GCSE

Music

J536/05: Listening and appraising

General Certificate of Secondary Education

Mark Scheme for June 2022

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:
   a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
   b. **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

11. **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.
LNK	Link – to be used in Q3 for links to the programme.
REP	Repeat – to be used if an answer is repeated and so not worthy of credit.
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.
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.

12. **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.

Question			Answer	Mark	Guidance
1	(a)		Bhangra	1	Allow answers that state 'Bhangra'
1	(b)		Solo / male / tenor / high (voice) (1); Moderately fast / Fast / upbeat /steady (1); 4/4 (1); Accents on beats 2 and 4 / off-beats (1); Dhol (1); Sitar / tumbi (1); Harmonium (1); Chaal rhythm (1); Syllabic (1); Ornamental (melody) / melisma (1); Narrow range (1); Modal (1); Glissando / slides / microtones / pitch bends (1); Repeated rhythms / repeated melodic phrases (1); Punjabi language (1)	4	Not: 'fast notes'; not: 'very fast' Not: 'backbeat' **Maximum of 2 marks for just naming instruments** Allow: 'mordent'; Not: 'trill' or 'vibrato' Allow: 'meend' Allow: 'riffs' but not: 'repetitive' or 'ostinato'
1	(c)		Synthesiser / digital / synthesised instruments (1); Drum machine (1); Bass Guitar (1); Echo / delay (1); Reverb (1); Looping (1); Sampling / sampled sounds (1); Autotune / distortion on <u>voice</u> (1); Mixing /panning / EQ / filtering /editing/compression (1); Overdubbing / multitracking / layering / sequencing /DAW (1); Amplification / microphones / speakers (1)	4	**Maximum of 2 marks for just naming instruments** Not: 'drum kit'; not: 'electric piano' or 'keyboard' Not: 'bass' Not: 'vocoder' Not: 'remix' Allow references to specific DAW software

Question			Answer	Mark	Guidance
2	(a)		Piano	1	
2	(b)	(i)	Cadenza	1	
2	(b)	(ii)	Dramatic / sudden (1); Accented / *Sfz* (1); Wide range (1); Tutti / thick texture (1); Dominant (1); Seventh chord (1); Major (1); Root position (1)	2	**No references to 'loud' or 'long'** Allow <u>appropriate</u> adjective e.g. 'grand', 'triumphant' etc. (max. 1)
2	(b)	(iii)	Arpeggios <u>at the start</u> (1); Chordal / chords <u>later</u> (1); Sequences (1); ascending <u>at the end</u> (+1); Fast notes / virtuosic (1); Scalic / conjunct (1); Wide range (pitch) (1); Ascending <u>and</u> descending (1); 3rds / 6ths / 8ths / parallel motion (1); Crescendos <u>and</u> diminuendos (1); Major (1); Modulations (1); Ornamented / decorated / trills (1); Rubato / slower passages / free tempo (1); Pedal / legato (1)	3	**Credit any other accurate response or added detail** 'Run' can be accepted as either fast notes or scalic e.g. scalic run = 2 and fast runs = 2 Not: just 'fast' Allow: specific, accurate detail about dynamics (max. 1 for dynamics) Allow: 'major <u>and</u> minor' but not: 'minor' Not: other named ornaments
2	(c)	(i)	Moderately fast / Fast / Allegro / Allegretto	1	Allow: crotchet = 120-130 (or just the number) Not: 'very fast'
2	(c)	(ii)	Turn	1	
2	(d)		Beethoven	1	Any appropriate Romantic Concerto composer

