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**General Certificate of Secondary Education
June 2013**

GCSE Music

42701

Listening to and Appraising Music

Unit 1

Final

Mark Scheme

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 students' 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 students' 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 students' 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 2013**

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 during Examiner Standardisation.
- (b) 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 at Standardisation and subsequently with the Team Leader as necessary.

Question 1

Total for this question: 6 marks

Excerpt A: Steeleye Span

- (a) a capella
homophonic (2 marks)
- (b) AA¹BC (1 mark)
- (c) 4/4 / 2/4 / 2/2 / C / C (allow Common Time or Split Common Time) (1 mark)

Excerpt B: John Barry

- (d) trombone (allow (French) horn) (1 mark)
- (e) brass (1 mark)

Question 2: Beethoven

Total for this question: 5 marks

- (a) *f* / forte / *ff* / fortissimo (1 mark)
- (b) triadic (1 mark)
- (c) cellos / violoncellos (1 mark)
- (d) any **two** of (2 marks)

- melody **starts** with long note / tied note (1)
- first note of melody is repeated (1)
- rising then falling phrases to link (to repeat of melody) (1)
- quaver movement (in violins) (1)
- the minim / crotchet rhythm **used once** (1)
- melody stepwise / scalar / conjunct **at first** (1)
- shorter note values
- any other valid point

(**not** rhythm becomes faster)

Question 3: Dusty Springfield

Total for this question: 5 marks

- (a) octave / 8ve (1 mark)
- (b) 3 (1 mark)
- (c) AAB (1 mark)
- (d) major (1 mark)
- (e) C (1 mark)

Question 4: Harry Belafonte

Total for this question: 8 marks

- (a)  (5 marks)
1 mark per correct note value
- (b) perfect (allow V - I) (1 mark)
- (c) tonic (1 mark)
- (d) A¹A²B¹B² (1 mark)

Question 5

Total for this question: 9 marks

Excerpt A: Franck

- (a) melody with accompaniment / accompanied melody / homophonic (1 mark)
- (b) cor anglais / English Horn (allow oboe or bassoon) (1 mark)
- (c) minor (1 mark)
- (d) andante / moderato / andantino / adagio / lento / allegretto (on the score) (1 mark)

Excerpt B: Mozart

- (e) (tenor / bass) trombone (allow (French) horn) (1 mark)
- (f) triadic (1 mark)
- (g) A (they are exactly the same) (1 mark)
- (h) pedal / drone (1 mark)
- (i) tonic / keynote / first note / doh / home note / B^b (1 mark)

Question 6: Copland & ELP

Total for this question: 6 marks

- If the answer refers to only one of the elements or one of the excerpts, the maximum mark is 3.

Similarities	Differences
<p>Rhythm</p> <ul style="list-style-type: none"> • both use repetitive rhythms / ostinatos • both retain the same tempo throughout • both use the same rhythm for the melodic sections (“short – short – long”) • use of syncopation 	<p>Rhythm</p> <ul style="list-style-type: none"> • Excerpt A has detached / separated rhythms within percussion parts • Excerpt B establishes a driving rock rhythm and maintains it / up-beat • Excerpt B opening bass riff • Excerpt A is slower than Excerpt B / Excerpt B is faster than Excerpt A • Excerpt B is swung / compound (feel) / dotted
<p>Metre</p> <ul style="list-style-type: none"> • both start in 4/4 / 2/4 / 2/2 / C / $\text{\textcircled{C}}$ / Common Time • both use 3/4 (occasionally) 	<p>Metre</p> <ul style="list-style-type: none"> • metre varies (1) • 4/4 and 3/4 (1)
<p>Dynamics</p> <ul style="list-style-type: none"> • both are loud virtually throughout 	<p>Dynamics</p>
<p>Texture</p>	<p>Texture</p> <ul style="list-style-type: none"> • Excerpt A tends to alternate homophonic texture with individual percussion timbres / antiphonal • Excerpt B is basically melody with accompaniment after the intro
<p>Structure</p> <ul style="list-style-type: none"> • use of call and response 	<p>Structure</p> <ul style="list-style-type: none"> • after the intro, Excerpt B has the melody playing for the rest of the excerpt; Excerpt A alternates melodic sections with percussive

