



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# Mark scheme

# June 2003

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## GCSE

### Music

3271

### Listening and Appraising

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It is important that the notion of positive achievement is recognised during the marking process. There are two aspects of the marking scheme which should assist this:

- (a) “Point marking” is used where specific items are requested by the question. The range of acceptable alternatives is clarified at the markers’ Standardisation Meeting.
- (b) It is important to recognise that a number of the answers shown within this marking scheme are only exemplars. Where possible, the range of accepted responses is indicated, but, because some questions are more open-ended in their nature, alternative answers may be equally credit worthy. The degree of acceptability is clarified through the markers’ Standardisation Meeting and subsequently by telephone with the Team Leader as necessary.

### Question 1

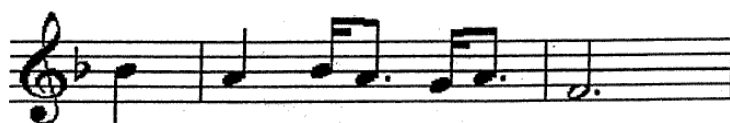
**Total for this question: 9 marks**

- Excerpt A: fusion, guitar glissando, ostinato, cross rhythms *(1 mark each)*  
 Excerpt B: musical theatre, piano broken chords, timpani roll *(1 mark each)*  
 Excerpt C: rock n’ roll, drum fill, muted brass, ostinato *(1 mark each)*

### Question 2

**Total for this question: 15 marks**

- (a) horns *(1 mark)*  
 (b) imitation *(1 mark)*  
 (c) imperfect *(1 mark)*  
 (d) *(7 marks)*



Mark up to first 7 notes only, if more given, then 1 mark per correct note. If all notes inaccurate but shape correct, credit 1

- (e) 3  
 4 *(1 mark)*
- (f) any **two** of: *(4 marks)*
- fanfare figure at opening – royal occasion/regal/majestic
  - timpani-grandeur
  - full orchestra – state occasion
  - any other valid point
- Do not allow ‘brass’, major/happy  
 feature + explanation = 2 marks

**Question 3****Total for this question: 12 marks**

## Excerpt A

(i) 20<sup>th</sup> Century (1 mark)

(ii) any **two** of: (2 marks)

- variety of playing techniques
- varied tonality
- very large orchestral resources
- rhythmically complex/syncopation
- composer – Walton (Symphony)
- any other valid point

NO TO *DISSONANCE, EXPERIMENTAL*

## Excerpt B

(i) 1800-1830 (1 mark)

(ii) any **two** of: (2 marks)

- large string section
- brass section has melodic interest, horn calls
- elaborate harmonic chords
- strong timp part supporting harmonies
- Beethoven (5<sup>th</sup> Symphony)
- any other valid point

NOT *HOMOPHONIC*

## Excerpt C

(i) classical (1 mark)

(ii) any **two** of: (2 marks)

- obvious cadence points
- small woodwind and strings/small orchestra
- simple harmony
- balanced phrases - NOT '*REGULAR*'
- contrasting sections
- Haydn (Symphony No. 100 in G);
- simple horn part
- any other valid point

NOT *HOMOPHONIC*

## Excerpt D

- (i) 1830-1900 Accept Romantic (1 mark)
- (ii) any **two** of: (2 marks)
- large orchestra
  - strong use of pedal not/repeated bass not
  - rich harmonies
  - wide ranging dynamics
  - melodic material spread through different instruments
  - Brahms (1<sup>st</sup> Symphony)
  - counter melodies
  - chromatic melody
  - any other valid point

## Question 4

Total for this question: 8 marks

Any **four** of: (8 marks)

- fast tempo creates excitement
- modern synthesized sounds
- *portamento*/slide at beginning
- *ostinato* depicting running
- frequent strong timpani notes and extra percussive sounds create tension/drum beat – not just ‘drums’
- additional synthesized sounds also create tension
- theme has mixed tonality
- sci-fi element in occasional sounds like mobile phone rings
- use of reverb and other recording techniques help atmosphere
- any other valid point

Do not accept ‘*minor*’ although minor feel at beginning

## Question 5

Total for this question: 8 marks

- (a) (i) strings (1 mark)
- (ii) plucked or pizzicato (1 mark)
- (b) major (1 mark)
- (c) imitation and sequence (1+ 1 marks)
- (d) (i) polka (1 mark)
- (ii) any **one** of: (1 mark)
- lively tempo/fast/quick
  - two beats in the bar 2 or 2
- 4 2
- (e) glockenspiel (1 mark)

**Question 6****Total for this question: 14 marks**

## Excerpt A

Any **nine** from:*(9 marks)*

- african chanting/tribal
- major key
- chant-like *ostinato*/repetition
- echo effect *awaw*
- male soloist.
- solo with backing
- male backing group
- *a cappella* at start.
- opening voices in harmony
- regular pulse/2/4/steady rhythm  
4 4
- *European* melody
- use of syncopation
- chorus changes to supporting block harmony
- *awaw* still features
- instrumental section with guitar introduction
- slightly faster tempo
- percussion instruments both European and African
- rhythms of both cultures
- instrumental *ostinato* under vocal part
- any other valid point

NOT CALL AND RESPONSE

## Excerpt B

- (a) (i) piano/synthesizer/electric piano/keyboard *(1 mark)*  
 (ii) riff *(1 mark)*
- (b) (i) reverb *(2 x 1 mark)*  
 (ii) distortion
- (c) rock *(1 mark)*

**Question 7****Total for this question: 13 marks**

(a)



1 mark for each correct rhythm.

*(7 marks)*

(b) arpeggio, crescendo, modulation, sequence

*(4 x 1 marks)*

- (c) (i) 1830-1900 (1 mark)
- (ii) any **one** of: (1 mark)
- large/big orchestra
  - chromatic harmony
  - well-developed brass and woodwind section
  - soaring melody
  - Brahms
  - any other valid point

NOT *HOMOPHONIC*

NOT *DYNAMICS*

### Question 8

**Total for this question: 9 marks**

- (a) oboe (1 mark)
- (b) shape B (1 mark)
- (c) any **six** of: (6 marks)
- opening smooth
  - block harmony
  - backs the solo instrument
  - gradually shorter detached phrases
  - sustained part/descant
  - high pitched soprano
  - *crescendo*
  - all detached phrases and loud at the end
  - pitch is rising
  - *staccato*/shorter notes/punchy
  - any other valid point

NOT *HOMOPHONIC*

- (d) bongo/conga drums (1 mark)

### Question 9

**Total for this question: 12 marks**

Excerpt A

- (a) (i) gavotte (1 mark)
- (ii) any **one** of: (1 mark)
- (moderate) 2 or 4 time
  - phrases begin in the middle of a bar
- (iii) • court/great hall/grand hall/courtyard/stately home (1 mark)
- ballroom
- huge = 0*

- (b) binary (1 mark)
- (c) contrapuntal or a valid description/polyphonic/interweaving (1 mark)
- (d) perfect or chords V – I or A to D. A wrong chord number or letter in addition to another answer invalidates the correct answer  
chords only credit each separately (2 marks)

## Excerpt B

- (e) any **five** of: (5 marks)
- sequences/sequencing
  - vocal part has reverb
  - vocal part has harmonic support at the end
  - synthesised vocal on ‘remix’
  - use of *falsetto* singing
  - use of *ostinati*/loops/cycles
  - use of *glissando*
  - use of sampling
  - dominant drum machine with heavy bass
  - link to Garage music
  - multi-tracking
  - voice modulation
  - amplifying
  - any other valid point

NO TO *DECKS*, *DOUBLE-TRACKING*