Question	Answer	Mark	Guidance
3*	Timpani hit and roll with low brass note, gets louder *The dog sees his mistress fall in* Fast, 4/4, minor, chromatic Violins enter playing semi quavers using semitones They play pairs of notes at first – quite angular The flutes repeat harsh / accented / breathy notes Repeated rhythmic snare drum rhythm *The dog runs to the hole in the ice* Long notes in brass are added and music rises and gets louder getting more frenetic *The dog jumps in the freezing water* Softer and smoother Metallic sound (cymbal) Groups of 2 notes that rise in strings and flutes Generally higher Harp is heard Very motivic Melody line rises and bass descends *The dog is trying to find his mistress in the water* Brass enter and play short descending melody Voices enter Snare drum roll is added, the music crescendos and leads to: *The dog has found her and takes her to the surface* Cymbal roll/crash Climax with a major chord – high violin soaring melody / legato (back to minor) Slower tempo Rubato Homophonic and dramatic Wide range *They try to pull her out* Modulates and rises to a final climax where voices are added and they sing the previous tune *They get her out of the water*	9	**Content** A list of features (with no links) will not access more than 4 marks. There must be specific detail about this music to gain more than 5 marks. More detailed, musical responses that have no links will not access more than 7 marks. **Levels of response** Candidates will score as follows: **7-9 marks:** A wide range of points are made from the indicative content, showing a good level of understanding and a range of supporting links. The response is expressed clearly, using appropriate terminology and some chronology with accurate spelling, punctuation and grammar. **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. **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. **0 marks:** No response worthy of credit. **NR:** No response. Give credit to any other suitable answers as appropriate.

Question			Answer	Mark	Guidance
4	**(a)**		4	1	Allow: 4/4 but not: '2'
4	**(b)**		1957 / 1958	1	Accept any answer in the 1950s or 1960s Allow: '50s' or '60s'
4	**(c)**		Danny and the Juniors	1	Accept any appropriate 50s or 60s rock 'n roll artist or group Allow: 'Elvis'
4	**(d)**		Fast / upbeat / lively (1); Loud (1); Piano (1); Boogie Woogie / repeated chords / fast chords (1); Double Bass (1); Drum kit (1); (Drum) Fills (1); 12 bar blues / chords I, IV and V / primary chords (1); Walking bass (1); Major (1); Blues scale / blues notes (1); Beats 2 and 4 emphasised / backbeat (1); Solo voice <u>and</u> backing voices (1); Syllabic (1); (Backing) <u>voices</u> harmony (1); (Backing and solo) <u>voices</u> long notes (1); (Backing) <u>voices</u> syncopation (1); Repeated notes (1); Repeated patterns / phrases (1); Narrow range (solo) (1); Verse / chorus structure (1)	5	Allow: 4/4 if not given in **(a)** **Maximum of 2 marks for just naming instruments** Allow: 'bass guitar'; not: 'bass'; not: 'electric guitar' Allow: named parts of drum kit but not: 'drums' Not: 'swung' Allow: accented 'off-beat' Accept accurate statements referring to interaction between solo voice and backing singers Not: 'scat' Allow: <u>voices</u> 'off-beat' Not: 'repeated lyrics' or 'repetitive' without extra detail Not: 'ostinato'

Question			Answer	Mark	Guidance
5	**(a)**		1/2 correct notes and/or shapes = 1 3/4 correct notes and/or shapes = 2 5 correct notes and/or shapes = 3 6 correct notes and/or shapes = 4 7/8 correct notes and/or shapes = 5 9 correct notes and/or shapes = 6 10 all correct = 7	7	
5	**(b)**	**(i)**	Major	1	Allow: Ab major but no other named key
5	**(b)**	**(ii)**	Dominant	1	
5	**(c)**		Warm (1); Bras<u>s</u>y (1); Resonant (1); Mellow (1); Rich (1); Round (1); Smooth (1); Muffled (1)	2	Not: 'soft', 'legato', 'hollow', 'airy', 'bright', 'clear' Not: 'brass'; not: 'metallic' Not: 'muted'
5	**(d)**		Orchestral introduction (1); Orchestra accompanies solo (1); Solo and orchestra alternate (1); Solo and orchestral passages are different (1); The orchestra plays quieter (when accompanying) (1); The dynamics alternate (in the dialogue) (1); They change dynamics together (at the end) (1) The horn plays alone (parts of bars 16 and 17) (1);	2	**Credit any additional detail for +1** e.g. 'the orchestra answers the horn' (= 2); 'the orchestra accompanies with chords' (= 2); Allow: 'call and response' or 'question and answer' Not: 'imitation' Not: just 'melody and accompaniment'

Question			Answer	Mark	Guidance
6	(a)	(i)	True	1	
6	(a)	(ii)	True	1	
6	(a)	(iii)	False	1	
6	(a)	(iv)	False	1	
6	(a)	(v)	False	1	
6	(a)	(vi)	True	1	

| 6 | (b) | | **Both extracts**:

Female voice
Syllabic
Vibrato
Legato
Slides in the voices
Crescendo at end of verse

