

Mark Scheme Summer 2009

GCSE

GCSE Music (1426/03)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Area of Study 1

Question Number	Answer	Mark
1(a)	Timpani/Timps/Kettle Drums	(1)

Question Number	Answer	Mark
1(b)	Octaves	(1)

Question Number	Answer	Mark
1(c)(i)	(French) horn /trumpet	(1)

Question Number	Answer	Mark
1(c)(ii)	Pedal	(1)

Question Number	Answer	Mark
1(d)	Sequence	(1)

Question Number	Answer	Mark
1(e)	Major	(1)

Question Number	Answer	Mark
1(f)	3 4	(1)

Question Number	Answer	Mark
1(g)	Moderato	(1)

Question Number	Answer	Mark
1(h)	Perfect	(1)

Question Number	Answer	Mark
1(i)	Ternary	(1)

Question Number	Answer	Mark
1(j)(i)	Classical	(1)

Question Number	Answer	Mark
1(j)(ii)	Any one of: <ul style="list-style-type: none"> • balanced phrases/question and answer phrases • diatonic harmony • formal cadences • few woodwind/ brass instruments • timpani harmonic support/at cadences/at beginning • melody mostly in violin • scalar melody • minuet • brass range limited (natural horn) 	(1)

Question Number	Answer	Mark
1(j)(iii)	Mozart	(1)

(Total 13 Marks)

Question Number	Answer	Mark
2(a)(i)	Strings	(1)

Question Number	Answer	Mark
2(a)(ii)	Pizzicato	(1)

Question Number	Answer	Mark
2(b)	<p>box 1 - f/forte/loud/mf/mezzo forte/moderately loud mp/mezzo piano/moderately soft (1)</p> <p>box 2 - accept any response indicating a softer dynamic than box 1, (even if box 1 is incorrect, eg box 1 p (wrong) box 2 pp = 1 mark (1).</p>	(2)

Question Number	Answer	Mark
2(c)	Legato/smooth/slurred	(1)

Question Number	Answer	Mark
2(d)	Minor/Modal	(1)

Question Number	Answer	Mark
2(e)	Any six of: <ul style="list-style-type: none"> • louder • has an introduction • faster tempo • melody begins (an octave) lower • melody is more drawn out/sustained • different time signature/compound time • melody in middle part /viola and cello • scalic passages • broken chords in the accompaniment • accompaniment is busier/uses a lot more notes/more complex • accompaniment plays in a higher register/wider range • pizzicato mostly in lower strings • pizzicato goes on longer/throughout • different rhythms in accompaniment • use of accents • polyphonic texture/thicker • different harmonies 	(6)
Question Number	Answer	Mark
2(f)(i)	Any three of: <ul style="list-style-type: none"> • major tonality (change of tonality)/different key • chromatic harmony • different harmony • polyphonic texture/thicker • counter melody • wider range of dynamics (not louder) • arco/bowed throughout/no pizzicato • last half repeated • busier/different accompaniment • different rhythms in accompaniment • broken chords in accompaniment • accompaniment was legato throughout • end of melody (octave) higher 	(3)
Question Number	Answer	Mark
2(f)(ii)	Any two of: <ul style="list-style-type: none"> • melody in top part • melody legato • tempo • time signature • instrumentation • structure • perfect cadence at endings 	(2)

(Total 17 Marks)

TOTAL FOR AREA OF STUDY 1: 30 MARKS

Area of Study 2

Question Number	Answer	Mark
3(a)	Minimalism	(1)

Question Number	Answer	Mark
3(b)(i)	Percussion	(1)

Question Number	Answer	Mark
3(b)(ii)	Any one of: <ul style="list-style-type: none"> • glockenspiel • metallophone 	(1)

Question Number	Answer	Mark
3(c)	Any two of: <ul style="list-style-type: none"> • no words • hummed • sustained • follows/doubles instrumental lines • staccato • interjections • short syllables/sounds/staccato • female voices 	(2)

Question Number	Answer	Mark
3(d)	Any four of: <ul style="list-style-type: none"> • rhythmic transformation • melodic transformation • repetition/ostinati/looping • phase shifting/displacement • addition/additive melody • (note) subtraction • interlocking phrases/rhythms • use of cells • metamorphosis • hypnotic • changes in texture • changes of dynamics 	(4)

Question Number	Answer	Mark
3(e)	Any one of: <ul style="list-style-type: none"> • repetition • loops • trance-like 	(1)