- Any other valid points

(6 marks)

Question 7

Total for this question: 10 marks

Excerpt A: Dire Straits

- (a) (electric / electronic) organ / keyboard (allow synthesiser) (1 mark)
- (b) A major (allow subdominant or IV) (1 mark)
- (c) lines 3 & 4 (1 mark)
- (d) line 6 (1 mark)
- (e) major (1 mark)

Excerpt B: Gerry & the Pacemakers

- (f) 2 (1 mark)

(g)



Question 10

Total for this question: 6 marks

Excerpt A: Pink Floyd

- (a) 2 (1 mark)
- (b) second (1 mark)
- (c) major / dominant or dominant 7th / E or E⁷ / V or V⁷ / 5th (1 mark)
- (d) electric guitar / lead guitar / guitar (**not** acoustic guitar) (1 mark)

Excerpt B: Led Zeppelin

- (e) syncopation / off-beat (1 mark)
- (f) twelve-bar blues (1 mark)

Question 11

Total for this question: 8 marks

Excerpt A: Britten

- (a) allow in either order
Texture 1: octaves (1)
Texture 2: melody and accompaniment (1), chordal (1), homophonic (1) (2 marks)
- (b) gets quieter / diminuendo / quiet / *p* / piano / sub *p* / *pp* / pianissimo (1 mark)
- (c) 6/8 / 3/8 / 3/4 / 12/8 (1 mark)
- (d) perfect (allow V - I) (1 mark)

Excerpt B: Verdi

- (e) *ff* (1 mark)
- (f) mixed voice choir (1 mark)
- (g) A (the two sections are the same) (1 mark)

Question 12: Two songs from ‘Show Boat’

Total for this question: 8 marks

Credit any valid points referring to rhythm, melody, use of instruments or structure.

Give credit for accurate melodic and / or rhythmic notation

(a)

Excerpt A

(4 marks)

Rhythm

- allegretto / quite fast / andante / moderato
- vocal melodic movement mostly in quavers
- some semiquavers in instrumental sections at end of vocal lines
- rall on “Others say you’re not so good!”
- credit for accurate rhythmic examples

Melody

- mixture of stepwise and leaps both in instrumental and in vocal sections
- melody falls into phrases of equal length
- melody of lines 1 & 2 repeated for lines 3 & 4
- use of acciaccaturas / grace notes in woodwind / flute at end of line 4
- use of sequence in line 5 (vocal part)
- similarity between lines 6 and 7
- melody in lines 8 & 9 repeats that of lines 1 & 2 / 3 & 4

Use of instruments

- woodwind double melody line in lines 5 – 7
- trombone glissando / slide at the end of line 7
- instruments take over as voices finish
- bass plucked
- allow valid points regarding use of voices

Structure

- melodic structure of vocal section: ABABCD¹D²AB (allow Ternary / ABA / AABA ABCA / AABCA)
- instrumental insertions at end of lines 1, 2, 3, 4, 8 & 9 (allow call and response)
- doubling of vocal melody in lines 5 – 7
- trombone glissando / slide at the end of line 7 / leading into line 8
- instrumental ending to this excerpt

Any other valid points within any section

NB some points occur more than once: credit only once

(b)

Excerpt B

(4 marks)

Rhythm

- steady tempo / quite slow / slow / adagietto / adagio / lento / largo
- generally long note values
- use of syncopated rhythms
- use of same one-bar rhythm 5 (allow 6) times
- rall towards end / during line 3

Melody

- “I get weary” and “sick of tryin” sung to same phrase
- melody gradually rises in pitch towards end of excerpt
- decoration / 3 notes / triplet sung to “a –” of final “along” / melisma
- keynote / tonic sustained on final “ – long”
- pentatonic melody

Use of instruments

- sustained notes
- follow the rhythm of the vocal part
- follow the melodic outline of the vocal part
- strings / violins prominent on upper notes
- instruments play accented chords under sustained final syllable
- allow valid points regarding use of voice

Structure

- silence at end of line 1 / after “rollin” in line 3
- silence in instrumental parts after “rollin” in line 3 and until vocalist has sung “a – long”,
- instruments entering on second beat
- basically 4-bar phrases with last line extended by sustained last note
- through-composed / AA¹ B / ABC

Any other valid points within any section