

Foundation

GCSE

Music

J536/05: Listening and appraising

General Certificate of Secondary Education

Mark Scheme for June 2023

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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 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 an appropriate annotation 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.

8. The RM Assessor **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 RM Assessor messaging system, or e-mail.
9. 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.
10. 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

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.
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.
?	Uncertain / unclear

12. Subject Specific Marking Instructions


In any response we should use our professional judgement to credit any accurate answer.

- Check the first four pages of the paper above Q1a and put BP or seen on each blank one. If any answers are written on them then link them to the relevant question(s).
- Read the right-hand side of the mark scheme carefully in order not to miss any important details or clarifications.
- There is no credit for just 'repetition' or 'repetitive' on its own in any part of the paper. 'Ostinato' is only accepted in question 6.
- We usually do not credit negative answers eg. 'no harpsichord' in question 1d(ii). However there may be occasions when a negative is acceptable eg. 'no sense of pulse'; 'not very high voice'.
- If you use a BOD please tick as well, except in Q3 and 6e.
- 2c/d – Ensure that credit is not being given for the same points in (c) and (d). For example, if they write 'tremolo', we need to be sure that this is not a repeated point but that it applies to different instruments. For example we can credit tremolo or crescendo in (c) and in (d) as long as they are referring to different instruments but we can't if that is not clear.
- 2d – Long held note is stated in question 2bi, but allow long notes – plural – in 2d.
- 2d – No credit for just naming instruments in 2d – it does not reflect the story.
- 3 – Accept sarod in place of sitar (singular).
- 6e – BOD any mention of polyphonic – we know this is not the correct word but it indicates an understanding of the texture.
- 7c – Be aware that candidates might circle the bar number rather than the bar itself.
- 7c – If this answer is incorrect annotate with a cross.

- 7d and 7g – If they have written **a part of** the drum kit in 7d they can have credit for **drum kit** in 7g as per the mark scheme.
- 8b – We must only credit how the music changes so ‘minor’ can’t be given credit as the tonality is minor in the first section. We can, however, credit ‘minor’ in 8c as this a different section of the music.
- 8c – Be careful to recognise that this section of the extract it is faster, louder and thicker than the previous sections. You may credit clear comparisons to the previous section but any indication that it is changing **within** this section is incorrect.

Question		Answer	Mark	Guidance
1	(a)	Trumpet	1	Allow: 'cornet' / 'muted trumpet'
1	(b)	Arpeggio	1	
1	(c)	<p>Unison / octaves (at first) (1); Quiet / <i>p</i> / quieter (orchestra) (1); Change dynamics together (1); Orchestra lower in pitch (1); Bass note / accent on first beat of bar (1); Chords (1); Repeated (+1);</p> <p>Quavers / fast notes (1); Simpler rhythm (than the solo) (1); Homophonic (1); Staccato / detached (1); Some legato (1); Interjections (horn / flute) (1); Move through different keys (1); Passage for orchestra alone (1)</p>	4	<p>Credit accurate detail about the accompaniment</p> <p>Max. 2 for reference to dynamics</p> <p>Allow: <u>repeated</u> notes / rhythms / patterns = 1 'Repeated quavers' = 2 Not: 'repeated phrases' Allow: 'semiquavers'</p> <p>Not: 'call and response' or 'question and answer'</p> <p>Credit accurate detail about the orchestral passage eg. 'Loud', 'scalic' – max. 2 marks for any reference to the 6-bar orchestral passage</p>
1	(d)	(i) Classical	1	Dates not accepted

Question		Answer	Mark	Guidance
1	(d)	(ii)	3	<p>Medium sized orchestra (1); <u>Mainly</u> strings (1); Use of clarinet (1); Keyed trumpet (1); Diatonic / primary / simple harmony (1); Cresc and/or dim / gradual dynamic changes (1); Balanced phrases (1); Clear <u>cadences</u> (1); Modulation to related key (1); Melody and accompaniment (1); Ornamentation (1); Sequence(s) (1)</p> <p>Allow: 'trumpet with valves'</p> <p>Not: 'swells' Allow: 'even'/ '4 bar'/ '8 bar' / 'periodic'</p> <p>Not: 'solo and accompaniment' Allow named ornaments but <u>not</u> 'turn'</p>

