

**GCSE (9–1) Music**  
**J536/05 Listening and appraising**  
Sample Question Paper

**Date – Morning/Afternoon**

Time allowed: 1 hour 30 minutes

**You may use:**

- A black pen
- A pencil

**OCR supplied materials:**

- CD



<b>First name</b>										
<b>Last name</b>										
<b>Centre number</b>										
<b>Candidate number</b>										

**INSTRUCTIONS**

- Use black ink or pencil.
- Complete the boxes above with your name, centre number and candidate number.
- You have **2** minutes to read through this question paper.
- Answer **all** the questions.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

**INFORMATION**

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [ ].
- Time is allowed for you to write your answers between the playing of the extracts.
- Quality of extended responses will be assessed in questions marked with an asterisk (\*).
- This document consists of **20** pages.



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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.

- (a) (i) Tick the box next to the repeated drum rhythm heard at the beginning of the extract.

The image shows four musical staves, each with a square box to its right. Each staff contains a rhythmic pattern of notes and rests on a five-line staff. The patterns are as follows:

- Staff 1: Quarter note, quarter note, eighth rest, eighth note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Staff 2: Quarter note, quarter note, eighth rest, eighth note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Staff 3: Quarter note, quarter note, eighth rest, eighth note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Staff 4: Quarter note, quarter note, eighth rest, eighth note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

[1]

- (ii) Give the musical term for a repeated rhythmic pattern.

..... [1]

- (b) Underline the type of drum heard.

tabla                      surdo                      djembe                      steel pan

[1]

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

..... [1]

- (d) As the texture builds, a variety of rhythms can be heard at the same time.

Underline the correct the term for this.

harmony                      syncopation                      microtonal                      polyrhythmic

[1]

(e) How many beats in a bar does this extract have?

..... [1]

(f) Near the end, another drum enters. Describe the music it plays.

.....  
.....  
..... [2]

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You may use this page to make notes in preparation for your answer to Question 3.

This page will **not** be marked.

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

You will hear this extract played **three** times.

**(a)** What style of popular music is this?

..... [1]

**(b)** Underline the decade in which this music was written.

1950s                      1970s                      1990s                      2010s

[1]

**(c)** Tick the box next to the correct statement for the vocal phrases in the introduction.

The vocal phrases ascend in steps.

The vocal phrases descend in steps.

The vocal phrases ascend in an arpeggio.

The vocal phrases descend in an arpeggio.

[1]

**(d)** Identify **two** instruments that can be heard in this extract.

1.....

2.....

[2]

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

1.....

2.....

[2]

**(f)** What is the tonality of this extract?

.....

[1]

**(g)** Give the name for the bass line that is typical of this style.

.....

[1]



**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.

[7]

**(b)** Underline the name for the musical device played by the solo instrument in bars 9 to 12.

Imitation

Sequence

Ostinato

Repetition

[1]

**(c)** Identify the solo instrument.

..... [1]

**(d)** The key signature is printed on the score opposite.

Identify the key of this extract.

..... [1]

**(e) (i)** Name the period of composition for this extract.

..... [1]

**(ii)** Give **one** reason for your answer.

..... [1]

**(f)** Suggest a suitable venue for a performance of this piece.

..... [1]

1 2 3 4

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 1-4: 1. Quarter note F#4, quarter note G4, quarter note A4. 2. Quarter note B4, quarter note C5, quarter note B4. 3. Quarter note A4, quarter note G4, quarter note F#4. 4. Quarter note E4, quarter note D4, quarter note C4.

5 6 7 8

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 5-8: 5. Quarter note B4, quarter note A4, quarter note G4. 6. Quarter note F#4, quarter note E4, quarter note D4. 7. Quarter note C4, quarter note B3, quarter note A3. 8. Quarter note G3, quarter note F#3, quarter note E3.

9 10 11

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 9-11: 9. Quarter note D4, quarter note C4, quarter note B3. 10. Quarter note A3, quarter note G3, quarter note F#3. 11. Quarter note E3, quarter note D3, quarter note C3.

12 13 14

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 12-14: 12. Quarter note B3, quarter note A3, quarter note G3. 13. Quarter note F#3, quarter note E3, quarter note D3. 14. Quarter note C3, quarter note B2, quarter note A2.

15 16

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 15-16: 15. Quarter note G2, quarter note F#2, quarter note E2. 16. Quarter note D2, quarter note C2, quarter note B1.