Same bass guitar rhythm and descending pattern
Drum kit with fills
Constant quaver hi-hat rhythm
Strings
Similar texture
Slow tempo (similar tempo was given in 6a)
Soft
A:
Rich, deep voice, fuller vibrato
Melody keeps to the beat apart from a few places
Piano
Quavers on cymbal
Rim knock / shot on beat 4
Later strings enter - imitation and chords
B:
Higher (up a tone)
More reverb
Breathy tone
Melody is very flexible rhythmically
Broken chords in first half (harpsichord sound)
Chords on beat 2 (guitar)
Backing voices echo and sing in between phrases
Electric guitar counter melodies in second half
Long notes / chords in strings
Rim knocks / shots on beats 2 and 4 | 6 | **Levels of response**
Candidates will score as follows:

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.

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.

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.

0 marks: No response worthy of credit.

NR: No response.

Give credit to any other suitable answers as appropriate. |

Question			Answer	Mark	Guidance
7	**(a)**		6/8	1	
7	**(b)**	**(i)**	Trumpet	1	
7	**(b)**	**(ii)**	Horn	1	
7	**(b)**	**(iii)**	Glockenspiel	1	
7	**(b)**	**(iv)**	Snare / side drum	1	
7	**(c)**		Quaver	1	
7	**(d)**		1 / 33	1	
7	**(e)**		Loud / forte / very loud / fortissimo	1	Allow:'*f*' or '*ff*: not: *mf*
7	**(f)**		Moderately fast / fast / marching tempo (1); Steady tempo (1); Accents (1); Wide range (1); High (1); Leaps in melody (1); Repeated melodic phrases (1); Fanfare (1); Running / legato <u>string</u> passages (1); Heroic / triumphant / dramatic (1); Very full / thick texture / <u>large</u> orchestra (1); Major (1)	3	Allow: Bpm 105 – 115; not: 'upbeat' Allow: 'loud' if not in **(e)** Allow: 'angular' melody No credit for naming instruments

	Question		Answer	Mark	Guidance
8	**(a)**		Greece	1	
8	**(b)**		7/8	1	
8	**(c)**		3rds	1	
8	**(d)**		Violin / lyra (1); Clarinet / clarino (1); Flute / floghera (1); Guitar / bouzouki (1); Bass guitar / double bass (1); Doumbek / daouli / toubeleki (1)	2	Please check unknown instruments that may come up in responses Allow 'lute'; not: 'oud' Not: 'goblet drum', 'drum' or specified drums that have bells e.g. 'defi'
8	**(e)**		Moderately fast / fast / fast notes / quavers (1); Legato (1); Repeated phrases / repetitive (1); Narrow range (1); High (1); Ornaments / mordents (1); Glissando / slides / microtones / pitch bends (1); (Mostly) stepwise movement (1); Balanced phrases (1); Arpeggios <u>at the end of phrases</u> (1); descending (+1); Major (1)	3	Not: 'upbeat'; not 'very' Allow: 'irregular metre' if time signature is not correct in **(b)** Not: 'ostinato' Allow: 'doubled in 3rds' if not correct in **(c)** Not: other named ornaments Allow: 'scalic' but not 'scales'

Track	Question	Composer / Artist	Title	CD title
1	1	Jatinder Dhiman	Rang Track 1 0.06 – 1.21	Rang
2	2	Beethoven	Piano Concerto No. 5: 1st Movement Track 1 0.28 – 1.31	Ludwig Van Beethoven – Concerto No 5
3	3	John Powell	Ice Rescue Track 8 0 – 1.07	The Call of the Wild Original Soundtrack
4	4	Danny and the Juniors	At the Hop Track 1 0 – 1.10	The Original Hit Recording: At the Hop
5	5	Mozart	Horn Concerto No. 3: 2nd movement Track 4 0.30 – 1.35	Mozart Horn Concertos
6	6A	The Carpenters	Superstar Track 6 0. – 1.16	Carpenters
7	6B	Vikki Carr	Superstar Track 1 0. – 1.16	Love Story
8	7	Jerry Goldsmith	Star Trek: The Motion Picture Track 2 0.10 – 1.19	The Star Trek Album
9	8	Giorgos Koros, Panagiotis Kokondimis	Gerakina Track 1 0. – 1.00	Greek Traditional Music

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