Question		Answer	Mark	Guidance
2	(a)	Minor	1	Allow specific minor chords
2	(b)	(i) 	1	2 nd answer
2	(b)	(ii) (French) Horn	1	
2	(c)	Bass drum / timpani / cymbal / wind chime / mark tree / bell tree (1); Roll / tremolo / rumble (1); Low (1); Quiet / crescendo / swell (1); Contrasting timbre / pitch (1); Glissando / shimmer / sparkle / high (1)	2	Allow: 'chimes' or 'bells' Not: <u>crash</u> cymbal' Allow: 'trill' Allow: 'descending' if linked to the wind chime (+1);
2	(d)	Slow (1); Free tempo <u>at the beginning</u> (1); Quiet / soft / <i>p</i> / <i>pp</i> / <i>mp</i> / swells / cresc / dim (1); Vibrato / shimmering / tremolando (violins) (1); Sustained / long notes <u>u</u> (1); Legato (1); Repeated melody / repeated phrase (1); Wide range / high / low (1); Thick texture / thickens (1); Mellow / warm / rich / pure (1); <u>Becomes</u> major (1); Modal / chromatic / complex harmony (1)	3	No credit for answers referring to percussion Allow: 'no sense of metre at the beginning' If dynamics have been credited in (c), allow one different reference in (d) Not: 'large orchestra' Allow 'minor' if not in (a)

Question		Answer	Mark	Guidance
3		<p>Alap (introduction) Free tempo Tambura enters with drone (continues throughout) Sitar plays descending raga, glissando</p> <p>Jhor Sitar starts melody Pulse becomes regular and steady, Feels like 4/4</p> <p>Gat The tabla enters The sitar and the tabla both improvise Three layers</p> <p>Specific detail Sitar: Has a 'sympathetic' drone Short melodic phrases, mostly stepwise Many of the phrases are the same length Many phrases start the same and answer differently, at times The phrases get higher Use of bends (meends), microtones, slides and ornaments Bends used especially at the ends of phrases Syncopated</p> <p>Tabla: High and low sounds based on a tala Played with fingertips and palms of hand Rich low sound Quite repetitive at first Small rolls and embellishments Syncopated</p> <p>Constant tempo and constant dynamics</p>	9	<p>Content There must be specific detail about this music to gain more than 5 marks. A 'shopping list' will not access more than 4 marks.</p> <p>Levels of response Candidates will score as follows:</p> <p>7-9 marks: 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 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)	Taylor Swift	1	Allow any female solo artist from the 1990s to the present day.
4	(b)	Breathy / airy / speech-quality (1); Warm/ gentle / soft / quiet (1); More powerful <u>later</u> (1); Alto / low / medium pitch (1); Detached / staccato (1); Legato <u>at the ends of phrases/ later</u> (1); Syllabic (1); Slides/ glissando / portamento (1); Backing vocals (1); Harmony (1)	3	Do not credit features of the melody Allow any appropriate timbre word Allow: 'chest voice'
4	(c)	Echo / delay (1); Reverb (1); Chorus (1); Drum machine (1); Bass guitar / synthesiser / midi / keyboard / electric inst (1); Looping (1); Sampled sounds (1); Autotune (1); Mixing / editing / compression / EQ (1); Panning (1); Filtering (1); Harmoniser / synth voices (1); (Over)dubbing / multitracking / layering / sequencing / DAW (1); Amplification / microphones/ speakers (1)	5	Allow any reference to electric drums Not: 'Electric guitar' Not: 'remix' Allow references to specific DAW software Not: 'computer' alone Not: 'recording'

