Rewarding Learning

**General Certificate of Secondary Education
2013**

Music

Part 1
Listening and Appraising

[G9703]

FRIDAY 24 MAY, 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.
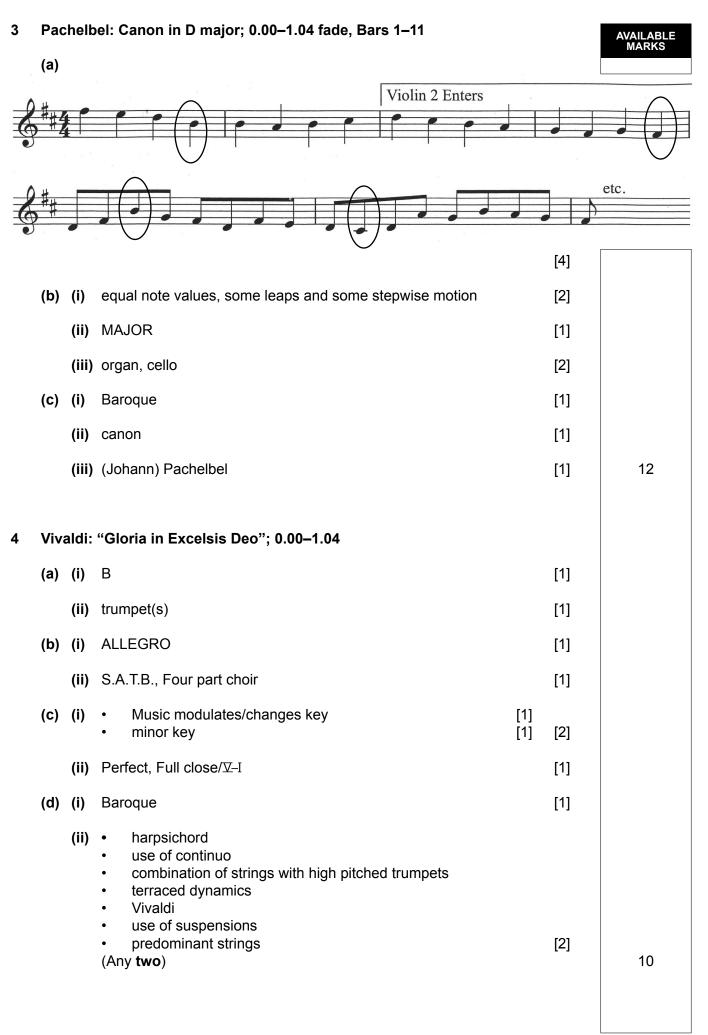
The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed 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   Karl Jenkins: "Requiem", "Dies Irae"; 1.29–2.24 fade, Bars 44–68

(a) SATB/four part   [1]

(b) (i) Four   [1]

(ii)

[2]

(c) (i) •   syllabic
 •   triplet rhythm
 •   on D in
 •   octaves
 •   accented
 •   soprano sing on octave higher
 •   Tonic pedal
 •   staccato/detached
 •   chant-like
 •   loud/f/ff dynamics
 •   horn missing after line 4
 •   break after line 4
 •   melody on one note
 •   homophonic
 •   unison octaves
 •   repetition of first bar
 ([1] each for each comment up to [3])   [3]

(ii) ACCENTED/CHROMATIC/LEGATO   [2]
 (Any **two**)

(iii) •   modulates/changes key
 •   moves up to (E) minor
 (Any **one**)   [1]   10

8150.01 **F**   **3**

2 **Extract A: Cara Emerald: "That Man"; 0.00–0.30 fade**

(a) 4
4 [1]

(b) **(i)** 7 or 8 [1]

(ii) • piano
• saxophone (baritone)
• drum kit/snare drum/side drum
• bass drum
• tambourine
(Any **two**) [2]

(c) • piano starts off
• four note motif
• off beat chords
• minor tonality
• drum and sax syncopation introduced after 4th repeat of riff
• bass drum beat
• staccato/detached
• piano plays chords
• melodic ostinato
• 3 notes ascending motif
(Any **four**) [4]

Extract B: Glee Cast: "Don't stop believing"; 0.00–0.32 fade

(d) Rhythm No. 2 [1]

(e) **(i)** tenor [1]

(ii) 4 [1] 11

3 **Pachelbel: Canon in D major; 0.00–1.04 fade, Bars 1–11**

AVAILABLE MARKS

(a)

[4]

(b) **(i)** equal note values, some leaps and some stepwise motion [2]

(ii) MAJOR [1]

(iii) organ, cello [2]

(c) **(i)** Baroque [1]

(ii) canon [1]

(iii) (Johann) Pachelbel [1]   12

4 **Vivaldi: "Gloria in Excelsis Deo"; 0.00–1.04**

(a) **(i)** B [1]

(ii) trumpet(s) [1]

(b) **(i)** ALLEGRO [1]

(ii) S.A.T.B., Four part choir [1]

(c) **(i)** • Music modulates/changes key [1]
       • minor key [1] [2]

(ii) Perfect, Full close/V–I [1]

(d) **(i)** Baroque [1]

(ii) • harpsichord
     • use of continuo
     • combination of strings with high pitched trumpets
     • terraced dynamics
     • Vivaldi
     • use of suspensions
     • predominant strings [2]
    (Any **two**)   10

		AVAILABLE MARKS

5 Gustav Holst: "Mars" from "The Planets"; 2.05–2.42 fade, Bars 65–80

(a) $\frac{5}{4}$ [1]

(b) string, (tenor) tuba/euphonium, trumpet(s), flutes and clarinets [5]

(c) The Planets/(Gustav) Holst /20th [3]   9

6 (a) (i) • Breaches copyright of compilers/authors/lyricists
  • songwriters (artists) don't get paid for their work
  • Theft
  (Any **one**) [1]

(ii) • Songs
  • videos
  • games
  • albums
  • DVDs
  • TV programmes
  • mp3
  • mp4
  • CDs
  • movies
  (Any **one**) [1]

(iii) • Easy to avoid detection
  • free downloads
  • number of illegal download sites
  • easy to do
  • free
  (Any **one**) [1]

(iv) • Don't read download rules
  • poor publicity of proper rules
  • parents have not told them
  • influence of parents
  (Any **one**) [1]

(b) * Go out of business
  • no work for employees
  • bankruptcy
  • lose money
  * can't compete
  (Any **two**) [2]

(c) • **iPlayer**
   • free service allowing replay of TV or radio broadcasts after original airing
   • or live streaming [1]

   • **iTunes**
   • a media player computer program
   • used for playing and downloading/organizing digital music and video files on desktop computers or mobile devices
   • it can also manage contents on iPod, iPhone, iPod Touch and iPad.
   • purchasing or buying of music
   (Any **one**) [1]

AVAILABLE MARKS
8

Total | **60** |