



**General Certificate of Secondary Education  
June 2011**

**Music 42701**

**(Specification 4270)**

**Unit 1: Listening to and Appraising Music**

**Final**

***Mark Scheme***

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Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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**AQA GCSE Music 42701**  
**Listening to and Appraising Music 2011**

The notion of positive marking must be recognised during the marking process. There are two aspects of marking schemes which should assist this:

- (a) 'Point marking' is where specific answers are required by the question. The range of other acceptable answers is clarified at Examiners' Standardisation.
- (b) It is important to recognise that a number of answers shown within this marking scheme are merely exemplars. Where possible, the range of accepted responses is indicated but, because some questions are more open-ended in their nature, further answers may be equally worthy of credit. The degree of acceptability is clarified through Examiners' Standardisation and subsequently by telephone with the Team Leader as necessary.
- (c) Where **one** answer is required and two contradictory answers are given, 'SONC' (Split Option No Credit) should be added.

**Question 1**

**Total for this question: 7 marks**

**Excerpt A:** The Mamas & The Papas

- 1 (a) (acoustic/steel strung) guitar **not electric or bass** (1 mark)
- 1 (b) antiphonal (1 mark)

**Excerpt B:** Trio Medieval

- 1 (c) octave (1 mark)
- 1 (d) SSA (1 mark)

**Excerpt C:** Vaughan Williams

- 1 (e) MARK FIRST TWO INSTRUMENTS ONLY  
 flute (1), harp (1) (2 marks)
- 1 (f) perfect (name only, ignore descriptions) (1 mark)

**Question 2:** Kenny Ball

**Total for this question: 5 marks**

- 2 (a) 2/4, 2/2, 4/4, C, Common Time, Split Common Time (1 mark)
- 2 (b) second / fourth / last beat / upbeat (1 mark)
- 2 (c) minor (1 mark)

2 (d) MARK FIRST TWO RESPONSES ONLY

any **two** of:

- accents / **sf** / **fz** / louder (1) on the first two quavers (1)
- first part played twice / repeated (1)
- detached notes / staccato (1)
- different rhythm (1)
- more (prominent) percussion (1)
- side drum / snare drum introduced (1)
- change of key to major (1)
- different melody (1)
- rising 3 notes (1)
- falling down the scale (1)
- use of sequence (1)
- no (clarinet) countermelody (1)
- any other valid point

(2 marks)

**Question 3:** Prokofiev

**Total for this question: 4 marks**

3 (a) 2/4, 2/2, 4/4, C, Common Time, Split Common Time (1 mark)

3 (b) second beat, off-beat, beats 2 and / or 4 (1 mark)

3 (c) clarinet (accept A or B flat / B $\flat$  clarinet: **not** bass or Eflat/E $\flat$  clarinet) (1 mark)

3 (d) A (1 mark)

**Question 4:** Beethoven 7 (ii)

**Total for this question: 7 marks**

4 (a) any **two** of:

- minor (any)
- tonic chord
- starts accented/loud / forte / **sf** / **fz**
- fades away/diminuendo / gets quieter
- second inversion
- diatonic
- woodwind
- pause/held
- higher pitch than rest of extract

(2 marks)

4 (b) perfect (1 mark)

4 (c)  (4 marks)

1 mark per correct note, including, where appropriate, the accidental: ie F or G natural will be marked as incorrect.

(Ignore alignment / placement of sharps).

**NB** enharmonic notes not allowed

If all notes incorrect 1 mark for correct shape, same intervals.

**Question 5: Glen Gray**

**Total for this question: 5 marks**

- |   |     |  |          |
|---|-----|--|----------|
| 5 | (a) | 2/4, 2/2, 4/4, C, Common Time, Split Common Time | (1 mark) |
| 5 | (b) | minor  | (1 mark) |
| 5 | (c) | woodwind: saxophone (any)                        | (1 mark) |
|   |     | brass: trumpet/trombone                          | (1 mark) |
| 5 | (d) | triadic  | (1 mark) |

**Question 6: Green Day & The Byrds**

**Total for this question: 6 marks**

**Excerpt A**

- 6 (a) MARK FIRST TWO RESPONSES ONLY

any **two** of:

- reverb (not delay or echo)
- sustain / pedal
- distortion
- whammy bar
- overdrive

(2 marks)

