

Supporting your child to succeed in GCSE Music

Presenter: Audrey Caldwell

Meridian Trust Director of Music



Learning outcomes

- What course is my child studying?
- How is the course divided in terms of coursework and exam?
- What does the listening exam look like?
- Top tips for answering exam questions.
- What resources are available to support my child?



What course is my child studying?

Music GCSE

Coursework (Non-examined Assessment) → 60%

2 compositions

2 performances (1 individual, 1 ensemble)

1-hour Listening Exam → 40%



<https://www.ocr.org.uk/qualifications/gcse/music-j536-from-2016/>

What course is my child studying?

Music GCSE

Coursework → 60%

- Composition no. 1 ~ brief set by student
- Composition no. 2 ~ brief set by OCR at the beginning of September, Year 11
- Performance no. 1 ~ individual performance (*ie. solo performance; can be accompanied by piano*)
- Performance no. 2 ~ ensemble performance (*ie. 2 or more players or singers but should demonstrate appropriate ensemble work*)



What course is my child studying?

Music GCSE

Listening Exam → 40%

- Candidates have to answer questions based on extracts of music played during the exam.
- The exam will assess their knowledge and understanding of 5 Areas of Study:
 1. My Music (*students study their instrument or voice*)
 2. The Concerto Through Time (*from 1650 – 1910*)
 3. Rhythms of the World (*music from India, W. Africa, Eastern Mediterranean, Central and South America*)
 4. Film Music (& video game soundtracks)
 5. Conventions of Pop (*1950s to present day*)



What does the Listening Exam look like?

- 1. multiple choice & bullet-point answers
- 2. multiple choice & bullet-point answers
- 3. 9-mark essay question
- 4. short question - usually AoS5
- 5. notation question (2 pages)
- 6. comparison question (2 pages)
- 7. score question (2 pages)
- 8. short question



What does the Listening Exam look like?

OCR
Oxford Cambridge and RSA

Wednesday 14 June 2023 – Afternoon
GCSE (9–1) Music

J536/05 Listening and Appraising

The time allowed for the examination is the duration of the music track.

You must have:
• the music track (downloaded from OCR Digital File Despatch)

You can use:
• an HB pencil



Please write clearly in black ink. Do not write in the barcodes.

Centre number Candidate number

First name(s)

Last name

INSTRUCTIONS

- Use black ink. You can use an HB pencil, but only for writing on the score.
- Once the music track has started you will have **2 minutes** to read through this question paper.
- Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.
- Answer **all** the questions.

INFORMATION

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

ADVICE

- Listen to and read each question carefully before you start your answer.

2

1 This question is based on Area of Study 2 – The Concerto Through Time.

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

(a) Name the solo instrument. [1]

(b) Underline the correct term for the first four notes played by the solo instrument.

Arpeggio Chromatic scale Major scale Raga [1]

(c) Describe how the orchestra accompanies the solo instrument in this extract.

.....

.....

.....

.....

.....

..... [4]

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

..... [1]

(ii) Give **three** reasons for your answer.

1

2

3

[3]



b

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

Using your knowledge of this style, write a paragraph, using sentences, describing the music that you hear. You may wish to refer to instruments, rhythm, melody, texture, tempo or any other features that are relevant to the context of the music.

[9]

[9]

- Melody / Articulation / Dynamics /
Tempo / Tonality / Structure /
Harmony / Instrumentation /
Rhythm / Technology



6

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

Using your knowledge of this style, write a paragraph, using sentences, describing the music that you hear. You may wish to refer to instruments, rhythm, melody, texture, tempo or any other features that are relevant to the context of the music.

[9]

Write up notes using full sentences. Correct spelling and grammar needed to gain marks in the 7 – 9 bracket.



Top Tips for answering questions: the notation question (Q5)

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 12, 13, 14 and 15. [7]

(b) Name the ornament that is written out, and played, in bar 25. [1]

(c) Name the cadence that occurs at the end of the extract. [1]

(d) Give **three** ways in which the soloist creates an expressive performance. [3]

1

2

3

Listen to it once and try to get the basic shape - copy out the correct number of notes and start on a note close to the last printed note. Look out for scales and sequences!

