

GCSE 2004

June Series



Mark Scheme

Music

(3271/L Listening & Appraising)

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Dr Michael Cresswell Director General

GCSE Music 3271/L**Listening & Appraising Summer 2004****Marking Scheme**

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 Examiners’ 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 Examiners’ Standardisation Meeting and subsequently by telephone with the Team Leader as necessary.

Question 1**Total for this question: 9 marks**Excerpt A: tango, accordion, *pizzicato* strings, imitation*(1 mark each)*

Excerpt B: club music, drum machine, echo


*(1 mark each)*Excerpt C: polka, *pizzicato* strings, fanfare*(1 mark each)***Question 2****Total for this question: 10 marks**

Five features (1 mark each) with five links (1 mark each)

(10 marks)

- drum/*timpani* roll (builds tension/growing threat)
- gong clashes
- *glissando*
- menacing lower note pattern (like an *ostinato*), suggests footsteps
- accents/*sforzandos*
- discordant harmony
- discordant vocal parts (voices in the woods)
- vocal parts start softly and get louder
- vocal parts become higher and more menacing
- dynamics (large *crescendo*)
- any other valid point

Question 3**Total for this question: 15 marks**

- (a) 6
8 (1 mark)
- (b) D major or D (1 mark)
- (c)
- 
- 1 mark per correct note. If all notes inaccurate but shape correct, credit 1. (7 marks)
- (d) sequence (1 mark)
- (e) one of: Leap/jump/descending/disjunct/sequence/chromatic/semitone (1 mark)
- (f) perfect or V-I (1 mark per chord) (2 mark)
- (g) (i) *gigue* (1 mark)
(ii) court/royal/stately/Great Hall (1 mark)

Question 4**Total for this question: 15 marks****Excerpt A**

- (a) (i) 4 or C or 2 or C or 2 (1 mark)
4 2 4
- (ii) 4 bars or 8 bars (1 mark)
- (b) (i) electric or lead guitar (1 mark)
(ii) bass guitar (1 mark)
(iii) drum kit – side drum, hi-hat cymbal/snare drum (1 mark)
- (c) slide/portamento/glissando (1 mark)
- (d) box C (1 mark)
- (e) piano/synthesiser/electric piano/keyboard (1 mark)
- (f) soul (1 mark)

Excerpt B

- (a) power chords (1 mark)
- (b) syncopation **NOT** off-beat (1 mark)
- (c) major (1 mark)
- (d) binary (1 mark)
- (e) box A (1 mark)

- (f) **one** of: Brit pop/rock/rock pop/any other valid point (NOT indie) (1 mark)

Question 5**Total for this question: 12 marks****Excerpt A**

- (i) 1830-1900 (1 mark)
- (ii) any **two** of: (2 marks)
- use of orchestral bells
 - chromaticism
 - thematic material across different instruments
 - use of orchestral colour
 - full brass section in harmony
 - use of tuba
 - strings/woodwind full range of instruments and doubling
 - full orchestral chords
 - wide dynamic range
 - Berlioz
 - any other valid point

Excerpt B

- (i) classical (1 mark)
- (ii) any **two** of: (2 marks)
- melodic line in first violins
 - woodwind accompaniment – parts in pairs
 - 2nd violins/violas harmonic support
 - cello/bass doubled
 - brass instruments only in *tutti* passages with harmonic support
 - balanced phrases
 - Mozart
 - any other valid point

Excerpt C

- (i) twentieth century (1 mark)
- (ii) any **two** of: (2 marks)
- wide range of colour
 - large changes in *timbres*
 - wide range of percussion instruments
 - wide range of notes within the instruments
 - use of piano in the orchestra
 - assorted playing techniques
 - discords/note clusters
 - Messiaen
 - any other valid point

Excerpt D

- (i) 1800-1830 (1 mark)
- (ii) any **two** of: (2 marks)
- solo sections for oboe/flute/horn
 - *timpani* supportive accompaniment
 - strings occasionally as accompaniment
 - wide range of available woodwind and brass
 - melody spread across a range of instruments
 - full brass section at the end
 - Beethoven
 - any other valid point

Question 6**Total for this question: 11 marks**

- (a) *crescendo* (1 mark)
 imitation (1 mark)
 sequence (1 mark)
- (b) any **four** of: (8 marks)
- lively tempo
 - major key
 - trumpet ‘fanfare’ like part
 - emphatic *timpani* rhythm
 - use of brass and strings
 - organ in Abbey/Cathedral
 - string figuration
 - any other valid point

feature + explanation = 2 marks

Question 7**Total for this question: 8 marks**

- (a) (i) strings (1 mark)
 (ii) *staccato* (1 mark)
- (b) *piano*/soft/quiet/*mp*/moderately soft/fairly quiet (1 mark)
- (c) notes move downwards (1) in scalar patterns (1) (2 marks)
- (d) (i) oboe (1 mark)
 (ii) pedal (1 mark)
- (e) *vivace* (1 mark)

Question 8**Total for this question: 9 marks**

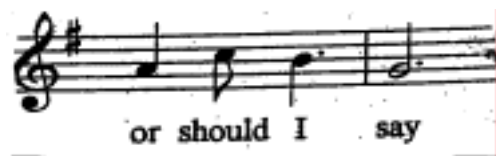
- (a) the following eight (1 mark each) (8 marks)

Group A: cross-rhythm, syncopation
 Group B: discords, trill
 Group C: counter melody, *ostinato*
 Group D: flutter-tonguing, *sforzando*, *glissando*

- (b) bongo/conga (1 mark)

Question 9**Total for this question: 11 marks****Excerpt A**

- (a)



1 mark per correct note. (no dot = no mark) (4 marks)

- (b) (i) electric guitar/guitar/lead guitar/acoustic guitar (1 mark)

(ii) sitar (1 mark)

- (c) it starts in the major and ends in the minor (1 mark)

Excerpt B

any **four** from: (4 marks)

- synthesizer playing basic chord *ostinato*
- drums: both western drum kit and tabla
- cross-rhythms across parts/complex rhythms
- technology – use of *glissando*
- flute with echo or reverb effects
- vocal line also with echo – a mixture of European/Indian
- vocal line becomes more Indian at the end
- use of counter melodies with brass interjections
- reference to *Bhangra*