



General Certificate of Secondary Education
2012

Music

Part 1 Listening and Appraising

[G9703]

MONDAY 14 MAY, MORNING

MARK SCHEME

		AVAILABLE MARKS
1	From: Beethoven Symphony No. 7 – 2nd movement “Allegretto” – Bars 1–50 0.00–0.43	
(a) (i)	<ul style="list-style-type: none"> • A (sustained) chord • A minor, tonic, chord, minor • Oboe, clarinet, bassoons and horns • Begins forte (f) and goes to piano (p) (fortissimo to pianissimo), diminuendo • Allegretto 	[3]
(ii)	Strings	[1]
(b) (i)	Viola – Cello – Double bass Any two	[2]
(ii)	 $\left[\frac{1}{2}\right]$ each beat	[2]
(c)	Beethoven 2nd Symphony Seven	[4]
		12
2	Song “Night and Day” – Cole Porter Song Book Polygram records 0.00–1.12	
(a) (i)	Tom tom/floor tom and trombone	[2]
(ii)	Three	[1]
(b) (i)	Violins	[1]
(ii)	Pizzicato/Plucked	[1]
(c) (i)	Line 8 – Word “Day”	[2]
(ii)	Any five of the following: <ul style="list-style-type: none"> • Punctuating brass interjections/jabs • String accompaniment/countermelody/legato • Introduction of a piano line 10 • Saxophones/close harmony • Jazz orchestra/big band/swing band • Jazz style • Pizzicato/walking bass line • Syncopated/chorus syncopation/in/rhythm • Double bass playing an ostinato 	

		AVAILABLE MARKS
	<ul style="list-style-type: none"> • Trumpets (muted) • Drum kit accompaniment with brushes • Accompaniment is in a major key • Any other acceptable answer relating to the orchestral accompaniment 	[5]
		12
3	From: "Mars" The Planets Suite – Holst London Symphony Orchestra and Sir Colin Davies (2003) Extract A (Bars 134–171) 4.56–7.01	
(a) (i)	Motifs – 1: B 2: A 3: C [1] each	[3]
	(ii) Motif: A = Horns, trumpets and trombones Motif: B = Tuba or trumpet	[2]
(b) (i)	Strings	[1]
	(ii) (Timpani) roll, pedal note (G), crescendo	[2]
	(iii) Horns	[1]
(c)	Triplet figure (opening motif) Fortissimo – ff accept fff/ffff Accented Played by brass/strings Ends with six chords Pause on the final chord Rall at the end Ends on C/tonic pedal Chords dissonant/discordant Perfect cadence Play homophonically Ends with a timpani roll Bare fifth chord Offbeat Part of the coda (any five)	[5]
		14
4	From: Te Deum – Karl Jenkins Vocal score (Boosey & Hawkes) bars 1–77 0.00–2.01	
(a) (i)	Allegro	[1]
	(ii) 3/4	[1]
(b) (i)	Ternary, A B A	[1]
	(ii) SATB or 4 part/choir or chorus	[2]
	(iii) Side drum/snare drum	[1]

		AVAILABLE MARKS
(c) (i)	Soft and legato Light orchestral accompaniment/pizzicato bass/violins enter at end of line 3/play vocal line (line 4)/octave higher/glockenspiel in line 3 Melismatic treatment of some of the words Ends abruptly Homophonic texture Reference to text Modulations present	[4]
(ii)	Softer, more legato Ostinato has stopped Orchestration has changed/no brass/timpani	[2] 12
5 (a)	Any two of: • High life style • Fame – celebrity • Fortune • Possible future in advertising contracts	[2]
(b) (i)	A disc, DVD or tape, mp3, digital file	[1]
(ii)	The performance of the artist submitting the material/a video/DVD/recording	[1]
(c)	Any four of: • Very good outward appearance • High standard of singing or playing • Experience in singing with a group • Ability to take instruction • Stamina to work hard and • Work long hours to achieve high standards • Ambition	[4]
(d)	They fail through – Laziness – Lack of experience – Inability to cope with the strains of the work involved – Lack of talent Any other acceptable answers which are relevant	[2] 10
	Total	60