**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.

- (a) (i)** Suggest a suitable composer for Extract A.

..... [1]

- (ii)** Suggest a suitable composer for Extract B.

..... [1]

- (b)** Tick the box next to the correct statement about the opening of the extracts.

Extract A starts with the soloist and Extract B starts with the orchestra.

Extract A starts with the orchestra and Extract B starts with the soloist.

Both extracts start with the orchestra.

Both extracts start with the soloist.

[1]

- (c)** Give **one** appropriate word for the articulation in each of the following:

Extract A

.....

Extract B

..... [2]

- (d) (i)** Identify **one** instrument heard in extract A which is **not** the solo instrument.

..... [1]

- (ii)** Identify **one** instrument heard in extract B which is **not** the solo instrument.

..... [1]

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[6]

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**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.

**(a)** What is the time signature for this extract?

..... [1]

**(b)** Write a suitable tempo for this extract.

..... [1]

**(c)** The percussion helps to create the theme of war in this extract.

**(i)** Identify the percussion instrument heard in the first bar.

..... [1]

**(ii)** Name **two** other percussion instruments heard in the extract.

..... [2]

**(d)** Put a suitable dynamic in the oval box **under** bar 13.

[1]

**(e)** Write '*rit*' **above** the staff where the music slows down.

[1]

**(f)** Underline the cadence that occurs from bar 15 to bar 16.

Perfect                  Imperfect                  Plagal                  Interrupted

[1]

**(g)** Identify **two** sections of the orchestra that can be heard in this extract.

1.....

2.....

[2]

**(h)** There is a key change towards the end of this extract.  
Give the correct musical term for a key change.

..... [1]

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23

24 25 26 27

*f*

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**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]

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

.....

[1]

**(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]

**(d)** Give **two** features that are typical of Calypso music.

.....  
.....  
.....

[2]





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**...day June 20XX – Morning/Afternoon**

**GCSE (9–1) in Music**

**J356/05** Listening and appraising

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 30 minutes

**MAXIMUM MARK 80**

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**This document consists of 20 pages**

## Text Instructions

**PREPARATION FOR MARKING SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris 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 scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses

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

**TRADITIONAL**

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

**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 scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) 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 scoris messaging system, or by email.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks

- b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question
- Note: Award 0 marks - for an attempt that earns no credit (including copying out the question)
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. 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** used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning

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Question		Answer	Marks	Guidance
1	(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); 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 appropriate technology language 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.

Question			Answer	Marks	Guidance
2	(a)	(i)	3 <sup>rd</sup> box	1	
		(ii)	Ostinato	1	
	(b)		Djembe	1	
	(c)		Maracas/Shaker/Cabasa (1); Agogo/Bells/Cowbells (1)	1	
	(d)		Polyrhythmic	1	
	(e)		4	1	
	(f)		Short repeated pattern (1); Dotted (1); Solo (1); Two pitches (1); Accented (1)	2	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate.

Question	Answer	Marks	Guidance
3*	<p>Indicative content:</p> <p>Timpani roll – lead in</p> <p>Crescendo</p> <p>Snare drum joins in</p> <p>Repeating rhythm – syncopated</p> <p>Low instruments</p> <p>Long single notes underneath</p> <p>Repeated notes</p> <p>Rising or falling at the end of patterns</p> <p>Snare rolls at the ends of phrases</p> <p>6 beats in a bar</p> <p>Steady marching tempo – moderately fast</p> <p>Other higher instruments added – octave higher</p> <p>Gets a little louder</p> <p>Pitches change</p> <p>Syncopated chords with rests – staccato and loud – homophonic</p> <p>Ending with a longer chord</p> <p>Piccolo swoop</p> <p>Horn melody – starts with long note</p> <p>Rhythms continue under the melody</p> <p>Counter melodies</p> <p>Horn melody gets more interesting – moves in step</p> <p>Gets higher as the violins take over the tune</p> <p>Moves lower again</p> <p>Violins vary the tune - high</p> <p>Cymbal crash</p> <p>Horn melody returns at the end played by the trumpet</p>	9	<p>This question is targeting learners' knowledge and applying this knowledge of musical context (requires reflection and analysis of intention and purpose and links between this and the features of the music).</p> <p>Answers must show a level of contextual understanding with links.</p> <p>A list of features or musical elements will not access more than 4 marks, prose is required.</p> <p><b>Levels of response</b></p> <p><b>7-9 marks:</b> A good range of points are made from the indicative content, showing a good level of understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar.</p> <p><b>4-6 marks:</b> Several points are made from the indicative content showing some understanding with supporting links. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.</p> <p><b>1-3 marks:</b> 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><b>0 marks:</b> No response or no response worthy of credit.</p> <p><b>NR:</b> No response.</p> <p>Give credit to any other suitable answers as appropriate.</p> <p>The story does not have to be as suggested; any suitable links should be accepted.</p>