- 6 (b) any **two** of:
- six notes
  - (three) pairs of two notes
  - first interval: rising (1) second (1)
  - second interval: falling (1) second (1)
  - third interval: rising (1) second (1)
  - based around a minor chord
  - based on /derived from vocal melody
  - 4 bars (melody)
  - bridge / linking melody (**not** fill)
  - leading back to tonic/key note
  - any other valid point

(2 marks)

**Excerpt B**

- |   |     |  |          |
|---|-----|--|----------|
| 6 | (c) | slide/sliding/ <i>glissando</i> / <i>portamento</i> ( <b>not</b> pitch bend) | (1 mark) |
| 6 | (d) | major  | (1 mark) |

**Question 7: Ella Fitzgerald & The Crystals**

**Total for this question: 8 marks**

**Excerpt A**

- 7 (a) second (1 mark)
- 7 (b) sequence (1 mark)
- 7 (c) (double) bass **NOT** bass guitar (1)  
plucked/pizz/pizzicato (1) (not picking) (2 marks)

**Excerpt B**

- 7 (d) 8 or 4 (1 mark)
- 7 (e) **one** mark per correct chord identified  
IV/4/Subdominant/A flat (1)  
V/5/Dominant/B flat (1)  
I/1/Tonic/E flat (1)  
Other keys accepted if relationships consistent (eg G, A, D, where D is the perceived tonic.) (3 marks)

**Question 8: Schubert**

**Total for this question: 8 marks**

**Excerpt A**

- 8 (a) any **three** of:
- short notes with two longer ones at the end of each short phrase / mostly semiquavers plus two quavers / mostly quavers plus two crotchets / feel of triplets
  - 2/4, 4/4, 2/2, C, Common Time / Split Common Time or feel of compound time (6/8 or 12/8)
  - quite fast/allegretto/moderato
  - triadic / broken chord based melodic idea (1)
  - (over) (single) bass note / tonic pedal (1) in the left hand (1) only one chord (tonic) used (1)
  - melody with accompaniment / homophonic
  - mostly ascending melody / rising phrase (1) with last two notes falling (1) a major 3<sup>rd</sup> (1)
  - repeated (one bar) melodic pattern (1) in the right hand (1) – **not** just repeated / repetitive without qualification (eg pattern)
  - repeated (one bar) rhythmic pattern
  - ostinato
  - pitch of rising melodic pattern moves down in octaves (1) give credit for precise detail as to number of bars at each pitch (ie 1 + 2 + 2)
  - five bar intro
  - diatonic
  - major key (any)
  - legato
  - any other valid point
- (3 marks)

### Excerpt B

- 8 (b) any **five** of:
- repeated pattern / repeated rhythm / repeated triplet quavers (1) in the right hand (1)
  - 6/8, 12/8, Compound Time / 4/4 but using triplets
  - octaves in treble / right hand (1)
  - (opening) pedal note (1) / in right hand (NB credit RH once only)
  - Allegro / fast / Allegretto / quite fast / quick
  - melody is in the bass/left hand (1) legato (1) rising (1) by step / scalar (1) quavers (1) then falling (1) through (tonic) triad (1) played as *staccato* (1) crotchets (1)
  - bass melody heard twice / melodic riff (1) movement away from tonic to end on dominant (1) bar 8 (1) preceded by diminished seventh (1)
  - melody and accompaniment **only**
  - minor key
  - diatonic
  - opening triplets and bass melody is repeated (in full)
  - chord sequence is / chords used are I / Tonic – II<sup>7</sup>b / supertonic seventh in 1<sup>st</sup> inversion – V<sup>7</sup>b in D major/dominant / - dominant seventh of dominant – Ic / Tonic in second inversion – V / dominant – I / Tonic. Credit recognition of chords / modulation
  - any other valid point
- (5 marks)

**Question 9:** African & Indian music

**Total for this question: 7 marks**

### Excerpt A

- 9 (a) MARK FIRST TWO RESPONSES ONLY

any **two** of:

- djembe
- tom-toms
- cabasa
- guiro
- congas
- bongos
- triangle

(2 marks)

- 9 (b) homophonic/chordal/ harmonic

(1 mark)

### Excerpt B

- 9 (c) sitar

(1 mark)

- 9 (d) acciaccatura (1)  
drone (1)  
pitch bend (1)

If more than 3 circled, take them **in order** from left to right along the top line then the lower line.

