



General Certificate of Secondary Education

Music 3271/L

Mark Scheme

2006 examination - June series

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.

LISTENING & APPRAISING SUMMER 2006

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: samba, congas, 20th century (1 mark each)
Excerpt B: *gigue*, bassoon, 18th century (1 mark each)
Excerpt C: waltz, piano, 19th century (1 mark each)

Question 2

Total for this question: 9 marks

- (a) (i) brass (1 mark)
- (a) (ii) percussion (1 mark)
- (b) (i) **Brass:** fanfare/broken chords/*arpeggios*/staccato (1 mark)
- (b) (ii) **Percussion:** drum roll/repeated notes/copies rhythm of brass (1 mark)
- (c) major (1 mark)
- (d) starts moderately loud or loud (1) and becomes louder
at the end/crescendo at end or placing (1) (2 marks)
- (e) *allegretto* (1 mark)
- (f) Royal event/ceremonial/state/important person/military. **Not** wedding (1 mark)

Question 3**Total for this question: 10 marks**Five features (1 mark each) with **five** links (1 mark each). Any **five** of: (10 marks)

- opening sustained discord/dissonance/opening sustained chord
 - chromatic/semitone theme
 - theme – *ostinato*/riff
 - synthesized hand claps
 - repeated drum pattern/drum loop **at beginning**
 - drum rolls/fills
 - *sfz*/loud chords
 - syncopation
 - *glissando*/slide/‘wail’ sound
 - pitch bend
 - guitar improvisation (describe effects) melody above main tune
 - sudden stopping of sound (like being zapped)
 - *accelerando*/increase of *tempo* at the end
 - *crescendo* in the final section
 - brass chords
 - change of tempo/style in the middle
 - guitar (distortion)
 - rock style (heavy/strong)
 - instrument on own – no mark (must describe)
 - cymbal crash
- } Must have placing

Question 4**Total for this question: 12 marks****Excerpt A**

- (a) classical (1 mark)
- (b) any **two** of: (2 marks)
- timpani support at cadence points
 - woodwind more developed
 - violins main melody
 - balanced phrases
 - Mozart
 - brass and woodwind provide harmonic support

Excerpt B

- (c) 1830 - 1900 (1 mark)
- (d) any **two** of: (2 marks)
- large string section
 - melody across brass - woodwind/shared between brass - woodwind
 - counter melodies
 - large brass section
 - percussion cymbals for cadence points/prominent use of percussion
 - Tchaikovsky
 - use of insistent rhythmic chords
- NOT imitation
NO reference to dynamics

Excerpt C

- (e) twentieth century (1 mark)
- (f) any **two** of: (2 marks)
- wide range of notes within instruments
 - mixed tonality/some dissonances with clashes
 - wide range of colour
 - changes in *timbre*
 - clashes
 - Carter

Excerpt D

- (g) 1800 - 1830 (1 mark)
- (h) any **two** of: (2 marks)
- timpani for cadential support
 - more independent woodwind
 - larger string section than classical
 - brass has some melodic fragments
 - melody across a range of instruments
 - Beethoven

Question 5**Total for this question: 13 marks****Excerpt A**


- (a) percussion (1 mark)
- (b) **two** instruments (1 mark each) with a description of the feature or effect (1 mark each) (4 marks)

Instrument	Feature/effect
(i) keyboard/synthesizer NOT electric piano	<i>ostinato</i> /repetitive pattern/chords/riff
(ii) electric or lead guitars - need to qualify	Slide/ <i>portamento</i> /solo melody/wailing melody/ melodic fill/pitch bend

- (c) (4 marks)
- echo/delay
 - reverb
 - looping (of vocal part)
 - mixing
- NOT digital effects/vocoder
- (d) One of (1 mark)
- rock, only
 - fusion

- (e) (i) Latin America (1 mark)
 (ii)
- maracas/shakers
 - congas
 - bongos
 - timbales
 - agogo
- (2 marks)

Question 6**Total for this question: 16 marks**

- (a) 3/4 (1 mark)
 (b) canon/imitation (1 mark)
- (c) 
- 1 mark per correct note. If all notes inaccurate but shape correct, credit 2. (6 marks)
- (d) perfect or V → 1 or C sharp → F sharp (1 mark per chord) (2 marks)
 (e) minor (1 mark)
 (f) contrapuntal/polyphonic/interweaving (1 mark)
 (g) (i) sarabande (1 mark)
 (ii) **one** of: (1 mark)
- 3/4 time signature/3 beats in a bar/triple time
 - slow tempo
 - accent on second beat
 - halting rhythm
- (h) suite (1) court (1) (2 marks)

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

- (a) (i) riff/*ostinato*/pedal **NOT** Drone (1 mark)
 (ii) timpani/double bass/string bass/kettledrum (1 mark)
 (b) sequence (1 mark)
 (c) cymbals (1 mark)
 (d) (i) science fiction/thriller (1 mark)
 (ii)
- use of technology for effects (2 marks)
 - synthesized instruments
 - strong bass line creating tension
 - feeling of suspense
 - *Star Wars*
 - military/marching plus explanation linked to drums/bass
 - any other valid point

Excerpt B

- (e) ABAB (1 mark)
- (f) *pizzicato* or plucked (1 mark)
- (g) broken chord/*arpeggio* (1 mark)
- (h) (i) fantasy (1 mark)
- (ii) max 2 marks: (2 marks)
- opening wind effect
 - delicate melodic orchestration/bells/glockenspiel/high pitched tuned percussion creates magical feeling
 - mixture of tonality
 - *Harry Potter*
 - any other valid point

Question 8

Total for this question: 10 marks

- (a) *crescendo*/gradually louder (1 mark)
decrescendo/gradually softer (1 mark)
- (b) C (1 mark)
- (c) chromatic (1 mark)
- (d) third (1 mark)
- (e) imperfect/I - V (2 marks)
- (f) broken chord or *arpeggio* (1) rising/ascending (1) (2 marks)
- (g) *largo* (1 mark)

Question 9

Total for this question: 8 marks

- (a) Western/American/European/English/British (1 mark)
Indian (1 mark)
- (b) any six of: (6 marks)
- synthesizer (W) assorted effects
 - bass guitar (W) riff
 - tabla (I) syncopated pattern
 - synthesizer (W) melody has Indian tonality in places
 - rock group (W) guitar/drum kit rock pattern
 - sitar (I) works into the western pattern
 - final section the melodic pattern becomes (W)
 - dhol (I)
- Instruments only – zero
Instruments and culture – credit
Instrument and feature – credit