



## **General Certificate of Secondary Education**

### **Music**

**3271/L**

## **Mark Scheme**

*2008 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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## Listening & Appraising Summer 2008

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: rock (1), glissando (1), piano (1), sequence (1), tremolando (1),  
 Music theatre (1) *(Max 3 marks)*
- Excerpt B: folk-influenced (1), pedal note (1), pitch bend (1) *(Max 3 marks)*
- Excerpt C: soul (1), brass fill (1), sequence (1), unison (1) *(Max 3 marks)*

### Question 2

**Total for this question: 10 marks**

- (a) (i) clarinet *(1 mark)*  
 (ii) woodwind *(1 mark)*
- (b) broken chord or arpeggio *(1 mark)*
- (c) legato *(1 mark)*
- (d) imitation/echo *(1 mark)*
- (e) AABA *(1 mark)*
- (f) 3/4 *(1 mark)*
- (g) allegretto *(1 mark)*
- (h) major *(1 mark)*
- (i) concert hall *(1 mark)*

**Question 3**

**Total for this question: 12 marks**

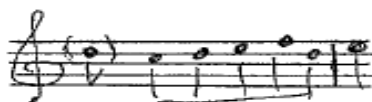
Any **six** features (1 mark each) with **six** links (1 mark each)

- dischords at the start
- heavy bass drum/opening insistent rhythm (heart beat/tension)
- pedal note (gives a menacing feel)
- crescendo at opening (tension)
- string/woodwind fills (flickering lights)
- pitch ascending (mystery)
- dynamics rise and fall (uncertainty)
- cymbal clashes (emphasize danger)
- softer new idea
- mixed tonality (strange feel)
- chromatic scale (grief)
- Harry Potter theme – minor (uncertain)
- broken chords/arpeggios
- sudden build up ( possible climax)
- softer minor tremolo (suspense)
- section (unexpected)
- fades at end (uncertainty)
- use of celesta and glockenspiel (magical feeling)
- timpani roll
- sforzando
- gong
- cymbal roll
- low ostinato
- long/high/string note **at end**
- quick scalic passages at beginning, descending flute. NOT glissando
- suddenly quiet
- minor key

**Question 4**

**Total for this question: 17 marks**

- (a) (i) 3/4 (1 mark)  
 (ii) C major or C. NOT lower case (1 mark)
- (b) (6 marks)



Credit shape (1). If all wrong, large cross **underneath** not through.

- (c) G major or G. NOT lower case (1 mark)  
 (d) trill (1 mark)  
 (e) sequence (1 mark)  
 (f) perfect (2), V to I (1+1), G to C (1+1) NOT lower case (2 marks)  
 A wrong chord number or letter in addition to a correct answer invalidates the correct answer.
- (g) **one** of: (1 mark)
- diminuendo
  - decrescendo
  - softer
  - soft/p
  - moderately soft/mp
  - any other valid point
- (h) (i) menuett or minuet (1 mark)  
 (ii) **one** of: (1 mark)
- 3/4 time signature – can go by question or on score
  - moderate tempo
  - graceful/stately feel

- (i) **one** of: (1 mark)
- court
  - stately home
  - royal residence – if royal ballroom, credit royal **NOT** ballroom
  - great hall

**Question 5**

**Total for this question: 9 marks**

- (a) an ascending scale passage (1 mark)
- (b) **one** of: (1 mark)
- melody and accompaniment/melody over chords/accompanied melody
  - homophonic
  - chordal
- (c) brass (1 mark)
- (d) minor (1 mark)
- (e) **one** of: (1 mark)
- lento
  - larghetto
  - adagio
  - quite/rather/fairly slow. **NOT** very slow
  - slow
  - bpm = 55 – 70
- (f) major chord (1 mark)
- (g) (i) **one** of: (1 mark)
- Royal event
  - coronation
  - procession
  - funeral
  - solemn occasion
  - any other valid point
- (g) (ii) Any **two** of: (2 marks)
- brass instruments
  - link to occasion
- Royal event:
- fanfare-like
  - stately tempo
  - stately sound
- Funeral:
- minor
  - reference to tempo

**Question 6**

**Total for this question: 12 marks**

**Excerpt A**

- (a) 20<sup>th</sup> century (1 mark)  
(b) any **two** of: (2 marks)
- dissonance **not** atonal
  - exploration of instrumental range
  - very large orchestral resources
  - exploration of timbre/orchestral colour
  - Honegger
  - any other valid point

**Excerpt B**

- (a) 1800 – 1830 (1 mark)  
(b) any **two** of: (2 marks)
- melody in brass
  - prominent timpani part/timpani harmonic support
  - Beethoven
  - strings counter melody
  - any other valid point

**Excerpt C**

- (a) 1830 – 1900 accept Romantic (1 mark)  
(b) any **two** of: (2 marks)
- melody across brass/woodwind
  - strings supportive harmony
  - well-established woodwind section
  - Tchaikovsky
  - any other valid point

**Excerpt D**

- (a) classical (1 mark)  
(b) any **two** of: (2 marks)
- melody in (1<sup>st</sup>) violins
  - balanced phrases
  - Haydn
  - any other valid point

**Question 7**

**Total for this question: 11 marks**

- (a) (i) banjo/guitar (1 mark)  
 (ii) ostinato/riff/pedal (1 mark)
- (b) (i) **either** mandolin **or** violin (1 mark)  
 (ii) fills (2 marks)  
 counter melody  
 (iii) any **two** of: (2 marks)  
     mandolin  
         • pitch bend  
         • plucking/use of plectrum/picking  
         • tremolando  
     violin  
         • pitch bend  
         • bowing/arco  
         • double stopping
- (c) **one** of: (1 mark)  
     • tenor  
     • baritone
- (d) ballad/folk/country (1 mark)
- (e) (i) Western (1 mark)  
 (ii) **one** of: (1 mark)  
     • instruments typical of this genre (banjo/fiddle)  
     • sigh of animal  
     • bleak sound  
     • Cold Mountain  
     • any other valid point

**Question 8**

**Total for this question: 11 marks**

- (a) (i) 2/4 or 4/4 (1 mark)  
 (ii) eight/ four } must match (1 mark)
- (b) chromatic or semitone (1 mark)
- (c) two (1 mark)
- (d) third (1 mark)
- (e) syncopation (1 mark)
- (f) any **two** of: (2 marks)  
     • same note repeated/repetitive/looping  
     • static  
     • delay/echo  
     • (gradually) fades
- (g) 100 (1 mark)
- (h) 1993 (1 mark)
- (i) **one** of: (1 mark)  
     • brit pop  
     • ballad  
     • pop ballad  
     • any other valid point

**Question 9**

**Total for this question: 9 marks**

- (a) any **two** of: (2 marks)
- conga
  - maracas
  - bongo
  - timbale
  - claves
- (b) reverb (1 mark)
- (c) any **two** of: (2 marks)
- syncopation
  - cross rhythms
  - ostinato
- (d) counter melody (1 mark)
- sforzando (1 mark)
- octaves (1 mark)
- (e) salsa (1 mark)