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

3



Top Tips for answering questions

1. Find the command words - name, describe, explain - and check how many points each question is worth.
2. Drums is never the correct answer - type of drum needed (ie. bass drum, djembe, surdo).
3. Keep it simple and don't be afraid of obvious answers - male or female voice, acoustic or electric guitar, slow, low-pitched....
4. Answer every question, no blanks! Including the notation question.
5. Comparison question - grid it up and make clear similarity/difference comparisons.
6. Memorise a name for each genre - for e.g. John Williams for film, Mozart for Classical.
7. Handwriting must be clear.



What resources are available to support my child?

- Student notes
- School-produced resources
- [Online Music Education Resources](#) | [Musical Contexts](#) - including knowledge organisers

AREA OF STUDY 5: CONVENTIONS OF POP

5b. SOLO ARTISTS FROM 1990 TO THE PRESENT DAY

Students will: familiarise themselves with **particular artists** and the typical features of their songs

Typical musical features:

- Solo singer (male or female)
- Strong melody; catchy chorus
- Harmonic pieces vary depending on the **beat**
- Often 4/4 time
- Instruments to accompany – guitars; drums; backing singers; **keyboard**
- Use of technology – this is more developed now than in the early 1990's

Features to consider:

- Vocal and instrumental techniques
- Roles and interactions between performers
- Changes and development of instruments
- Development of styles
- Typical characteristics of the genre
- The use of technology within the genre

1990s solo artists to the present day

- Madonna: Vogue (1990)
- Michael Jackson: Black or White (1991)
- Robbie Williams: Let Me Entertain You (1997)
- Britney Spears: Baby One More Time (1999)
- Kylie Minogue: Can't Get You Out of My Head (2001)
- Beyoncé: Crazy in Love (2003)
- KT Tunstall: Suddenly I See (2004)
- Amy Winehouse: Back to Black (2006)
- Bruno Mars: The Lazy Song (2010)
- Adele: Someone Like You (2011)
- Taylor Swift: I Knew You Were Trouble (2012)

LANGUAGE FOR LEARNING:

Tempo = speed
Time signature = number of beats per bar
Harmonic rhythm = how often the chords change
Dynamics = volume
Middle 8 = contrasting section in a song
Intro
Outro/coda =
Modulation = key change



Listening Exercise: Listen to *Thalassaki Mou* by Yiannis Parios

7. Circle the correct time signature.

$\frac{8}{8}$ (1 2 3 4 5) $\frac{7}{8}$ (1 2 3 4 5 6 7)

8. What is the instrument at the very start of the song? Circle your answer (1)

Violin **Daoumbek** Bouzouki Bass Vocals

9. Circle *True* or *False* for the following statements about the violin and vocals: (4)

The melody has a wide range True / False
The violin and vocals often play in dialogue True / False
The violinist uses improvisation True / False
The violinist plays a decorated version of the basic tune True / False

10. The vocalist often sings many notes to one syllable. Circle the correct term for this: (1)

Elongation Rhythmic variation

GCSE MUSIC – RHYTHMS OF THE WORLD

Indian Classical Music

A RAGA performance is not worked out beforehand and relies on a RAGA (scale) and TALA (rhythm) to which improvisation and ORNAMENTATION are added by the performers. Some performances are very long and can last all night!

Characteristic Rhythms and Metres: Traditional Rhythmic Patterns &

Based on TALAS (cyclic/repeating rhythm patterns) played by the TABLA. One single TALA used for a piece. Each TALA has a certain number of beats (regular and irregular TALAS are used). The most popular TALA is called TINTAL – 16 beats per cycle. Over 300 TALAS. HAND CLAPS and WAVES are used to mark certain beats.

