



General Certificate of Secondary Education

Music 3271

Mark Scheme

2007 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.

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Music 3271/L
Listening and Appraising 2007

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.
- (a) 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

If there are more than 3, take the first 3

- Excerpt A: tango, accordion, castanets (1 mark each)
 Excerpt B: club music, drum machine, *ostinato* (1 mark each)
 Excerpt C: gavotte, timpani, sequence (1 mark each)

Question 2

Total for this question: 9 marks

- (a) (i) Latin American (1 mark)
 (ii) any **three** of (3 marks)
- Latin American rhythms/samba only
 - Bongo/conga drums
 - claves
 - use of a whistle
 - carnival atmosphere/street sounding joyful dance
 - characteristic/distinctive use of brass instruments/South American trumpet style/trumpets in close harmony
 - timbales
 - Brazilian
 - Ricky Martin
- (b) glissando (1 mark)
 sforzando (1 mark)
- (c) any **three** of: (3 marks)
- drum fill at beginning for attention
 - driving beat (pushing)
 - chanting in places/cheering
 - fanfare type of brass parts – important occasion
 - memorable chorus/hook
 - whistle in music very similar to referee whistle/reference to football – **must** have the link.

Question 3

Total for this question: 12 marks

Any **six** features (1 mark each) with **six** links (1 mark each). (12 marks)

- throbbing humming/pedal/drone/sustained (beginning of life)
- adding notes - discords (anxiety/tension)
- wavering/pulsating sounds (alien beings' spacecraft)/ 'beep'
- (gradual) crescendo (journey to earth) approaching earth
- synthesised sounds (vastness of space)/digital effects/computerised sounds/bongs
- individual bell-like notes (journey through space/high pitched sounds:
 - stars
 - sound of spacecraft engine
 - similar to E.T. with communication to another world)
- major chords (earth)
- glissando in harp-like sound (spacecraft coming towards earth)
- keyboard arpeggiator
- (syncopated) rhythm on the woodblock (busy)/tapping
- pizzicato (harp-like) sound
- wind sounds
- rising pitch

Question 4

Total for this question: 16 marks

(a) (i) clarinet (1 mark)

(ii) woodwind (1 mark)

(iii) (8 marks)

- credit 1 mark for correct shape

(b) *pizzicato* or plucked (1 mark)

(c) piano/mezzo piano/soft/moderately soft/quiet (1 mark)

(d) *arpeggio* (1 mark)

(e) *crescendo* (becomes) louder/increase (1 mark)

(f) *allegretto* (1 mark)

(g) 1830-1900/romantic (1 mark)

Question 5

Total for this question: 9 marks

(a) (i) 4 (**not** 2) (1 mark)

(ii) 8 bars (1 mark)

(b) (i) two (1 mark)

(ii) third (1 mark)

(c) distortion (1 mark)

(d) syncopation (1 mark)

(e) AABB (1 mark)

(f) Britpop/rock/alternative rock/indie (1 mark)

(g) 1995 (1 mark)

Question 6

Total for this question: 12 marks

Credit **one** mark for each reason. If two valid reasons are given under one point, only credit **one** mark. If a valid reason is contradicted within that point, a SONC is applied.

Excerpt A

- (a) classical (1 mark)
 (b) any **two** of: (2 marks)
- brass support
 - melody mostly in violin
 - lower strings “chugging” accompaniment
 - balanced phrases
 - homophonic texture
 - Haydn
 - pair of horns

Excerpt B

- (a) 1830 – 1900 (1 mark)
 (b) any **two** of: (2 marks)
- melodic material across orchestral families
 - brass have a melodic role
 - large/big orchestra (**not** very large)
 - Mahler

Excerpt C

- (a) 1800 – 1830 (1 mark)
 (b) any **two** of: (2 marks)
- melody between woodwind and strings
 - some brass support
 - some melodic content in lower strings
 - Beethoven
 - use of timpani to emphasise cadential points

Excerpt D

- (a) 20th century (1 mark)
 (b) any **two** of: (2 marks)
- very large orchestral resources
 - all orchestral families of equal importance
 - wide range of dynamics
 - some dissonance (**not** atonal)
 - exploration of timbre/orchestral colour
 - Stravinsky

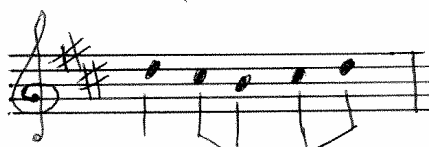
Question 7

Total for this question: 11 marks

- (a) pedal/drone (1 mark)
- (b) (i) harp (1 mark)
 (ii) the notes move upwards by step (1 mark)
- (c) major (1 mark)
- (d) gradually getting louder/crescendo/'hairpin' /dynamic markings (not higher) (1 mark)
- (e) (i) any **one** of: (1 mark)
- flute
 - woodwind
 - andean pipes
 - panpipes
 - antaras
 - zamponas (**not** pipes)
- (ii) shape B (1 mark)
- (iii) reverberation (1 mark)
- (f) (i) western/peoples of the Americas/allow science fiction/fantasy (1 mark)
- (ii) any **two** of: (2 marks)
- sound of flute-like Indian influence
 - echo for space in canyons
 - expansive melody suggesting wide open spaces
 - suitable reasons to match science fiction/fantasy above
 - The Mission
 - any other valid point

Question 8

Total for this question: 14 marks

- (a) 3/4 (1 mark)
- (b)  (5 marks)
- credit 1 mark per each correct rhythm
- (c) first/second time bar (1 mark)
- (d) perfect cadence (1 mark)
- (e) (i) D major or D (**must** be a capital if letter **only**) (1 mark)
 (ii) A major or A (1 mark)
- (f) trill (1 mark)
- (g) binary/AAB/AB (1 mark)
- (h) (i) minuet (1 mark)
 (ii) court/stately house (**not** ballroom. Venue **only**) (1 mark)

Question 9

Total for this question: 8 marks

Tradition/Culture: Western/(Western) European (1 mark)

Features: any **three** of: (3 marks)

- bass guitar
- violin
- drum kit (**not** individual instruments)
- echo
- western harmony
- instrumental melody based on western scale
- (synthesised) brass/trumpet/horn section
- synthesised sounds/electronic instruments

Tradition/Culture: Indian/Bhangra (1 mark)

Features: any **three** of: (3 marks)

- **vocal** *ostinato*/riff
- tabla
- dhol
- cross-rhythms (**not** polyrhythmic/syncopated)
- sung melody based on Indian scale
- bhangra
- rag
- chanting
- tala
- microtonal or equivalent description/pitch bend

Only credit bhangra once