GCSE

Edexcel GCSE

Music (1426)

Summer 2005

Mark Scheme (Results)

Mark Scheme

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.

- 'Point' marking is used where specific items are requested by the question. The range of acceptable alternatives is clarified at the marker's standardisation meeting.

- 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-minded in their nature, alternative answers may be equally credit-worthy. The degree of acceptability is clarified through the marker's standardisation meeting and subsequently by telephone with the Team Leader as necessary.

Area of Study 1

Question 1

a) (Classical/Spanish/acoustic/folk/nylon string) guitar/lute/harp
   Not orchestral harp/electric guitar   (1 mark)

b) (i) Stepwise/scalic/sequential/conjunct   (1 mark)

   (ii) Ground (bass)/ostinato/(basso) continuo/figured bass – **not** repeated
                                                               (1 mark)

c) (i) (Mezzo) soprano   (1 mark)

   (ii) Decoration/ornamentation/melismatic/operatic/vibrato (1 mark)

d)   • Cello/viola da gamba
      • Harpsichord   (2 marks)

e) Moderato   (1 mark)

f) (i) 1689   (1 mark)

   (ii) Any two of
                    • Use of continuo
                    • Harpsichord
                    • Ground bass
                    • Ornamented (vocal line)
                    • Contrapuntal texture
                    • Baroque
                    • Purcell (composer)   (2 marks)

                                                     (Total 11 Marks)

Question 2

a) Pedal note/ostinato/drone   (1 mark)

b) Pizzicato or plucked   (1 mark)

c) One mark is available for each column. If there is more than one response in a column give zero credit for that column.

Feature	Section A	Section B
An ascending scale figure	√	
A descending scale figure		√
An ascending arpeggio		
A descending arpeggio		

                                                              (2 marks)

d) Arpeggios   (1 mark)

e) Trill   (1 mark)

f) It gets faster/accelerando   (1 mark)

g) Ternary   (1 mark)

                                                      (Total 8 Marks)

Question 3

a)

1 mark per correct note.

(5 marks)

b) Any **six** of:

- Piano added
- Theme now in piano (2)
- Strings play accompaniment **only** (i.e. don't play melody)
- Longer/additional section
- Playing pizzicato in bass
- Ends on perfect cadence (theme ends on imperfect cadence)
- More dynamic contrast/variation slightly louder
- **Violins** play higher notes/have wider pitch range
- (Middle section of) variation changes key (to dominant)
- Question and answer/call and response/imitation **in** accompaniment
- Arpeggiated/broken chord figures in other strings/accompaniment
- Louder/more prominent melody
- Triplets in accompaniment
- Busier accompaniment
- Thicker texture **plus qualification**
- Theme higher (octave)
- Theme played in octaves
- Ornamented version of tune/trill/passing notes/reference to additional decoration   (6 marks)

(Total 11 Marks)

TOTAL FOR AREA: 30 MARKS

Area of Study 2

Question 4

a) Any three of:
- Held note(s) oscillated/wobbled/pulsated
- (Fast) panning effects
- (Water/wind/rushing/swooshing etc.) sample added/reversed
- Samples added to chord/over top of chord
- Sounds/samples fade in/out
- Balance of sounds/texture continuously changing
- Waveform changes over duration of chord
- Different notes in the chord fade in/out
- Lots of added 'bleeping' sounds

Not – Pitch shifting/bending/changing
Not – Synthesiser used
Not – Flanger effect   (3 marks)

b) Any two of:
- (Quite/mostly/very) loud/mf/f/ff
- Limited dynamic range/little contrast
- Fluctuates when sounds added/taken away
- Slight cresc at the beginning/fades in at the beginning/slight dim at the end/fades out at the end   (2 marks)

c) Any two of:

- EQ altered
- Looped
- Pitch shifted/pitch bend
- Chopped into bits
- Multi-tracked/many layers added/layered/same sound overdubbed several times/retriggered
- Reverb/echo/delay added
- (Time) stretched
- Panned
- Played backwards/reversed   (2 marks)

(Total 7 Marks)

Question 5

a) (i) Minimalist   (1 mark)

   (ii) Any three of:
- Cells/short motifs
- Disjointed/fragmented melody
- Simple structure
- Philip Glass (composer)
- Tonal
- Time signature changes
- Interlocking rhythms
- Crossrhythms
- Rhythmic displacement
- Repetition/ostinato (1)

If melodic and rhythmic repetition are listed separately give 1 mark each

(3 marks)

b) Strings   (1 mark)

c) (i)   False
  (ii)   False
 (iii) False
 (iv) True
  (v) True
 (vi) False   (6 marks)

(Total 11 Marks)

Question 6

a) (i) Violin   (1 mark)

   (ii) Harp or clarinet
        (1 mark)

