

Version 1.0



**General Certificate of Secondary Education
June 2010**

Music 4270

Listening to and Appraising Music

Unit 1

Mark Scheme

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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2010 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723). Registered address: AQA, Devas Street, Manchester M15 6EX

AQA GCSE Music 42701
Listening to and Appraising Music 2010

The notion of positive marking must be recognised during the marking process. There are two aspects of marking schemes which should assist this:

- (a) 'Point marking' is where specific answers are required by the question. The range of other acceptable answers is clarified at the Examiners' Standardisation Meeting.
- (b) Where possible, the range of accepted responses is indicated but, because some questions are more open-ended in their nature, further answers may be equally worthy of credit. The degree of acceptability is clarified at Standardisation and subsequently with the Team Leader as necessary.

Question 1**Total for this question: 8 marks****Excerpt A**

- 1 (a) C (1 mark)
- 1 (b) 8 (1 mark)
- 1 (c) Tenor (1 mark)

Excerpt B

- 1 (d) a capella (1 mark)
- 1 (e) (Male voice(s)/men's voices)choir (1 mark)

Excerpt C

- 1 (f) any **two** of: (2 marks)
- opening 'rrr'/percussive sounds
 - to provide the opening sounds
 - to give the impression of a group/crowd of people/shouting
 - off-beat backing
 - wordless backing
 - any other valid point
- 1 (g) D (1 mark)

Question 2

Total for this question: 6 marks

- 2 (a) Minor with some chromatic movement (1 mark)
- 2 (b) any **four** of (max. 2 for just naming instruments)
- off-beat rhythm/um-cha/syncopation
 - instrumental accompaniment (as opposed to voices)
 - change of bass guitar pattern from opening (reward additional detail)
 - homophonic/sustained notes (1), in backing voices (1)
 - rhythm guitar
 - bass guitar
 - cymbal/hi-hat
 - any other valid point
- (4 marks)
- 2 (c) 4/4, accept 2/4 or C or Split Common Time (1 mark)

Question 3

Total for this question: 6 marks

- 3 (a)

The image shows two staves of musical notation in 4/4 time. The first staff contains bars 1 through 4, with a phrase mark 'X - Cadence' under bar 4. The second staff contains bars 5 through 8, with a phrase mark 'Y - Modulation' under bar 8. Bar numbers 1-8 are indicated above the notes.

- 1 mark for each correct phrase mark in bars 1 – 6 (3 marks)
 Allow a single phrase over bars 1-4 for one mark
- 3 (b) **one** of:
- perfect
 - V – I₂
 - V⁷ – I
- (not final cadence or full close) (1 mark)
- 3 (c) dominant (1 mark)
- 3 (d) harmonic/homophonic/chordal/melody with accompaniment (1 mark)

Question 4

Total for this question: 9 marks

- 4 (a) any **three** of:
- opening on piano/ high(er) register
 - rising pattern
 - *glissando* in guitar
 - entry of bass guitar (1)/ rhythm guitar (1)/ drum kit (1)
 - alternation of two chords
 - pedal
 - steady/ 'rock'/4 beat rhythm (established)
 - major key
 - loud/forte
 - any other valid point
- (3 marks)

4 (b) (i) 3 (1 mark)

4 (b) (ii) (1 mark for each correctly placed tick) (4 marks)

Bar 1	Bar 2	Bar 3	Bar 4
C/Tonic/I		✓	

Bar 5	Bar 6	Bar 7	Bar 8
✓	✓	✓	

4 (c) bar 5 (1 mark)

Question 5

Total for this question: 9 marks

5 (a) Trumpet/cornet (1 mark)



1 mark for each correct pitch (6 marks)

5 (c) **two** of the following bars: 1–2 or 5–6 (1 mark)

- 5 (d) **one** of:
- now played *legato*/ smoothly
 - no longer detached/ separated chords
- (1 mark)

Question 6**Total for this question: 5 marks**

- 6 (a) 4/4 or 2/4 or C or Split Common Time (1 mark)
- 6 (b) B (1 mark)
- 6 (c) (drum-) fill, extemporisation, improvisation (1 mark)
- 6 (d) any **two** of:
• chords
• distortion
• last 3 notes played in octaves or octave higher
• power chords
• trill on one note (2nd from last) **not** pitch bend (2 marks)

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

- 7 (a) triadic (1 mark)
- 7 (b) octaves/monophonic (NB 'unison' is unacceptable) (1 mark)
- 7 (c) 2 (1 mark)
- 7 (d) any **two** of:
• bass drum/ timpani/kettledrum (not just 'drum')
• (crash) cymbals
• gong/tam tam (2 marks)
- 7 (e) brass (1 mark)
- 7 (f) (Symphony) orchestra (1 mark)
- 7 (g) *f/forte*/loud or *ff/fortissimo*/very loud (1 mark)

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

- 8 (a) 1 flute/recorder
2 violin
3 oboe
4 trumpet/cornet

Allow 1 mark if all are correctly identified but none in the right position
(4 marks)

- 8 (b) contrapuntal/ polyphonic/ interweaving/ imitative/ fugal (1 mark)

Excerpt B

- 8 (c) (acoustic) guitar (not electric/lead) (1 mark)

- 8 (d) canon/canonic/round (**not** imitative) (1 mark)

Question 9**Total for this question: 5 marks**

- 9 (a) clarinet (1 mark)

- 9 (b) strings (1 mark)

- 9 (c) (con) arco/with a bow (1), pizz(icato)/plucked (1) (2 marks)

- 9 (d)  (1 mark)

Question 10**Total for this question: 5 marks**

- 10 (a) twelve-bar blues (1 mark)

- 10 (b) chromaticism (1), pitch bend (1) (2 marks)

- 10 (c) melody with accompaniment (1 mark)

- 10 (d) major (1 mark)

Question 11**Total for this question: 5 marks****Excerpt A**11 (a) accompaniment/ chords added in bars 8 – 9³ (1 mark)

11 (b) ABA (1 mark)

Excerpt B

11 (c) slows down/ gets slower/ rallentando/ rall/ rit (1 mark)

11 (d) two octaves higher (1 mark)

11 (e) 6/8, accept 3/8 or 3/4 (1 mark)

Question 12**Total for this question: 7 marks****NB No marks for merely identifying instruments**

- solo instrument (snare drum) (at start)
- 2/4 or 4/4
- marching rhythm
- each beat emphasised
- use of fills/rolls
- unison (+1) melody added above this beat/rhythm
- (mostly) angular/disjunct (must be clear this description refers to the first melody)
- 4-bar phrases
- use of rests (for breathing +1)
- third instrument (bass) added (1), in low register/to bottom of texture (1)
- regular rhythm on beat/on beats 1 & 2
- occasional quaver fills/phases
- tonic and dominant/I & V
- countermelody added (1), to give a four-part texture/contrapuntal/polyphonic (1)
- use of dotted rhythms
- mostly stepwise/conjunct (must be clear this description refers to the last melody)
- use of parallel thirds/sixths
- any other valid point