(3 marks)

**Question 10: Wagner & Tchaikovsky**

**Total for this question: 9 marks**

**Excerpt A**

- 10 (a) trill (1 mark)
- 10 (b) D (1 mark)
- 10 (c) triadic (1 mark)
- 10 (d) relative major (1 mark)

**Excerpt B**

- 10 (e) *fp* (1 mark)
- 10 (f) oboe (1 mark)
- 10 (g) the same (1 mark)
- 10 (h) MARK FIRST TWO RESPONSES ONLY
- any **two** of:
- arco
  - tremolando / tremolo (1)
  - *pizzicato* / plucked (1)
  - *glissando* / slide / *portamento* (1)
- (2 marks)

**Question 11: The Chieftains**

**Total for this question: 5 marks**

- 11 (a) MARK FIRST TWO RESPONSES ONLY
- any **two** of:
- violin / fiddle
  - flute / penny whistle / tin whistle / fife / piccolo / recorder
  - banjo
  - accordion
- (2 marks)
- 11 (b) A<sup>1</sup> A<sup>2</sup> B A<sup>2</sup> (1 mark)
- 11 (c) MARK FIRST TWO RESPONSES ONLY
- any **two** of:
- changes from several / many instruments playing to just one / monophonic
  - notes are not part of the scale / key heard thus far / chromatic / dissonant
  - accented (or similar)
  - change of rhythm
  - NB just “change of pitch” is too vague
  - any other valid point
- (2 marks)



**Question 12: Maxwell Davies & Shostakovich  
Excerpt A**

**Total for this question: 9 marks**

- |    |     |                                    |                      |
|----|-----|------------------------------------|----------------------|
| 12 | (a) | five                               | (1 mark)             |
| 12 | (b) | bar 6: imperfect<br>bar 12: plagal | (1 mark)<br>(1 mark) |
| 12 | (c) | adagio/lento/largo/grave           | (1 mark)             |

**Excerpt B**

- |    |     |   |                  |
|----|-----|---|------------------|
| 12 | (d) | <p>NB credit can be given only for comments based on <b>rhythm, melody, structure, texture</b> and/or <b>instrumental techniques</b>.<br/>(No marks for harmony, tonality, timbre or dynamics)</p> <p>any <b>five</b> of:</p> <ul style="list-style-type: none"> <li>• 2/4, 4/4, 2/2, C, Common Time, Split Common Time</li> <li>• foxtrot</li> <li>• fast repeated notes on woodblock / percussion</li> <li>• short phrases / detached (mostly pairs of) notes</li> <li>• (mostly) diatonic</li> <li>• chromatic runs</li> <li>• dotted / swung rhythms</li> <li>• use of staccato</li> <li>• contrast with smoother rhythm later / more legato middle section</li> <li>• use of syncopation</li> <li>• (mostly) steady rhythm</li> <li>• some use of <i>rubato</i> / tempo changes</li> <li>• allegretto/allegro/bpm = c120 or moderato/bpm = c60</li> <li>• use of repeated notes / quavers to link phrases / sections</li> <li>• linking (brass) chords</li> <li>• award credit (1) for a correctly notated rhythm</li> <li>• mostly accompanied melody / homophonic</li> <li>• 4 phrases</li> <li>• variety / range of pitch - extra credit for precise examples</li> <li>• repetition of melody across different instruments</li> <li>• melodic sequences</li> <li>• disjunct melody</li> <li>• contrasts of texture with some fuller sections</li> <li>• A<sup>1</sup> A<sup>2</sup> A<sup>3</sup> B A / A A A B A / Ternary / A A A B Coda</li> <li>• some antiphonal effects</li> <li>• short rising figure (on flute / piccolo)/ascending scalar pattern</li> <li>• descending scalar pattern (near end)</li> <li>• use of ornamentation / grace notes / appoggiaturas <b>not</b> acciaccaturas <b>not</b> trills</li> <li>• <i>glissando</i> (in trombone) / trombone slides</li> <li>• use of mute / <i>con sord</i> / <i>con sordino</i></li> <li>• <i>pizzicato</i> / plucked</li> <li>• <i>arco</i> / with a bow</li> <li>• drum roll (at end)</li> <li>• <b>not</b> last note is short</li> <li>• any valid points</li> </ul> | <p>(5 marks)</p> |
|----|-----|---|------------------|

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