

## GCSE (9–1)

*Sample SAM Taster Booklet*

# MUSIC

J536

For first teaching in 2016



# GCSE (9–1)

# MUSIC

Our new GCSE (9–1) 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 (SAM) taster booklet introduces you to the style of assessment for our new qualification.

The booklet features the questions and mark schemes for the three assessments that make up this qualification. The complete set of sample assessment materials is available on the OCR website  
<http://www.ocr.org.uk/gcsemusic>

## 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/musicteam](http://ocr.org.uk/musicteam)

### CONTACT THEM AT:

01223 553998

[music@ocr.org.uk](mailto:music@ocr.org.uk)

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## WHAT TO DO NEXT

- Sign up for regular updates, including news of our autumn calendar of events:  
<http://www.ocr.org.uk/updates>
- 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 05

## QUESTION 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.

1 .....

2 .....

[2]

(b) Underline the correct interval that is sung on the words 'Cause I'm' (at the beginning of the third line).

2nd

4th

5th

Octave

1 .....

2 .....

[1]

(c) Identify **two** ways technology has been used in this extract.

1 .....

2 .....

[2]

(d) Give **three** features that are typical of this style of music.

1 .....

2 .....

3 .....

[3]

\*Extract: Lady Gaga, Gypsy from album Artpop.

## QUESTION 2

**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 (tonequality) of the Steel Band in this extract.

.....  
.....

[2]

**(b)** Identify the untuned percussion instrument that can be heard in this extract.

.....

[3]

**(c)** Decide whether each of the following statements is true or false. (Circle your choice).

- |                                               |              |     |
|-----------------------------------------------|--------------|-----|
| (i) The piece begins with a minor scale       | True / False | [1] |
| (ii) The main melody is played in 3rds        | True / False | [1] |
| (iii) There is a verse/chorus structure       | True / False | [1] |
| (iv) This style of music originated in Brazil | True / False | [1] |

\*Tropical Rhythm Band and Singers, Yellow Bird from the album The Sound of the Caribbean.

## MARK SCHEME FOR QUESTION 1

Question	Answer	Mark	Guidance
(a)	Chords (1); Block (1); Soft / quiet (1); Single / separated(1); At the beginning of each line (1)	2	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate.
(b)	Octave	1	
(c)	Echo / reverb (1); Drum machine (1); Synthesiser/ Synthesized instruments (1); Amplification (1); Mixing (1); Panning (1);	2	One mark for each correct answer, up to a maximum of two marks. Do not give credit for naming instruments – use of technology is the target answer here. Give credit to any other suitable answers as appropriate.
(d)	Lyrics/sung lyrics/words (1) Vocalist/Singer (1) Verse-Chorus/Verse-Chorus Structure (1) Voice accompanied by instruments (1)	3	One mark for each correct answer, up to a maximum of three marks. Give credit to any other suitable answers as appropriate which refer to features of music as found in the Area of Study 5:Conventions of Pop

## MARK SCHEME FOR QUESTION 2

Question	Answer	Mark	Guidance
(a)	Soft / gentle (1); Warm (1); Metallic (1); Echo (1); Rolls (1); Soft or rubber beaters / mallets (1);	2	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate.
(b)	Maracas (1)	1	One mark for each correct answer, up to a maximum of three marks. Give extra marks for detail where appropriate Give credit to any other suitable answers as appropriate.
(c) (i)	False	1	
(ii)	True	1	
(iii)	True	1	
(iv)	False	1	

# PRACTICAL COMPONENT (03 or 04)

## COMPOSITION TO A BOARD SET BRIEF

Choose one of the following composition briefs:

Area of Study 2: The Concerto Through Time

- Create a melodic solo and accompaniment composition, suitable for presentation at a Performing Arts Showcase evening.

Area of Study 3: Rhythms of the World

- Create a composition (melodic and/or rhythmic) that suggests a world style that you have learnt about. Your composition should be suitable for playback on a student run radio station.

Area of Study 4: Film Music

- Create a descriptive composition suggested by the theme of the storyline or image that would be suitable for accompanying a short film to be shown at a film festival.

