

A LEVEL

Sample SAM Taster Booklet

MUSIC

H543

For first teaching in 2016



A LEVEL

MUSIC

Our new A Level 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 (SAMs) taster booklet introduces you to the style of assessment for our new qualification.

The booklet features the questions and mark schemes for the assessments that make up this qualification. The complete set of sample assessment materials is available on the OCR website
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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/musictteam

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WHAT TO DO NEXT

- Sign up for regular updates, including news of our autumn calendar of events:
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- Book onto a free GCSE reform training event to help you get to grips with the new qualification:
<https://www.cpduhub.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 1: Instrumental Music of Haydn, Mozart and Beethoven.

A skeleton score is provided in Extract 1 in the accompanying Insert.

The extract is part of a Minuet and Trio from Mozart's *String Quintet in D major, K.593*. The extract plays from the beginning of the Trio to the end of the movement.

(a) Identify the modulation at bar 13 to bar 14. Underline your answer.

Subdominant Relative minor Dominant Tonic minor

[1]

(b) Identify the chord progression used at bar 13 to bar 14.

(c) Use the rhythm given above the skeleton score to complete the melody at bar 203 – bar 221.

Write your answer on the stave below.

(d) Use the rhythm given above the skeleton score to complete the bass line at bar 422 to bar 441.

Write your answer on the stave below.

42

$\text{A}^{\sharp} \text{A}^{\sharp}$

3/4

8

8 8 8 8 8 8

8 8

8 8

[3]

(e) Identify the nature of the ascending phrase at bar 47.

(f) Name the harmonic device used at bar 70 to bar 741.

(g) Identify the chord played at bar 90.

1 Name the instrumental technique used to play the chord at bar 202. [1]

(h) Name the instrumental technique used to play the chord at bar 902.

Describe the texture in the passage from bar 913 to bar 973.

(ii) Describe the texture in the passage from bar 915 to bar 975.

MARK SCHEME FOR QUESTION 1

Question	Answer	Mark	Guidance
1 (a)	Dominant	1	
(b)	<ul style="list-style-type: none"> Cadential 6/4 / Ic – V – I (2 marks) Perfect cadence (1) No credit for V – I, but V7 – I (1) or ref to appoggiatura C# (1). 	2	
(c)	(see below)	3	<p>3 marks – completely correct</p> <p>2 marks – 1 or 2 errors of relative pitch</p> <p>1 mark – some accuracy in pitch or the general shape is correct</p> <p>0 marks – very little accuracy</p>
(d)	(see below)	3	<p>3 marks – completely correct</p> <p>2 marks – 1 or 2 errors of relative pitch</p> <p>1 mark – some accuracy in pitch or the general shape is correct</p> <p>0 marks – very little accuracy</p>
(e)	Chromatic	1	
(f)	Dominant pedal	1	0 marks for pedal only
(g)	V7b	1	Full description required for mark (V7b)
(h)	Double stopping	1	
(i)	<p>Canon (1)</p> <p>Also credit:</p> <p>At the octave (1)</p> <p>Imitation (1)</p> <p>In octaves (1)</p>	2	<p>Full marks cannot be achieved without the word 'canon.'</p> <p>Canon and imitation cannot both be credited.</p> <p>E.g. canon at the octave = 2 marks</p> <p>Canon and imitation = 1 mark</p>
(a)	Dominant		
(b)	<ul style="list-style-type: none"> Cadential 6/4 / Ic – V – I (2 marks) Perfect cadence (1) No credit for V – I, but V7 – I (1) or ref to appoggiatura C# (1). 		

* Extract: Adapted from Mozart, String Quintet in D, K593, 3rd movement, c. 1790.

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

2. Area of Study 1: Popular song: Blues, Jazz, Swing and Big Band.

Track 5 and track 6 on your CD are two different works of *Anything Goes*. Track 5 on your CD is one of the prescribed tracks from Ella Fitzgerald's *The Cole Porter Songbook Vol. 1*. Track 6 is a version of the same song performed by Lady Gaga and Tony Bennett.

There is no score of this music.

(a) Compare and contrast the two performances, including similarities and differences in your answer. You may refer to vocal styles, instrumentation and any other performing techniques.

[10]

(b) Explain the qualities of Cole Porter songs which led Ella Fitzgerald and others to record them.

[10]

