

Mark Scheme (Results) Summer 2010

GCSE

GCSE Music (1426/03)

Listening and Appraising

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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.

Question Number	Answer	Mark
1(a)	fourth	(1)

Question Number	Answer	Mark
1(b) (i)	Moderately loud/loud/ <i>mf/f/mezzo forte/forte</i>	(1)

Question Number	Answer	Mark
1(c)	1 - Trumpet 2 - Horn	(2)

Question Number	Answer	Mark
1(d)	Any two of: <ul style="list-style-type: none"> • sequence • imitation • repetition • pedal • hemiola • call and response/question and answer 	(2)

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

Question Number	Answer	Mark
1(f)	1 - Major 2 - Minor 3 - Major	(3)

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

Question Number	Answer	Mark
1(h)	3 ₂	(1)

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

Question Number	Answer	Mark
1 (j)	Handel	(1)

(Total 14 marks)

Question Number	Answer	Mark
2(a)	One mark per each correct rhythm: 	(5)

Question Number	Answer	Mark
2 (b)	Staccato/detached/short/spiky	(1)

Question Number	Answer	Mark
2 (c)	Any two of: <ul style="list-style-type: none"> • strings • woodwind • brass 	(2)

Question Number	Answer	Mark
2 (d)	Perfect	(1)

Question Number	Answer	Mark
2 (e)	Any four of: <ul style="list-style-type: none"> • minor key • horn plays melody • staccato accompaniment in violin • triplets • pizzicato in lower strings • melody played up one octave • several <i>sf</i> markings/accents • more of a <i>crescendo</i> in the second half • new (counter) melodies 	(4)

Question Number	Answer	Mark
2 (f)	Any three of: <ul style="list-style-type: none"> • melody played legato/more legato • different/richer/added harmony • thicker texture (more parts playing different motifs) • use of syncopation • counter melody in the violin • melody implied in lower part • ornamentation/appoggiaturas (not trills) • broken chord figure in accompaniment • imitation (between horn/bassoon and strings)/call and response/accept <i>question and answer</i> • different cadence at end (imperfect) • starts softer • larger dynamic contrast /crescendo at end • longer (32 bars instead of 16) • slower 	(3)

(Total 16 marks)
TOTAL FOR AREA OF STUDY 1: 30 MARKS

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

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

Question Number	Answer	Mark
3 (c)	Any two of: <ul style="list-style-type: none"> • pitch • dynamics • duration • rhythm • articulation 	(2)

Question Number	Answer	Mark
3 (d)	Any four of: <ul style="list-style-type: none"> • inversion • retrograde • retrograde inversion • verticalisation • augmentation • diminution • transposition 	(4)

Question Number	Answer	Mark
3 (e)(i)	False	(1)

Question Number	Answer	Mark
3 (e)(ii)	True	(1)

Question Number	Answer	Mark
3 (e)(iii)	False	(1)

Question Number	Answer	Mark
3 (e)(iv)	True	(1)

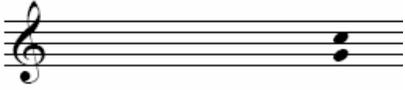
Question Number	Answer	Mark
3 (e)(v)	True	(1)

Question Number	Answer	Mark
3 (e)(vi)	False	(1)

Question Number	Answer	Mark
3 (f)	Must have a musical link appropriate to the candidate's response	(2)

(Total 16 marks)

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

Question Number	Answer	Mark
4 (b)	(ii) 	(1)

Question Number	Answer	Mark
4 (c)	Minimalism	(1)

Question Number	Answer	Mark
4 (d)	Any five of: <ul style="list-style-type: none"> • rhythmic transformation • melodic transformation • repetition/ostinato/looping • interlocking phrases/rhythm • use of cells/short motifs • phase shifting • note addition • layering • static harmony • gradual change/metamorphosis • polyrhythms • drone/pedal/hypnotic • pulsing chords 	(5)

Question Number	Answer	Mark
4 (e)	Strings	(1)

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

Question Number	Answer	Mark
4 (g)	Any two of: <ul style="list-style-type: none"> • Adams • Glass • Nyman • Reich • Riley • Young • Einaudi 	(2)

Question Number	Answer	Mark
4 (h)	Increasing	(1)

Question Number	Answer	Mark
4 (i)	Regular	(1)

(Total 14 marks)
TOTAL FOR AREA OF STUDY 2: 30 MARKS

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

Question Number	Answer	Mark
5 (b)	Eight, Two	(2)

Question Number	Answer	Mark
5 (c)	(alto)flute	(1)

Question Number	Answer	Mark
5 (d)	The notes are the same	(1)

Question Number	Answer	Mark
5 (e)	Syncopation	(1)

Question Number	Answer	Mark
5 (f)	AABA	(1)

