



General Certificate of Secondary Education
2016

Music

Part 1

Listening and Appraising

[G9703]

FRIDAY 10 JUNE, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

1 Extract from Beethoven; Symphony No. 7; Allegretto – 0.00–1.59

- | | | AVAILABLE MARKS |
|-----|--|-----------------|
| (a) | Bassoons/Horns/Forte(loud, fortissimo)/Diminuendo (decrecendo, <i>p</i> or <i>pp</i>) | [4] |
| (b) | Violas/'Cellos/Double Basses (not Bass) | [3] |
| (c) | Octave | [1] |
| (d) | 2nd (Allegretto or slow)/7/Beethoven/Orchestra | [4] |

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2 Valse – Act I – from “Swan Lake” – Tchaikovsky 0.00–1.12

- | | | |
|---------|--|-----|
| (a) (i) | <ul style="list-style-type: none"> • Pizzicato strings • unison strings • strings in octaves • $\frac{3}{4}$ time • Descending scale • Brief upward arpeggio • major key • addition of percussion (triangle, cymbals timpani, etc.) • brass ostinato • tonic dominant ostinato • Joined by full orchestra • 3 chords • (Three) loud chords • Any relevant comment regarding opening rhythmic motif (link) | [4] |
| (ii) | Horns | [1] |
| (b) (i) | Strings | [1] |
| (ii) | <ul style="list-style-type: none"> • Violins play an octave higher • Flute/clarinet descending motif • Flute/clarinet downward flourishes • Timpani roll • Lower strings pizzicato • Full orchestra/tutti • Louder (crescendo) • Violas also play theme • Huge chord on full orchestra • Fuller orchestral texture • Added percussion (triangles, cymbals) • ff dynamics | [4] |
| (c) (i) | Major | [1] |
| (ii) | Waltz | [1] |

		AVAILABLE MARKS
(d) (i)	Romantic	[1]
(ii)	<ul style="list-style-type: none"> • Full (romantic symphony) orchestra • Composed by Tchaikovsky • Extended brass/perc section • Chromatic harmonies • Lyrical melody • Use of rubato • Wide range of dynamics (Any two)	[2]
3 Extract A: “Mars” from the Planets Suite – Holst. 2.39–3.09 (bars 84–95)		
(a) (i)	Trumpets	[1]
(ii)	Canon or Ostinato	[1]
(iii)	<ul style="list-style-type: none"> • Side drum/Snare drum • Cymbals 	[2]
(b)	<ul style="list-style-type: none"> • Diminuendo • Dischord/dissonant chord • $\frac{5}{2}$ time signature • Sustained chord • Change of metre • Bass drum hit • Pause • Rest • Tutti (loud) chord • Full orchestra • Very loud • Organ added • Timpani roll (Any four)	[4]
(c) (i)	Holst/20th	[2]
(ii)	<ul style="list-style-type: none"> • Dissonant harmonies • Holst is a 20th Century composer • Written in 1914 • Irregular rhythms (or metre) • Very large orchestra with full range of 20th century instruments • Tonal ambiguity • Extended brass – perc instrumentation • Extreme dynamic changes 	[3]
		15
		13

4 Extract from “Les Miserables” Do you hear the people sing. 0.00–2.12

- | | | AVAILABLE MARKS |
|---------|---|-----------------|
| (a) (i) | Tenor/Baritone | [1] |
| (ii) | <ul style="list-style-type: none"> • Changes key/Modulates • Higher pitch • Different melodic line • Sequence used in new melodic line • Minor key • New voice (lines 8–10) – (tenor) • Another voice (tenor) sings line 12 (Any three) | [3] |
| (iii) | <ul style="list-style-type: none"> • SATB (chorus) • Dotted rhythm • Very loud • Harmony/homophonic texture | [2] |
| (b) | <ul style="list-style-type: none"> • Perfect cadence repeated several times • Tonic and dominant accented notes in bass • Minor key • Flute trill • Three unison tonic notes in the bass at the end • Rallentando in final bars • Final note crescendos and diminuendos • Time signature changes $\frac{5}{4}$ • Dotted motif repeated • Instrumental section • Timpani roll • Antiphonal (Q&A) writing (Any five) | [5] |
| (c) | March | [1] |

12

- 5 (a) • To be able to advise artists on their choice of music or lyrics
 • To have a knowledge of the current market trends in music
 • To advise on the sustainability of the Record Company they are signed up with
 (Any **two** valid answers) [2]
- (b) (i) A “Demo” is a disc, recording, tape or video (MPS file), digital file of the group/solo artist in action showcasing **their** performance [1]
- (ii) A “Gig” is an organised event at which the group/solo artist would be performing [1]

(c) (i)	<ul style="list-style-type: none"> • A new boy or girl band • Someone who may be commercially viable • A Solo artist 	[2]	<table border="1" style="width: 100%; height: 100%;"> <thead> <tr> <th style="background-color: black; color: white; padding: 2px;">AVAILABLE MARKS</th> </tr> </thead> <tbody> <tr> <td style="height: 150px;"></td> </tr> <tr> <td style="text-align: center; padding: 5px;">8</td> </tr> <tr> <td style="text-align: center; padding: 5px;">60</td> </tr> </tbody> </table>	AVAILABLE MARKS		8	60
AVAILABLE MARKS							
8							
60							
(ii)	<ul style="list-style-type: none"> • Working out the repertoire the artist would perform • Deciding on musical arrangements • Finalising copyright • Deciding on how the finished CD/video would be released and marketed • Deciding on all payments and royalties from sales 	[2]					
Any other relevant comment							
Total							