Question		Answer	Mark	Guidance
5	(a)	1/2 correct note 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	<p>Ignore any accidentals</p>
5	(b)	Turn	1	
5	(c)	Perfect	1	Allow: 'closed cadence' or 'full cadence'
5	(d)	Slow (1); Rubato (1); Sustained / long notes (1); Legato / arco (1); Vibrato (1); Rich / warm / passionate (1); Quiet / <i>p</i> (1); Swells / crescendos / diminuendos (1); Emphasis / lean on certain notes / tenuto / (1); Slide / glissando (1)	3	Not: 'virtuosic' Allow: <i>pp</i> / <i>mp</i> Not: 'wide range of dynamics' or just 'gradual dynamics' Allow: 'emphasis on certain phrases' Not: 'accents'

Question		Answer	Mark	Guidance	
6	(a)	African drumming	1		
6	(b)	(i)	Samba	1	
6	(b)	(ii)	Brazil	1	Only accepted country Allow: 'Rio de Janeiro'
6	(c)		Voices (1); Djembe (1); Talking drums (1); Dunun / dundun (1); Bongos (1); Conga (1); Agogo / cowbell / bell (1); Axatse / maracas / shekere / shaker (1); Claves / wood block (1)	2	
6	(d)		Surdo / bass drum (1); Agogo / cowbell (1); Ganza / shaker / maracas (1); Repinique (1); Tamborim (1); Caixa / snare drum (1); Claves / wood block (1)	2	Not: 'chocalho', 'cuica', 'apito' or 'whistle' Not: tambourine

Question		Answer	Mark	Guidance	
6	(e)	<p>Extract A:</p> <p>Fast (feels slower than B)</p> <p>Small ensemble</p> <p>More wooden</p> <p>Instruments played with hands and sticks</p> <p>Some improvisation</p> <p>Female voices start in harmony (4ths) at the start accompanied by drums</p> <p>Voices use vibrato</p> <p>No call and response</p> <p>Master drummer embellishes rhythms with triplets / little fills and rolls</p> <p>Syncopation</p> <p>Polyrhythms</p> <p>Cross rhythms</p> <p>Ostinato</p> <p>Feeling of 4/4</p> <p>Steady pulse</p> <p>Wide range of pitch</p> <p>More dynamic variety</p> <p>Much the same texture and timbre throughout</p>	<p>Extract B:</p> <p>Fast</p> <p>Larger ensemble / bateria</p> <p>More metallic</p> <p>Instruments played with sticks</p> <p>No improvisation</p> <p>Starts and ends in unison</p> <p>Call and response at the beginning and at the end</p> <p>Surdo alternates with repinique</p> <p>No obvious leader</p> <p>Instruments enter gradually</p> <p>Settles into a groove</p> <p>Syncopation (more)</p> <p>Polyrhythms</p> <p>Cross rhythms</p> <p>Ostinato</p> <p>4/4 metre</p> <p>Steady pulse</p> <p>Offbeat (shaker)</p> <p>Different pitched drums</p> <p>Dynamics stay the same</p> <p>Textures varies</p>	6	<p>Levels of response</p> <p>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, with at least one comparison. 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>

Question		Answer	Mark	Guidance
7	(a)	4/4	1	This is the only acceptable answer
7	(b)	C Major	1	Allow: 'C'
7	(c)	6 / 14 / 22	1	Allow circled bar numbers
7	(d)	Floor tom / Tom tom / bass drum / snare drum / drum kit	1	Not: 'tambourine'
7	(e)	21 / 22	1	
7	(f)	(i) Electric guitar	1	Allow: 'guitar'
7	(f)	(ii) Improvisation	1	