Question		Answer	Marks	Guidance
4	(a)	Rock 'n Roll	1	
	(b)	1950s	1	
	(c)	The vocal phrases ascend in an arpeggio	1	
	(d)	Electric guitar (1) Rhythm Guitar (1) Upright bass/double bass/bass (1) Drum/drum kit (1) Piano (1) Saxophone (1)	2	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate.
	(e)	Improvised (1); Follows the 12 bar blues chord pattern (1); Lots of repeated notes (1); Narrow range at first (1); Repetition (1); Double notes (1); Fast notes (1); Slides (1); Moves higher later (1)	2	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate.
	(f)	Major	1	
	(g)	Walking bass	1	

Question	Answer	Marks	Guidance
<p>5 (a)</p>		<p>7</p>	<p>1 correct note and/or shapes = 1                  2 correct notes and/or shapes = 2                  3 correct notes and/or shapes = 3                  4 correct notes and/or shapes = 4                  5 correct notes and/or shapes = 5                  6 correct notes and/or shapes = 6                  ALL correct = 7</p>
<p>(b)</p>	<p>Sequence</p>	<p>1</p>	
<p>(c)</p>	<p>Clarinet</p>	<p>1</p>	
<p>(d)</p>	<p>D Major</p>	<p>1</p>	

Question		Answer	Marks	Guidance
	(e) (i)	Classical	1	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate.
	(ii)	Clarinet (1); Balanced/even phrases (1); Medium sized orchestra (1); Crescendos and/or diminuendos (1); Simple/primary harmony (1); (Rocking) chordal accompaniment (1)		
	(f)	Concert hall (1)	1	Give credit to any other suitable answers as appropriate.

Question			Answer	Marks	Guidance
6	(a)	(i)	Vivaldi	1	Any suitable Baroque composer.
		(ii)	Mendelssohn	1	Any suitable Romantic composer.
	(b)		Extract A starts with the orchestra and Extract B starts with the soloist	1	
	(c)		Extract A: Staccato Extract B: Legato	2	One mark for each correct answer. The target answer here is the correct musical language/term.
	(d)	(i)	Viola (1); Cello (1); Bass (1); Harpichord (1);	1	One mark for each correct answer, up to a maximum of one mark. Give credit to any other suitable answers as appropriate.
			(ii)		
	(e)*		B has a thicker texture (2); Both use strings (2); Both are chordal (2);  EXTRACT A: Strings only (1); Continuo/harpichord (1); Chords used in quavers (1) Fewer instruments with the solo (1)  EXTRACT B: Starts with only strings (1); Large orchestra/use of brass/use of woodwind/use of	6	<b>5-6 marks:</b> A good range of musical features are made regarding the supporting accompaniment of both extracts showing evidence of a good level of comparative understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar.  <b>3-4 marks:</b> Several points are made regarding the supporting accompaniment of both extracts which attempt to make some comparison(s) between them. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.

Question	Answer	Marks	Guidance
	timpani (1); Silence (1); Homophonic with soloist (1); 2 <sup>nd</sup> half orchestra leads at first (1)		<p><b>1-2 marks:</b> A limited number of points are made regarding the supporting accompaniment from at least one of the extracts. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar.</p> <p><b>0 marks:</b> No response or no response worthy of credit.</p> <p><b>NB</b> Full marks cannot be awarded without at least one correct comparison.</p> <p>Give credit to any other suitable answers as appropriate.</p>



Question		Answer	Marks	Guidance
7	(a)	4/4	1	
	(b)	Moderato/Moderate/alla Marcia/Andante/Broadly/Maestoso	1	The target response here is an appropriate musical term/language.
	(c) (i)	Cymbal	1	
	(ii)	Snare Drum (1); Timpani/Kettle Drum (1)	2	One mark for each correct answer, up to a maximum of two marks.
	(d)	<i>p</i> / <i>mp</i> (1)	1	Accept soft/quiet or moderately soft/quiet.
	(e)	Bars 19 or 20	1	
	(f)	Interrupted	1	
	(g)	Brass (1); Strings (1); Percussion (1)	3	One mark for each correct answer, up to a maximum of two marks.
	(h)	Modulation	1	The target response here is the correct musical term/language.