Question Number	Answer	Mark
3(f)	Any one of <ul style="list-style-type: none"> • tonal harmony • non-functional • static • modal • diatonic 	(1)

Question Number	Answer	Mark
3(g)	Gamelan/African	(1)

Question Number	Answer	Mark
3(h)	Any one of: <ul style="list-style-type: none"> • (John) Adams • (Philip) Glass • (Michael) Nyman • (Steve) Reich • (Terry) Riley • (La Monte) Young 	(1)

(Total 13 Marks)

Question Number	Answer	Mark
4(a)	Experimental	(1)

Question Number	Answer	Mark
4(b)	Any three of: <ul style="list-style-type: none"> • fragmented • complex • syncopation • cross rhythms • changing/varying rhythms • polyrhythmic • irregular (metre) • changing/varying metre 	(3)

Question Number	Answer	Mark
4(c)	Any three of: <ul style="list-style-type: none"> • starts softly • sudden surges • crescendo and diminuendo throughout • sforzando in the middle • extreme dynamic range • diminuendo/fade at end 	(3)

Question Number	Answer	Mark
4(d)	sparse	(1)
Question Number	Answer	Mark
4(e)	True False True False False True	(6)

Question Number	Answer	Mark
4(f)	Varese	(1)

Question Number	Answer	Mark
4(g)	must have musical link eg. varied percussive sounds (yes) lack of structure/melody (no)	(2)

(Total 17 marks)

TOTAL FOR AREA OF STUDY 2: 30 MARKS

Area of Study 3

Question Number	Answer	Mark
5(a)	by step (1) rising and falling (1)	(2)

Question Number	Answer	Mark
5(b)	4/4	(1)

Question Number	Answer	Mark
5(c)	Eight (1) Two (1)	(2)

Question Number	Answer	Mark
5(d)	Any two of: <ul style="list-style-type: none"> • slow tempo • minor • low pitched introduction • low pitched accompaniment • dark timbres 	(2)

Question Number	Answer	Mark
5(e)	Ascending (1) broken chord/arpeggio (1)	(2)

Question Number	Answer	Mark
5(f)	Syncopation/swung	(1)

Question Number	Answer	Mark
5(g)	Tremolo/tremolando/trill	(1)

Question Number	Answer	Mark
5(h)	Any two of: <ul style="list-style-type: none"> • blues notes/description of blue note/jazz scale • swung rhythm • ornamentation/decoration • use of sax • blues piano style • use of double bass • syncopation 	(2)

Question Number	Answer	Mark
5(i)	Introduction (1)- verse (1)- chorus/ABC (1)	(3)

(Total 16 Marks)

Question Number	Answer	Mark
6(a)	Any one of: <ul style="list-style-type: none"> • aggressive • edgy • angry • driving • lively/upbeat • threatening • agitated • forceful • stormy • building of tension • excitement • anticipation • aovp 	(1)

Question Number	Answer	Mark
6(b)	from: <ul style="list-style-type: none"> • clean • pure • natural 	

	<ul style="list-style-type: none"> • light • undistorted • acoustic <p>to:</p> <ul style="list-style-type: none"> • driven • distorted • fuzzy/fuzz • crunchy • heavy • overdriven • electric 	(2)
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Question Number	Answer	Mark
6(c)	<p>Any two of:</p> <ul style="list-style-type: none"> • more instruments/more guitars • bass added • added vocals • distorted guitar and bass • cymbals more prominent/extra cymbals 	(2)

Question Number	Answer	Mark																											
6(d)	<table border="1"> <thead> <tr> <th>Bars</th> <th>Lyrics</th> <th>Sections</th> </tr> </thead> <tbody> <tr> <td>1 - 8</td> <td></td> <td>Introduction</td> </tr> <tr> <td>9 - 16</td> <td>"whoo-hoo"</td> <td>Chorus (1 mark)</td> </tr> <tr> <td>17 - 24</td> <td>"I got my head checked"</td> <td>Verse (1) (1 mark)</td> </tr> <tr> <td>25 - 34</td> <td>"whoo-hoo"</td> <td>Chorus (1 mark)</td> </tr> <tr> <td>35 - 38</td> <td></td> <td>Link/Instrumental/Bridge/Break (1 mark)</td> </tr> <tr> <td>39 - 46</td> <td>"I got my head down"</td> <td>Verse (2) (1 mark)</td> </tr> <tr> <td>47 - 56</td> <td>"whoo-hoo"</td> <td>Chorus (1 mark)</td> </tr> <tr> <td>57 - 65</td> <td></td> <td>Outro/Instrumental/Coda (1 mark)</td> </tr> </tbody> </table>	Bars	Lyrics	Sections	1 - 8		Introduction	9 - 16	"whoo-hoo"	Chorus (1 mark)	17 - 24	"I got my head checked"	Verse (1) (1 mark)	25 - 34	"whoo-hoo"	Chorus (1 mark)	35 - 38		Link/Instrumental/Bridge/Break (1 mark)	39 - 46	"I got my head down"	Verse (2) (1 mark)	47 - 56	"whoo-hoo"	Chorus (1 mark)	57 - 65		Outro/Instrumental/Coda (1 mark)	(7)
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Question Number	Answer	Mark
6(e)	riff	(1)