   (iii) Broken chord   (1 mark)

b) pp/p/mp (pianissimo/piano/mezzo piano)
        (1 mark)

c) Andante   (1 mark)

d) Tone row/note row/prime row/prime order/series
   (1 mark)

e) Any six of:
   - Tone row/note row/prime row/prime order/basic series of 12 notes form the basis of the composition
   - Can be written in reverse order – retrograde
   - Can be turned upside down – inversion
   - Can be backwards and upside down – retrograde inversion
   - Can be transposed
   - Verticalisation
   - Augmentation
   - Diminution
   - Canon/imitation
   - Pointillism
   - Complex/detailed/sudden dynamics
   - Notes can be used at any octave/octave displacement

   - Notes may be repeated if the original note order is maintained
                                                    (6 marks)

                                          (Total 12 Marks)

                                    TOTAL FOR AREA: 30 MARKS

Area of Study 3

Question 7

a) (i) Reggae/ska   (1 mark)

   (ii) Any one of:
   - Offbeat/syncopation
   - Jamaican influences
   - Prominent bass line/bass riff   (1 mark)

b) (i)   True
   (ii)   False
   (iii)   True
   (iv)   True
   (v)   True
   (vi)   False   (6 marks)

                                                              (Total 8 Marks)

Question 8

a) Any three of:
- Loud
- Repetitive/looped
- Regular/constant beat/tempo not time signature
- 110 – 140 bpm/fast or upbeat tempo/allegro
- Prominent bass
- Catchy or simple melody or hookline not catchy or simple unqualified
- Heavy or strong beat/4 to the floor
- Driving rhythms   (3 marks)

b) Any two of:
- Reverb
- Delay/echo
- EQ/equalisation
- Compression
- Gating
- Filtering
- Reversing vocal
- Vocoder
- Scratching/retriggering or chopping sample
- Arpeggiator

Not sequencing or looping   (2 marks)

c) Any five of:
- Drum loop drops out at the end
- Starts with bass drum/drum loop in from start
- Echo/delay much more prominent (on vocals)/vocal sample retriggered
- Vocals come in much later/vocals at end of extract only
- Just one phrase of vocal line used
- Less vocals
- Different key
- Different drum loop/busier drum loop
- Sweeping (keyboard sounds)
- Additional (filtered) keyboard rhythm/semiquaver keyboard part
- More prominent bass/bass drum not more prominent beat
- Different bass part/bass line from A absent in B
- Filtered keyboard stabs/filtering more prominent
- Lyrics heavily masked by effects use   (5 marks)

(Total 10 Marks)

Question 9

a) Introduction/intro   (1 mark)

a) (ii)   (1 mark)

c) Any one of:
- Hammer ons
- Pull offs
- Pitchbends/note bending/string bending
- Sliding/glissando
- Palm muting
- String skipping
- Double stopping   (1 mark)

d)   Line 1: Chord I / Chord IV
        Line 3: Chord I / Chord V / Chord V
        Line 4: Chord IV / Chord I

Chord I = E, Chord IV = A, Chord V = B   (7 marks)

e) i) (Guitar) solo/break/coda/outro/fill/cadenza   (1 mark)

   ii) Any one of:
- Individual players can improvise
- Show off their instruments and playing skills
- Allow guitarists to do complex solo
- Close a section and start a new one
- Introduce next section
- Provide a bridge
- Lead section
- Link section
- Adds variation
- Adds interest   (1 mark)

(Total 12 Marks)

TOTAL FOR AREA: 30 MARKS

Area of Study 4

Question 10

a) (i) Bali/Java/Indonesia   (1 mark)

b) Heterophonic   (1 mark)

c) Any two of:
   - Adds decorations at the end of line/answers metallaphones
   - Embellishes piece
   - Plays turns/fills
                                                                            (2 marks)

d) (i) Gamelan   (1 mark)

   (ii) Accept only the following (not individual instrument names)
   - Gongs
   - Metallaphones
   - Drums   (3 marks)

e)   Pelog (1) – seven notes/heptatonic (1)
       Slendro (1) – five notes/pentatonic (1)
                                                                            (4 marks)

                                                                    (Total 12 marks)

Question 11

Regions	Extract A	Extract B
Africa		∫
India	∫	
Indonesia		
Instruments	**Extract A**	**Extract B**
Djembe		∫
Vibraphone	∫	
Violin		∫
Sitar	∫	
Features	**Extract A**	**Extract B**
Drum roll		∫
Ostinato	∫	∫
Sliding effect	∫	

(10 marks)

(Total 10 marks)

Question 12

a)

Section One	Section Two
Name: Alap (1) Features (max 2 marks): • Improvised • Notes of rag introduced • No sense of pulse or metre/free time • Use of meend • No tabla • Drone • Slow (tampura)	Name: Jhor (1) Features (max 2 marks): • Music more structured • Sense of metre • Steady pulse • Faster/medium tempo • Improvised • Louder than first section

1 mark for each name and 1 mark for each of the two features.

(6 marks)

b) Any two of:
- In between a scale and a melody
- Ascending/descending forms often different
- Some pitches given accents
- Some pitches ornamented
- Mood/time of day/season
- Collection of pitches
- Some pitches flattened or sharpened/microtones/quarter tones
- Used as a basis for improvisation

(Total 8 Marks)

TOTAL FOR AREA: 30 MARKS

TOTAL FOR PAPER: 120 MARKS