Question		Answer	Marks	Guidance
8	(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	
	(c) (i)	False	1	
	(ii)	True	1	
	(iii)	True	1	
	(iv)	False	1	
	(d)	4/4 time/4 beats in a bar (1); Syncopation/syncopated rhythm (1); often uses call and response (1); simple harmony (1); verse and chorus songs (1)	2	One mark for each correct answer, up to a maximum of two marks. Give credit to any other suitable answers as appropriate which refer to features of Calypso music.

Track	Question	Composer / Artist	Title	CD title
1	1	Lady Gaga	Gypsy	Artpop
2	2		Oya	Olatunji: The Drums of Passion
3	3	Joel Eriksson / The London Philharmonic Orchestra	Battlefield 2	The greatest video game music
4	4	Bill Hayley and the Comets	Rock around the clock	Rock around the clock
5	5	Mozart / Emma Johnson	Clarinet Concerto 2 <sup>nd</sup> movement	Mozart Clarinet Concerto
6	6A	Vivaldi / Manfred Scherzer	Violin concerto in A minor 3 <sup>rd</sup> movement	Italienische Violinkonzerte
7	6B	Mendelssohn / Maxim Vengerov	Mendelssohn Violin Concerto 3 <sup>rd</sup> movement	Bruch and Mendelssohn Violin Concertos
8	7	Eric Coates / BBC Symphony Orchestra	Dambusters March	Keep Calm and Classical
9	8	Tropical Rhythm Band and Singers	Yellow Bird	The Sound of the Caribbean

Question	AO3	AO4	Musical Elements (AO3 only)	Musical Contexts (AO3 only)	Musical Language (AO3 only)	Marks
1(a)		2				2
1(b)		1				1
1(c)	2				2	2
1(d)	3			3		3
2(a)(i)		1				1
2(a)(ii)	1				1	1
2(b)	1		1			1
2(c)	1		1			1
2(d)	1				1	1
2(e)	1		1			1
2(f)		2				2
3		9				9
4(a)	1			1		1
4(b)	1			1		1
4(c)		1				1
4(d)	2		2			2
4(e)		2				2
4(f)		1				1
4(g)	1				1	1
5(a)		7				7
5(b)		1				1
5(c)	1		1			1
5(d)	1				1	1
5(e)(i)	1			1		1
5(e)(ii)		1				1
5(f)	1			1		1
6(a)(i)	1			1		1
6(a)(ii)	1			1		1
6(b)		1				1

<b>6(c)</b>	<b>2</b>				<b>2</b>	<b>2</b>
<b>Question</b>	<b>AO3</b>	<b>AO4</b>	<b>Musical Elements (AO3 only)</b>	<b>Musical Contexts (AO3 only)</b>	<b>Musical Language (AO3 only)</b>	<b>Marks</b>
<b>6(d)(i)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>6(d)(ii)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>6(e)</b>		<b>6</b>				<b>6</b>
<b>7(a)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>7(b)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>7(c)(i)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>7(c)(ii)</b>	<b>2</b>		<b>2</b>			<b>2</b>
<b>7(d)</b>		<b>1</b>				<b>1</b>
<b>7(e)</b>		<b>1</b>				<b>1</b>
<b>7(f)</b>		<b>1</b>				<b>1</b>
<b>7(g)</b>	<b>2</b>		<b>2</b>			<b>2</b>
<b>7(h)</b>	<b>1</b>				<b>1</b>	<b>1</b>
<b>8(a)</b>	<b>2</b>		<b>2</b>			<b>2</b>
<b>8(b)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>8(c)(i)</b>		<b>1</b>				<b>1</b>
<b>8(c)(ii)</b>		<b>1</b>				<b>1</b>
<b>8(c)(iii)</b>	<b>1</b>		<b>1</b>			<b>1</b>
<b>8(c)(iv)</b>	<b>1</b>			<b>1</b>		<b>1</b>
<b>8(d)</b>	<b>2</b>			<b>2</b>		<b>2</b>
<b>Total</b>	<b>40</b>	<b>40</b>	<b>19</b>	<b>12</b>	<b>9</b>	<b>80</b>

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