Question Number	Answer	Mark
6(f)	128 bpm	(1)

(Total 14 marks)

TOTAL FOR AREA OF STUDY 3: 30 MARKS

Area of Study 4

Question Number	Answer	Mark
7(a)	Any two of: <ul style="list-style-type: none"> • mbira/thumb piano • hosho/rattle • marimba/xylophone • balophone • slit gong 	(2)

Question Number	Answer	Mark
7(b)	Idiophones	(1)

Question Number	Answer	Mark
7(c)	Any two of: <ul style="list-style-type: none"> • starts monophonic/sparse/few instruments • builds up • becomes polyphonic/many layers 	(2)

Question Number	Answer	Mark
7(d)	4 Call and response 3 Female solo 1 Instrumental 2 Male solo	(4)

Question Number	Answer	Mark
7(e)	It remains constant	(1)

Question Number	Answer	Mark
7 (f)	Any one of: <ul style="list-style-type: none"> • oral/aural tradition • by ear • passed down from generation to generation • copying/repeating 	(1)

Question Number	Answer	Mark
7 (g)	Any four of: <ul style="list-style-type: none"> • syncopation • polyrhythm • cross-rhythm • repetition with variation • rhythmic counterpoint • basic rhythm maintained by Master Drummer 	(4)

(Total 15 marks)

Question Number	Answer	Mark						
8 (a)	<table border="1"> <thead> <tr> <th>Culture / Tradition</th> <th>Instruments</th> </tr> </thead> <tbody> <tr> <td>(i) Western/Jazz</td> <td> Any three of: <ul style="list-style-type: none"> • piano • (double) bass/bass guitar • drum kit/hi hat • flute • saxophone • trumpet • harpsichord </td> </tr> <tr> <td>(ii) Indian</td> <td> These three: <ul style="list-style-type: none"> • sitar • tabla • tempura/tambura </td> </tr> </tbody> </table>	Culture / Tradition	Instruments	(i) Western/Jazz	Any three of: <ul style="list-style-type: none"> • piano • (double) bass/bass guitar • drum kit/hi hat • flute • saxophone • trumpet • harpsichord 	(ii) Indian	These three: <ul style="list-style-type: none"> • sitar • tabla • tempura/tambura 	(8)
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(i) Western/Jazz	Any three of: <ul style="list-style-type: none"> • piano • (double) bass/bass guitar • drum kit/hi hat • flute • saxophone • trumpet • harpsichord 							
(ii) Indian	These three: <ul style="list-style-type: none"> • sitar • tabla • tempura/tambura 							

Question Number	Answer	Mark
8(b)	Any three of: <ul style="list-style-type: none"> • Tempura/tambura plays drone • Sitar plays (improvised) raga/melody • Tabla plays (improvised) tala/rhythm • Piano plays chords • (Double) bass plays walking bass/riff • (Double) bass plays pizzicato • flute doubles harpsichord • flute improvises • saxophone improvises • trumpet improvises • trumpet is muted • trumpet/saxophone exchange ideas • Indian instruments play the introduction 	(3)

Question Number	Answer	Mark
8 (c)	Any two of: <ul style="list-style-type: none"> • improvised • based on a raga • use of scales/arpeggios/broken chords/step • (ascending) scale in bass/piano • melody moves between instruments • repetitive 	(2)

Question Number	Answer	Mark
8(d)	Any two of (or any relevant responses from b and c not previously credited): <ul style="list-style-type: none"> • jazz style/syncopation • piano with chords on off beat • return of opening sitar/tabla idea • flute/saxophone/trumpets in octaves at the end • unusual final chord (7#9) • ostinato/repetition • aovp 	(2)

(Total 15 marks)

TOTAL FOR AREA OF STUDY 4: 30 MARKS

TOTAL FOR PAPER: 120 MARKS

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