythms A has more repeated notes in the solo A has more chordal passages A starts and end in a major key B starts in a minor key and ends in a major key B has more dialogue between the solo and tutti B has longer crescendos B is more contrapuntal</p>	6	<p>Levels of response Candidates will score as follows:</p> <p>5-6 marks: A wide range of points are made from the indicative content including a number of comparisons showing a good level of understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar.</p> <p>3-4 marks: Several points are made from the indicative content showing some understanding. Reference should be made to both extracts. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.</p> <p>1-2 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>
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Question			Answer	Mark	Guidance
7	(a)	(i)	Moderately slow / Andante / Moderato	1	Allow: slow / largo / lento / adagio Allow: 85-95bpm
7	(a)	(ii)	Violin(s)	1	
7	(a)	(iii)	Cymbal(s)	1	
7	(b)		P / mp / mf / quiet	1	
7	(c)		Oboe / Flute	1	
7	(d)		Faster	1	Allow: accelerando
7	(e)		Crescendo / Gets louder / Swell	1	
7	(f)		<p><u>Large</u> orchestra / thick texture (1); Strings (1); Clear / broad / soaring <u>melody</u> (1); <u>Cymbal roll</u> (1);</p> <p>High / wide range / deep / (1); Contrary motion (1);</p> <p>Legato / smooth /arco (1); Vibrato (1);</p> <p>Complex harmony (1); Suspensions (1);</p> <p>Passionate (1); Warm / rich (1);</p> <p>Rubato (1);</p> <p>Long phrases (1); Chords / homophonic (1); <u>Long</u> notes (chords) (1);</p> <p>Modal / minor (1); Ends on a major chord (1)</p>	4	<p>Only accept a tempo if incorrect in 7a Only accept dynamics (max. 2) if incorrect in 7b / 7e Credit correct reference to variation of texture <u>later</u> in the extract</p> <p>Allow: one appropriate descriptive word (not: romantic)</p> <p>'Long chords' = 2</p>

Question			Answer	Mark	Guidance
8	(a)		4	1	Allow: 2 / 2/4 / 4/4
8	(b)		Guitar / synth / flute / whistle / ocarina / piccolo (1); Instruments enter one by one (1); Unison / doubling (1); High (1); Alternating notes (1) (minor) 3 rd (+1); Repeated phrase / pattern / melody (1) Slides/ bends/ glissando (1); Legato (1); Ornamental / trill / mordent (1); Quiet / soft/ gentle (1); Modal (1)	3	Allow: imitation Not: repeated rhythm Not: other named ornaments
8	(c)		Thicker texture / strings / synth / brass (1); Louder (1); (Counter) melody (1); Long notes / sustained (1); Legato / arco (1)	2	No credit for detail about the first verse Allow: violin / viola / cello / horn Allow: <u>long</u> chords
8	(d)		Soft / gentle / quiet (1); Smooth / legato (1); Breathy / whispery (1); <u>Some</u> notes are throaty (1); Vibrato (1); Syllabic (1); Slides / Bends / glissando / portamento (1); Mid-range / alto / mezzo-soprano (1); Range of about an octave (1); Broken up phrases (1); <u>Repeated</u> melody (1); Syncopated (1); Pentatonic melody (verse) (1); Change of key (chorus) (1); Blues notes (chorus) (1)	4	Allow: low / chest-voice Not: narrow range / wide range Not: repeated pattern / phrases

Track	Question	Composer / Artist	Title	CD title
1	1	Rossini	William Tell Overture CD 3 Track 14 0 – 1.12	100 Greatest Western Themes
2	2	Rast Pesrev Mechul	0.28 – 1.26	Oud, Darbuker and Ney - YouTube
3	3	Cliff Richard and the Shadows	Mean Streak Track 8 0 – 1.07	Best of Rock ‘n’ Roll Pioneers
4	4	Jassi Sidhu B21	Darshan Track 0 – 1.03	Made in England
5	5	Danzi	Flute Concerto No. 3: 2 nd movement Track 8 0 – 1.04	Danzi: Flute Concertos
6	6A	J.S. Bach	Concerto in E major 1 st movt Track 6 0. 20 – 1.11	Baroque Violin Concertos
7	6B	J.S. Bach	Concerto in A minor 1 st movt Track 7 0. 30 – 1.24	Baroque Violin Concertos
8	7	James Horner	For the love of a princess Track 11 0.21 – 1.29	Braveheart (Original Motion Picture Soundtrack:
9	8	Katie Melua	9 Million Bicycles Track 2 0. – 1.15	Piece by Piece

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