Question Number	Answer	Mark
5 (g)	Any three of: <ul style="list-style-type: none"> • time signatures • key • different chords/harmony • accompaniment • accompaniment is more orchestral • higher pitched (melody) • rhythm (not syncopated) • no bass guitar • no piano • no drum kit/cymbal • vibraphone doubles acoustic guitar • shorter phrases • faster chord changes/harmonic rhythm 	(3)

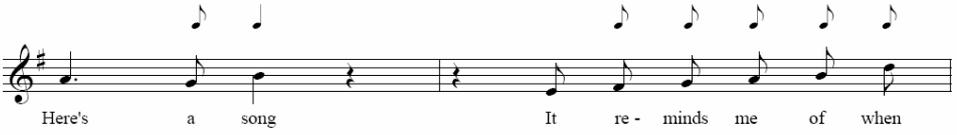
Question Number	Answer	Mark
5 (h)	Any four of: <ul style="list-style-type: none"> • slow/same/constant tempo/steady metre • quiet/soft dynamics • glockenspiel • gentle bass • constant arpeggios/broken chords/quaver movement • mostly/generally high-pitched • repetition • major key • gentle beat 	(4)

(Total 14 marks)

Question Number	Answer	Mark
6 (a)	minor/modal	(1)

Question Number	Answer	Mark
6 (b)	Chromatic	(1)

Question Number	Answer	Mark
6 (c)	Three	(1)

Question Number	Answer	Mark
6 (d)	 <p>Here's a song It re-minds me of when</p>	(7)

Question Number	Answer	Mark
6 (e)	Any one of: <ul style="list-style-type: none"> • instrumental • interlude • (guitar) solo • link • bridge • break 	(1)

Question Number	Answer	Mark
6 (f)	80 bpm	(1)

Question Number	Answer	Mark
6 (g)	Any four of: <ul style="list-style-type: none"> • guitar picking pattern • instrumentation • similar structure • vocal la's at beginning • melodic similarity to Lennon • harmony/chord scheme • guitar solo reminiscent of Harrison • guitar-driven • simple steady drum part • nostalgic mood/lyric • synth sound at end 	(4)

(Total 16 marks)
TOTAL FOR AREA OF STUDY 3: 30 MARKS

Question Number	Answer	Mark
7 (a)	Master drummer	(1)

Question Number	Answer	Mark
7 (b)	Any three of: <ul style="list-style-type: none"> • djembe • whistle • cowbell/agogo • shaker/maracas/cabassa • dundun/talking drum • dunno • voice 	(3)

Question Number	Answer	Mark
7 (c)	Any two of: <ul style="list-style-type: none"> • poly-rhythms • cross-rhythms • repetition/ostinato • syncopation 	(2)

Question Number	Answer	Mark
7 (d)	Any three of: <ul style="list-style-type: none"> • played with fingers • played with palms/hands • with sticks • stretching the skin • striking wood on the side of the drum • muting/ damping (with hand or stick on the skin) • slap/rim-shot • tone • bass • shake 	(3)

Question Number	Answer	Mark
7 (e)	Ostinato/repetition	(1)

Question Number	Answer	Mark
7 (f)(i)	African	(1)

Question Number	Answer	Mark
7 (f)(ii)	<p>Any five points such as:</p> <ul style="list-style-type: none"> • new birth • birthday • festival (eg harvest) • wedding • funeral/death • religious ritual • Christmas • entertainment • family ritual • story telling • teaching • communication • war songs • work songs • national holiday • season changes • celebrations/parties • ceremonies • tribal gathering • time of day - allow one • weather - eg rain dance <p>Not concert</p>	(5)

(Total 16 marks)

Question Number	Answer	Mark	
8 (a)	Culture / Tradition	Instruments	
	(1) Western (pop/dance - not Classical)	1 synthesizer	(8)
		2 bass guitar	
		3 cymbal(any type, if named)/drum kit	
		4 drum machine	
	(2) Indian (raga)	1 tabla	
		2 sitar	
		3 dohl	
		4 female voice	

Question Number	Answer	Mark
8 (b)	Any two of: <ul style="list-style-type: none"> • syncopation • ostinato/repetition/looping • cross rhythms 	(2)

Question Number	Answer	Mark
8 (c)	Any four of: <ul style="list-style-type: none"> • ostinato in synth accompaniment/synthesizer effect • drum machine prominent • drum machine plays complex rhythm/break-beat • tala/rhythmic cycle played by tabla • roll in drum part • bass guitar riff • repetitive • solo by sarod/sitar • pitch bends/meend/mind • female voice singing Raga/highly ornamented • fast tempo • 4/4 or 2/4 or 2/2 or 4/2 • texture builds up 	(4)

(Total 14 marks)

TOTAL FOR AREA OF STUDY 4: 30 MARKS

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