



**General Certificate of Secondary Education
2014**

Music

Part 1

Listening and Appraising

[G9703]

MONDAY 2 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 From – Dies Irae – The Requiem by Karl Jenkins 1.04–2.17

- | | | AVAILABLE MARKS |
|---------|---|-----------------|
| (a) (i) | 4th beat bar 2 [1]
2nd beat bar 5 [1]
3rd beat bar 7 [1]
3rd beat bar 8 [1] | [4] |
| (ii) | D – Minor | [2] |
| (b) (i) | Sequence or ostinato | [1] |
| (ii) | Any three of the following or any other valid qualified comments: <ul style="list-style-type: none"> • Driving ostinato • Use of strong incessant beats on bass drum and tom tom • Powerful rising figures in the vocal line • Loud chanting voices • High pitched vocal line/repeating one note • Driving triplet (relentless) upper string accompaniment • Loud dynamics relentlessly ff • Accented vocal time syllabic treatment of words • Tonic pedal • Driving pulse of music • Repetition of dies (text) • Strongly accented bass line • Upwards change of key (D min E min F min) • Chromatic rising scale in bass | [3] |
| (iii) | (Karl) Jenkins | [1] |
| | | 11 |

2 Bolero – by Ravel 0.00–1.44

Philharmonia Orchestra – Geoffrey Simon, Cala records Ltd.

- | | | |
|---------|--|-----|
| (a) (i) | 3
4 at the beginning | [1] |
| (ii) | A bar line after every 3 beats | [2] |
| (b) (i) | Side drum or snare drum | [1] |
| (ii) | Flute | [1] |
| (c) (i) | Pizzicato/Pizz | [1] |
| (ii) | Legato | [1] |
| (d) (i) | Clarinet | [1] |
| (ii) | The ostinato/same as opening in snare drum | [1] |
| | | 9 |

3 Beethoven. Symphony No. 7 Allegretto 6.44–7.38

- | | | AVAILABLE MARKS |
|---------|--|-----------------|
| (a) (i) | Strings – A – Minor | [3] |
| (ii) | Woodwind – perfect – C Major | [4] |
| (b) (i) | in 2 | [1] |
| (ii) | 1. Horns 2. Trumpets | [2] |
| (c) | <ul style="list-style-type: none"> • Sustained chord • Woodwind and horns play chord • Decrescendo – (ff to pp), Diminuendo • Strings stop playing (after first beat) • 1st violins play a rising fragment of the theme • 1st violins stop and let the wind chord die away • The piece ends as it began with the same chord • Tonic chord • A minor • Minor chord (Any four) | [4] |
| (d) | Coda/end/final part – 2nd allegretto – symphony – seven | [4] |

18

**4 Potiphar's song – “Joseph and the Amazing Technicolour Dreamcoat.”
0.57–1.58**

Tim Rice – soloist
 Director – Geoff Lowe
 1979 recording – Supertunes Production
 rereleased 1989 – **EMI Music for Pleasure**
CDB 7 92038–2

- | | | |
|---------|---|-----|
| (a) (i) | Extract B | [1] |
| (ii) | Tuba (Euphonium) | [1] |
| (b) (i) | Wood block | [1] |
| (ii) | Saxophone – Clarinet | [2] |
| (c) (i) | Major | [1] |
| (ii) | <ul style="list-style-type: none"> • Children’s choir (voices) join in chorus • Tempo gets faster/more upbeat than before/accelerando • Music becomes more detached/staccato | [2] |
| (d) (i) | Perfect | [1] |
| (ii) | 20th Century/modern | [1] |

10

		AVAILABLE MARKS
5 (a)	Any three of the following or alternative valid comment: <ul style="list-style-type: none"> • Falling sales of CDs, downloads, etc. • Bad publicity in the press • Members leaving the band • Poor management/promotion • Members not fully committed to the group • Disputes over what music they are selecting 	[3]
(b) (i)	70 years (after the death of the composer/lyricist)	[1]
(ii)	Composer	[1]
(c) (i)	YouTube – MySpace – Twitter/Facebook media or file sharing – or any social website (Any two)	[2]
(ii)	Any three of the following or other valid comment: <ul style="list-style-type: none"> • Build a fan base • Share personal information with fans • Publicise their music – latest CDs • Publicise when they are performing live • Get noticed by record promoters • Commercial development 	[3]
(d)	Any two of the following or other valid comment: <ul style="list-style-type: none"> • They act on behalf of a group or singer • They deal with record companies, agents, press, publishers, accountants, lawyers – • They arrange dates for gigs • They manage a band's finance 	[2]
Total		12
		60