Area of Study 5: Conventions of Pop

- Create a rock or pop style song, or piece, suitable for performance at an informal gig or concert.

Having chosen an Area of Study brief, now choose one of the following stimuli to use as a starting point for your composition:

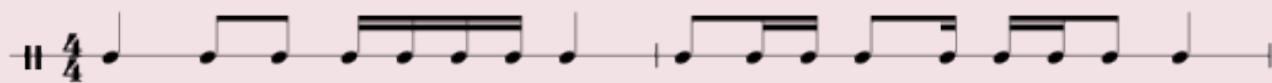
### 1. Note pattern



### 2. Note pattern



### 3. Rhythmic phrase



### 4. Rhythmic phrase



## 5. A short story

The thief breaks into the mansion in the middle of the cold dark night. Unfortunately for him, he is noticed...

## 6. An Image

This image depicts waves on a stormy sea breaking over rocks.



## 7. A set of words

Do not let time cheat us then,  
Kiss me often and again.

Every time a moment slips,  
Let us count it on our lips.

(Adapted from *Cheating Time*, a poem by Ella Wheeler Wilcox)

## 8. A chord sequence

## MARK SCHEME FOR COMPOSITION TO A SET BRIEF

### Composition Marking Criteria

Each composition or arrangement is awarded a mark out of 24 using the core criteria and a mark out of 6 using the area of study criteria for relation to the set brief.

The core criteria take into account the quality of ideas, the way that they are manipulated, and the structure. The overarching outcome statement should be used to define the band of marks into which the composition is placed. A mark should then be selected within the band to reflect the degree to which the piece meets the rest of the criteria.

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

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

### Relation to the set brief

Learners are assessed on their ability to respond to a brief.

<b>6 marks</b>	The composition relates imaginatively to the given brief.
<b>5 marks</b>	The composition relates effectively to the given brief.
<b>4 marks</b>	There is success in relating the composition to the given brief.
<b>3 marks</b>	There is some success in relating the composition to the given brief.
<b>2 marks</b>	There is an attempt to relate the composition to the given brief.
<b>1 marks</b>	There is little or no evidence of the relationship to the given brief.
<b>0 marks</b>	No work/no work worthy of credit.

## Core criteria

Learners are assessed on their ability to develop musical ideas, use conventions and techniques, explore the potential of musical structures and resources, use of musical elements.

<b>21–24 marks</b>	<p>A highly musical, stylish and effective piece.</p> <p>There is a wide variety and/or advanced use of musical elements which demonstrate a high level of musical understanding.</p> <p>Excellent development of ideas using compositional techniques applied in an entirely appropriate way.</p> <p>The piece demonstrates excellent understanding of stylistic and structural conventions.</p>
<b>17–20 marks</b>	<p>Musically successful piece with a strong sense of style.</p> <p>There is a variety of musical elements used in combinations that show a good level of musical understanding.</p> <p>There is development of ideas appropriate to the style showing understanding of several compositional techniques.</p> <p>The piece demonstrates good understanding of stylistic and structural conventions.</p>
<b>13–16 marks</b>	<p>Musically coherent with a sense of style.</p> <p>There is a range of musical elements used in combinations which show musical understanding.</p> <p>There is development using a range of appropriate compositional techniques.</p> <p>The structure is well defined and appropriate to the musical style.</p>
<b>9–12 marks</b>	<p>A mostly successful piece with some coherence and some sense of style.</p> <p>There is some success in the use and combination of a range of musical elements.</p> <p>There is some development using mostly appropriate compositional techniques.</p> <p>The piece is extended within a defined structure mostly appropriate to the style.</p>
<b>5–8 marks</b>	<p>Musically simple with a little coherence.</p> <p>There is a small range of musical elements used in simple combinations.</p> <p>Simple development using some appropriate compositional techniques.</p> <p>The piece is extended within a simple structure mostly appropriate to the style.</p>
<b>1–4 marks</b>	<p>There is little or no evidence of the relationship to the given brief.</p>
<b>0 marks</b>	<p>No work/no work worthy of credit.</p>

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 Stimuli 7: Adapted from *Cheating Time*, a poem by Ella Wheeler Wilcox, 1916.

## OCR customer contact centre

General qualifications

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