MARK SCHEME FOR QUESTION 2

Question	Answer	Mark	Guidance
2 (a)	<p>Tempo: Track 5 at a slower tempo.</p> <p>Instrumentation: Track 5: Intro includes lush strings and harp. Woodwind including oboe also accompany. Accompaniment of simple chords. Drums play straight quavers. Flute fills, (some glissando ascending scales) also brass fills. Instrumental: typical big band style all playing written music.</p> <p>Track 6: Brass introduction. Brass fills. Accompaniment of brass chords. Drum fill. Swing rhythm. Instrumental includes improvised sections. Brass stabs.</p> <p>Vocal styles: Track 5 simple with some pitch bends at the ends of phrases. Some syncopation in vocal delivery. Some ornamentation of notes, particularly at end. Some falls at the ends of phrases. More introspective</p> <p>Track 6 More projection of voice. Some performance detail – almost shouting. No ornamentation. Communication with audience – very extrovert with some shouts to indicate enjoyment of performance.</p> <p>Structure: Track 5: longer introduction. Vocalist sings verse then chorus twice. Followed by Instrumental Then Repeat of chorus Short coda</p> <p>Track 6: shorter introduction. No verse. Chorus split between vocalists. Short coda.</p> <p>Other: Track 5: Single female vocalist</p> <p>Track 6: Two vocalists, male and female. Sing line each. Only sing together at end.</p> <p>Track 6: more syncopated accompaniment.</p>	10	<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>Use of wordplay Writing lyrics as well as music so phrasing worked for singers. Lyrics often witty. Sometimes reflected contrasts, similarities and opposites. Distinctive melodies, often simple and bouncy and always suitable for singers. Some melodies although longer and more complicated were still memorable. Wrote own piano arrangements. Music often fits the ideas in the lyrics (e.g. major to minor). Clear structure. Songs are emotionally adept. Many suitable for dancing. Many used for musicals.</p> <p>Most candidates should be able to: Explain, perhaps only in general terms, the qualities of the songs. Refer to examples of Cole Porter songs. Support some of these observations with references to the music in some detail.</p> <p>More informed answers will demonstrate deeper understanding by: Showing a greater appreciation of the relationship between lyrics and a range of musical features in the songs. Provide detailed examples of Cole Porter. Show a close familiarity with the music in their ability to give detailed illustrations.</p>	10	<p>9–10 marks: Precise and detailed explanation of the qualities of the compositions across a range of musical features. An appropriate range of relevant evidence for the quality of the songs is provided.</p> <p>7–8 marks: Clear explanation of the qualities of the compositions across a range of musical features. Relevant range of evidence for the quality of the songs is provided.</p> <p>5–6 marks: General explanation of the qualities of the compositions using some suitable musical features. Some evidence for the quality of the songs is provided.</p> <p>3–4 marks: An explanation is given of the qualities of the compositions, some of which is relevant. Some evidence for the quality of the songs is provided, but may not all be relevant.</p> <p>1–2 marks: Weak explanation given of the qualities of the compositions, some of which is relevant. Limited and/or basic evidence for the quality of songs is provided.</p> <p>0 marks: No relevant evidence offered. Answer makes no accurate or relevant comment on the music</p>

COMPOSING A and B (03 and 04)

COMPOSITION TO A BOARD SET BRIEF

Choose one of the following briefs.

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

Compose a Minuet and Trio movement for an ensemble of acoustic instruments. This music will form part of the soundtrack of a TV documentary. You should use two, three or four acoustic instruments or one acoustic instrument accompanied by keyboard.

[35]

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

Write a song for performance at a public concert celebrating 1930s Swing entitled, 'Swing-Song'. You should use a solo singer with Big Band accompaniment of no more than ten players. Each of the 'sections', rhythm, brass and saxophone, should be represented. You may select existing words or write your own for use as lyrics.

[35]

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

Compose a piece for a small jazz ensemble to be performed at a festival of jazz ensembles. You could use any jazz techniques from 1910 to present day or choose to work in a more avant-garde style. You should use at least four instruments which can be acoustic or amplified.

[35]

4 Area of Study 4: Religious Music of the Baroque Period

Compose a piece for a choir to be performed at a service of celebration. Your choir should have three or four parts and can be unaccompanied or accompanied by a keyboard instrument. You may choose any appropriate words.

[35]

5 Area of Study 5: Programme Music 1820–1910

Compose a set of three short pieces under the collective title of 'Pastoral scenes'. You may write for a single polyphonic instrument such as guitar or piano or for a small ensemble of no more than four instruments. The music is to be performed on the occasion of a viewing of 19th century fine-art paintings prior to auction.

[35]

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

Compose a motif and make use of motivic transformations to complete a soundtrack for a video game. You can write for any combination of instruments. Make use of any appropriate musical techniques you have studied within 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.

[35]

MARK SCHEME FOR COMPOSITION TO A SET BRIEF

This component assesses Assessment Objective 2: Create and develop musical ideas with technical and expressive control and coherence.

To select the most appropriate mark within the band descriptor, assessors should use the following guidance:

- where the learner's work convincingly meets the statement in a mark band, the highest mark in that mark band should be awarded
- where the learner's work adequately meets the statement in a mark band, the most appropriate mark in the middle range of that mark band should be awarded
- where the learner's work just meets the statement in a mark band, the lowest mark in that mark band should be awarded.

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.

13–15 marks	Creative and musically convincing response; strong, inventive, demonstrates excellent 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.
10–12 marks	Appropriate response; effective shaping of materials and structure, demonstrates understanding of musical devices and conventions in relation to the chosen genre; good use of musical elements for expressive communication.
7–9 marks	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.
4–6 marks	Limited response; demonstrates basic understanding of musical devices and conventions in relation to the chosen genre. Basic use of musical elements for expressive communication.
1–3 marks	Little effectiveness in response; demonstrates little understanding of musical devices and conventions in relation to the chosen genre. Little understanding of use of musical elements for expressive communication.
0 marks	No response or nor 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.

9–10 marks	Very secure control of a broad range of techniques; inventive, wholly idiomatic use of the medium; sophisticated use of a range of musical elements in combination.
7–8 marks	Secure control of a range of techniques; mostly idiomatic use of the medium; good use of appropriate musical elements in combination.
5–6 marks	Moderate control of most appropriate techniques; competent use of the medium; some use of appropriate musical elements in combination.
3–4 marks	Limited control of some appropriate techniques; simple use of the medium; demonstrates basic understanding of the use of musical elements.
1–2 marks	A little technical control; a little understanding of use of the medium; little understanding of use of musical elements.
0 marks	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.

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

OCR customer contact centre

General qualifications

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