



GCSE MUSIC

42701 Listening to and Appraising Music

Mark scheme

June 2015

Version 1.0: Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk

AQA GCSE Music 42701

Listening to and Appraising Music

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 **[6 marks]**

The Proclaimers: 'I'm gonna be (500 miles)'

- (a) A(major) / A9 / subdominant / subdominant ninth / IV / IV9 / 4
B(major) / B7 / dominant / dominant seventh / V / V7 / 5
N.B. A minor or B minor would be incorrect. **[2 marks]**
- (b) imperfect **[1 mark]**
- (c) A¹B A²C **[1 mark]**
- (d) 4/4 or 2/4 or 2/2 or C (allow Common Time or Split Common Time) **[1 mark]**
- (e) repeated (crotchet) chords / regular (repeated) rhythm / on the beat / accented 2nd and/or 4th beats / offbeat / backbeat / regular pulse / syncopated **[1 mark]**

Question 2 **[7 marks]**

African Rhythms

Excerpt A

- (a) djembe / conga / bongo **[1 mark]**
- (b) ostinato (1), polyrhythm (1) **[2 marks]**

Excerpt B

- (c) call and response **[1 mark]**
- (d) a cappella (1), homophonic (1) **[2 marks]**
- (e) men's voices **[1 mark]**

Question 3 [5 marks]

Sibelius Symphony No. 5

- (a) D [1 mark]
- (b) (French) horns (NB No other qualification of horns is valid) [1 mark]
- (c) 3/4, 3/2, 3/8 [1 mark]
- (d) andante / allegretto / moderato / larghetto / Un pochettino largamente / andantino [1 mark]
- (e) major [1 mark]

Question 4 [9 marks]

Caribbean Music: 'El embrollón'

- (a) B [1 mark]
- (b) triadic [1 mark]
- (c) marimba (allow xylophone) [1 mark]
- (d) minor [1 mark]
- (e)



1 mark per correct note [5 marks]
 1 mark for correct shape – regardless of starting pitch

Question 5 [5 marks]

Tchaikovsky: Waltz

- (a) melody and accompaniment [1 mark]
- (b) diatonic [1 mark]
- (c) D [1 mark]
- (d) 2nd / 3rd / 2nd and 3rd [1 mark]
- (e) (symphony) orchestra [1 mark]

Question 6**[8 marks]****‘String of Pearls’ – two versions****Excerpt A: Glenn Miller**

(a)

[4 marks]

| | |
|------------------|--|
| Dynamics | starts loudly / then fades generally loud accented opening chords |
| Rhythm | syncopation swung rhythm regular pulse steady crotchet movement in bass part (walking bass) use of repetitive rhythmic patterns |
| Metre | 4/4 (accept sim.) |
| Texture | generally homophonic (accept melody and accompaniment) |
| Structure | (short) introduction opening syncopated passage recurs to give a gradually changing structure such as A ¹ A ² A ³ beginning of a piano section heard at the end based on the 12-bar blues |

Any other valid point related to any of the above headings

Excerpt B: Jools Holland

(b)

[4 marks]

| | |
|------------------|--|
| Dynamics | (starts quite) loud louder when saxophones enter |
| Rhythm | syncopation dotted notes / swung rhythm regular pulse rhythm section / drums / bass maintain a driving beat |
| Metre | 4/4 (accept sim.) |
| Texture | generally homophonic (accept melody and accompaniment) |
| Structure | long introduction leading to the main melody based on the 12-bar blues |

Any other valid point related to any of the above headings

Question 7 **[9 marks]**

Excerpt A: Grainger: ‘Shepherds’ Hey’

- (a) strings **[1 mark]**
- (b) 3 **[1 mark]**
- (c) x third (major) No other qualification of 3rd valid **[1 mark]**
- y octave **[1 mark]**
- (d) first **[1 mark]**

Excerpt B: Paul Mealor: ‘Ubi caritas’

- (e) 2 **[1 mark]**
- (f) B **[1 mark]**
- (g) homophonic / harmonic / chordal (NOT melody and accompaniment) **[1 mark]**
- (h) mixed voice choir **[1 mark]**

Question 8 **[6 marks]**

Indian Music

Excerpt A

- (a) glissando (1), mordent (1) **[2 marks]**
- (b) melody and accompaniment (no other answer acceptable) **[1 mark]**

Excerpt B

- (c) soprano **[1 mark]**
- (d) 4/4 or 2/4 or 2/2 or C (allow Common Time or Split Common Time) **[1 mark]**
- (e) syncopation / offbeat **[1 mark]**

Question 9:

[6 marks]

‘Amazing Grace’

(a)



One mark per correct phrase

[3 marks]

(b) pentatonic

[1 mark]

(c) x plagal

[1 mark]

y imperfect

[1 mark]

Question 10

[6 marks]

Gilbert & Sullivan: ‘The Duke of Plaza-Toro’ from ‘The Gondoliers’

(a) *diminuendo* / *dim* / get quieter / (start) loud(ly) then (get) quieter

[1 mark]

(b) octave

[1 mark]

(c) 2

[1 mark]

(d) (tonic) pedal NB **no mark** if ‘pedal’ qualified with anything other than ‘tonic’
NOT DRONE

[1 mark]

(e) (minor) third NB No other qualification of third valid

[1 mark]

(f) perfect

[1 mark]

Question 11 **[6 marks]**

Paul Dukas: ‘The Sorcerer’s Apprentice’

- (a) bassoon **[1 mark]**
- (b) strings **[1 mark]**
- (c) *pizzicato* / pizz / plucked (not picked) **[1 mark]**
- (d) trill **[1 mark]**
- (e) minor **[1 mark]**
- (f) 3/8, 3/4, 3/2, 9/8 **[1 mark]**

Question 12 **[7 marks]**

Freddie & The Dreamers: ‘I’m telling you now’

- (a) 1 mark for each correct answer
 - w – bar 2
 - x – bar 5
 - y – bar 7
 - z – bar 9 **[4 marks]**
- (b) 2 **[1 mark]**
- (c) 2nd and 4th / off-beats / back beat **[1 mark]**
- (d) C **[1 mark]**