There are three basic layers to the texture of Indian Classical Music: MELODY (voice, Sitar, Sarangi, Bansuri, Esraj or Sarod performing the melodic form of the Raga); DRONE (Tanpura or Harmonium performing long sustained notes); RHYTHM (Tabla performing the rhythmic Tala). The opening three sections of a Raga performance all have a 2-PART TEXTURE (melody and drone), the final Gat (or Bandish) section when the Tabla enters performing the Tala has a 3-PART TEXTURE.

Pitch & Melody and Harmony & Tonality

Melodies based on RAGAS (scale/mode) – patterns of notes with strict rules about usage. RAGAS (scales) associated with a particular time of day or night or season and have different MOODS. Some RAGAS (scales) vary in ascent and descent e.g. Raga Vibhas (morning Raga); Raga Behag (evening Raga). RAGAS are written down using SARGAM notation.

Tempo

ALAP – slow and free unmetered rhythm with no recognisable beat or pulse. JHOR – speeds up and becomes more rhythmic. JHALA – further increase in tempo and greater sense of metre. GAT – very fast tempo with complex rhythms. TEMPO RUBATO sometimes added by performers during performance.

Dynamics

Generally increase throughout a Raga performance starting off softly (p) during the ALAP and JHOR with a gradual CRESCENDO in the JHALA and very loud at the end.

Form & Structure

FOUR sections (no breaks) ALAP – melody and drone, free unmetered, slow, soft. JHOR (JOR) – melody and drone, increase in speed, more rhythmic. JHALA – melody and drone, more speed and improvisation. GAT (BANDISH) – Tabla enters, tempo and dynamics increase.

Origins and Cultural Context of the Traditional Music

Around 1700 BC. Developed in temples and royal palaces. Ragas and Talas learnt by the ORAL TRADITION. Master-Student tradition. Spirituality (Hinduism) an important part.

Musical Characteristics of Folk Music

A RAGA performance based on one RAGA and one TALA with freedom for IMPROVISATION and ORNAMENTATION during performance. No fixed length.

Impact of Modern Technology on Traditional Music

Available via the internet (YouTube) and heard at cinema, radio and live concerts. Indian instruments now heard in jazz, pop and rock (live or sampled).

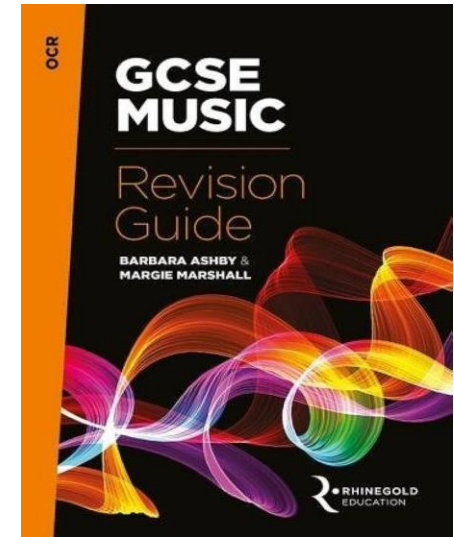
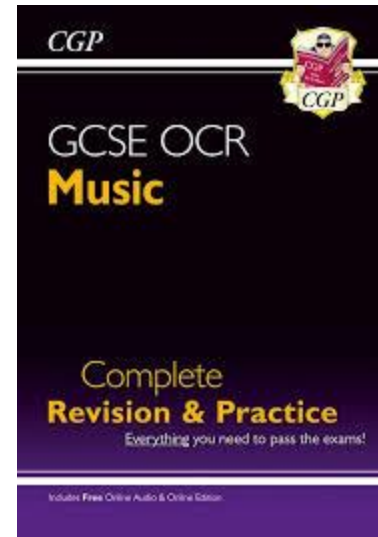
Artists, Bands & Performers of Indian Classical Music

Ravi Shankar Anoushka Shankar Alla Rakha



What resources are available to support my child?

- [Tips for successful revision – OCR](#) - includes access to past papers
- [GCSE Music - OCR - BBC Bitesize](#)
- [GCSE Music Revision \(musicgcse.co.uk\)](#) - with accompanying YouTube channel



What next?

For more help and support please contact your child's music teacher.

