



Rewarding Learning

**General Certificate of Secondary Education
2015**

Music

Part 1

Listening and Appraising

[G9703]

FRIDAY 5 JUNE, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

1 Beethoven; Symphony No. 7; 2nd mvt, Bars 101–138, 2.42–3.44

- (a) Bar 3 –1st note, Bar 6 –1st note and Bar 9 –1st note [3]
- (b) (i) Clarinets, bassoons, cellos, (first) violins [4]
- (ii) A/major [1] each [2]
- (iii) Allegretto [1]
- (c) Beethoven, nineteenth [2]

2 Elbow, “One day like this”, 3.16–4.10

- (a) (i) Rhythm C [1]
- (ii) Octave [1]
- (iii) Twice [1]
- (b) (i) Percussion = tambourine, drum kit, or any instrument from drum kit [2]
- String = violin, cello, double bass [1]
- (Any one)
- (ii) 4 [1]
- 4

AVAILABLE MARKS
12
7

3 Jenkins, “Dies Irae”, 2.17–2.49 fade by 2.53

**AVAILABLE
MARKS**

- (a) • Ostinato in bass instruments
 • forte or fortissimo (ff)
 • Triplet quaver string accompaniment continues
 • rising sequence (on horns)
 • (Variation) on ‘Tuba Mirum’ theme
 • falling sequence (on horns)
 • Allegro
 • 4
 • 4
 • Trill on horns
 • Minor key, E minor
 (Any **three**) [3]

- (b) • Sopranos and Altos sing same notes in unison/an octave apart
 • Tenor and Bass sing same note in unison
 • Tenors and Bass sing a rising (chromatic) scale
 • same as the Bass instruments in orchestra
 • Cromophonic texture
 • Syllabic treatment of words
 • works follow natural speed rhythms
 • ff dynamics
 • triplet rhythms
 • accented
 • detached
 • Tonic pedal
 • Minor
 • syncopated rhythms
 • repetition of same note
 • SATB choir
 (Any **three** comments) [3]

- (c) • Changes key or modulates
 • Moves up
 • F minor
 (Any **two**) [2]

- (d) Requiem, (Karl) Jenkins ([1] each) [2]

10

4 Vivaldi: Concerto No. 4, Op 8 in F minor RV 297 “Winter”,
2nd mvt; 0.00–1.02 fade

AVAILABLE
MARKS

- | | | |
|--|-----|----|
| (a) (i) Violin | [1] | |
| (ii) Pizzicato/pizz | [1] | |
| (b) (i) major | [1] | |
| (ii) sequence | [1] | |
| (iii) • there is a trill, (ornamentation) | | |
| • perfect cadence | | |
| • descending scale | | |
| • octave leap | | |
| • music changes key/modulates | | |
| • To dominant | | |
| • B \flat (major) | | |
| (Any two) | [2] | |
| (c) (i) Baroque | [1] | |
| (ii) • cadential trill/cadential ornamentation, | | |
| • use of sequences, | | |
| • repetition, | | |
| • diatonic harmonies, or strong tonic – dominant harmony | | |
| • predominantly string instrumentation, | | |
| • written by Vivaldi, (Winter) | | |
| • Baroque concerto/soloists and ripieno | | |
| • (basso) continuo, | | |
| • harpsichord | | |
| • perfect cadence | | |
| (Any four) | [4] | 11 |