7	(g)	<p>(Moderately) Fast / upbeat / steady (1); Loud (1); Solo <u>and</u> backing voices (1); Tenor / high (1); Shouty / husky / raspy (1); Syllabic (1); Verse / chorus structure (1); Hook line / catchy (1); Repeated rhythms (1);</p> <p><u>Repeated</u> patterns / phrases / chords / riff / melody (1);</p> <p>Primary chords / simple harmony / (1); <u>Heavy</u> bass / rhythms (1); Back beat (1); Distortion / overdrive / amplified (1); Blue(s) notes / blue(s) scale (1); Bends (1); Bass (guitar) / rhythm guitar / piano / keyboard (1)</p>	3	<p>Not: 'male' Not: 'very fast'</p> <p>Not: just 'chords' or 'power chords'</p> <p>Not: 'off-beat'</p> <p>Not: 'blues' or '12-bar blues'</p> <p>Allow: 'electric guitar' if not given in f(i) or 'drum kit' if not given in (d) – (max. 1 for instruments)</p>
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Question		Answer	Mark	Guidance
8	(a)	Quiet / <i>p</i> / soft (1); Strings / cor anglais / marimba / flute (1); Tremolando / shimmering (strings) (1); Free tempo (1); Slow (1); Long notes / sustained (1); Detached / staccato (marimba) (1); Legato (Cor Anglais) (1); Vibrato (1); Thin texture (1); Pizzicato (1); Flutter tongue (1); Low (1); Minor (1)	3	Allow: <i>pp</i> / <i>mp</i> Allow: named string instruments, 'oboe' or 'xylophone'
8	(b)	Rumble / roll / tremolo (1); Loud(er) / crescendo (1); Harp / bass drum / voices (1); Texture thickens (1); Swirling patterns / scalic / glissandos (1); Fast(er) <u>notes</u> (1); High(er) (than the first section) (1); Repeated patterns (1); <u>More</u> legato (1)	2	Allow: 'timpani' Not: 'thick texture' Allow: 'more complex' Not: 'repeated phrase'

Question		Answer	Mark	Guidance
8	(c)	<p>Glissando (1); Rising (+1)</p> <p>Loud(er)(1); Fast(er) (1); Fast notes / fast rhythms (1); Driving rhythms (1); High (1); Wide range (1); Accents (1); Staccato (1); Thick(er) texture / layered (1);</p> <p>Brass / voices / named percussion (1); Dominant percussion (1);</p> <p>Disjunct melody /angular (1); Powerful melody (1); Rising (melody) (1); Repeated phrases / patterns / rhythms / melody (1);</p> <p>Syncopation (1); Dissonance / chromatic / key changes (1); Minor (1)</p>	4	<p>Allow description of glissando; just 'scale' = 0 but 'rising scale' = 1; 'fast scale' = 1; 'fast rising scale' = 2</p> <p>Not: 'crescendo' Allow: 'very fast' Not: 'accelerando'</p> <p>Allow: 'large orchestra'</p> <p>Allow a named brass instrument Allow accurate descriptions of what the percussion plays (max. 2 for percussion)</p>

Track	Question	Composer / Artist	Title	CD title
1	1	Alison Balsom Hummel	Hummel Trumpet Concerto in Eb 1 st movement Track 1 2.03 – 2.06	Haydn and Hummel Trumpet Concertos
2	2	Jeremy Soule	Awake Track 2 0 – 0.52	The Elder Scrolls V Skyrim
3	3	Downing and Mayer	Agra Track 1 0 – 1.14	Traditional Indian Music
4	4	Taylor Swift	Daylight Track 18 0 – 0.58	Lover
5	5	Bruch Maxim Vengerov	Violin Concerto No. 1: 2 nd movement Track 2 0.06 – 1.25	Bruch: Violin Concerto No. 1
6	6A	Ubukho Bethu	Stimela Track 1 1.12 – 2.12	African Drumming
7	6B	Mitoka Samba	Kirimba Track 5 0. – 1.03	Mitoka Samba; Orchestral Percussion
8	7	Status Quo John Fogerty	Rockin' All Over The World Track 4 0 – 1.07	Rockin' All Over The World; The Collection
9	8	James Howard Newton	The Rapids Track 13 0.25 – 1 25	Jungle Cruise: Original Motion Picture Soundtrack

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