

GCSE

Music

Unit **B354**: Listening

General Certificate of Secondary Education

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.









All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
Ticks and crosses  	Use in scripts to identify where you have given marks (You do not need to add them to single word or underline-type answers).
BOD 	Benefit Of Doubt – to be put on an answer when a candidate says something that is slightly different to the MS but you feel that it is worthy of credit.
VG 	Vague – add if there is a comment that is close but too vague to be worthy of credit.
LNK 	Link – to be used in Q3 for links to the programme.
REP 	Repeat – to be used if an answer is repeated and so not worthy of credit.
BP 	Blank Page – this annotation must be used on each page of an ‘additional object’ where there is no candidate response.
Up and down arrows	These should be used if there is a continuation of the answer elsewhere. Put an arrow showing that the rest of the answer is above or below and then put a tick if there is correct information there and a cross if there is incorrect information there.
SEEN 	Use this if there is something that you just want to acknowledge that you have seen. You will not need to use this very often.

Question			Answer	Marks	Guidance
1	(a)	(i)	Waltz	1	
		(ii)	AABBA	1	
		(iii)	<p>Fast / Allegro / Vivace (1); 60 – 70 <u>bars</u> per minute (1);</p> <p>3/4 or 3 beats in a bar (1); 1 in a bar feel (1); Strong first beat of the bar (1); Um cha cha (1); Anticipated 2nd beat (1);</p> <p>String / violin <u>melody</u> (1); Flowing / lyrical / legato <u>melody</u> (1); Repeated phrases / sections (1); Contrasting melodies / sections (1); Balanced / even phrases (1);</p> <p>Simple harmony (1); Slow harmonic rhythm (1);</p> <p><u>Romantic orchestra</u> / <u>large orchestra</u> (1); <u>Melody with accompaniment</u> (1)</p>	4	<p>Not bpm (unless 180-210)</p> <p>Not: 'rubato'</p> <p>Not just 'strings' Not just 'legato' Not just 'repetitive'</p> <p>Accept: 'full orchestra'</p>
		(iv)	Vienna	1	
1	(b)	(i)	3 rd	1	

Question		Answer	Marks	Guidance
		(ii) Brass	1	
		(iii) Timpani	1	
		(iv) 6/8 / 6/4 / compound time (1); Fast / moderately fast / allegro / vivace / lively (1); Minor key (1); Staccato (1); Soft / loud / crescendo / gets louder (1); Low (at first) (1); Bassoon (1); Fragmented / angular melody (1); More instruments are added / thick texture (1); Gets higher / high (1); Wide (pitch) range (1); Fast notes / quavers / semiquavers (1); Cymbal (crash) (1); Xylophone (1); Piccolo (1); Brass (or named instruments) (1); Introductory tune / motif (1); Cross rhythms / layered (1); One legato phrase (1); Chromatic notes (1); Dissonant (1)	3	Accept: 'bouncy rhythm' but NOT 'dotted' Maximum of 1 mark for dynamics Credit valid references to the melody e.g.: 'pairs of notes', 'rests' Maximum of 2 marks for pitch / range Maximum of 2 marks for naming listed instruments
1	(c) (i)	<u>Male voice sections:</u>	4	Full marks cannot be awarded if all points made are obviously referring only to the accompaniment

Question	Answer	Marks	Guidance
	<p>Minor (1);</p> <p>Loud / very loud (1);</p> <p>Agitated / dotted rhythms (1);</p> <p>Accents (1);</p> <p>Two layers of voices / tenors <u>and</u> basses (1);</p> <p>Imitation / alternating / contrapuntal (1);</p> <p>Low / deep (1);</p> <p>Staccato (1);</p> <p>Scales (1); Descending (1);</p> <p>Repeated phrases (1);</p> <p>Sequence (1); Ascending (+1);</p> <p>Syllabic (1);</p> <p>Doubling of voices and instruments (1);</p> <p>Fast notes <u>in the accompaniment</u> (1);</p> <p>Repeated rhythms (1);</p> <p>Thick texture (1);</p> <p>Strings (1);</p> <p>Timpani (1); on the first beat of bar (+1);</p> <p>Brass (1); chords (+1);</p> <p>(ii) <u>Female voice sections:</u></p>	4	<p>Candidates may use comparative language and receive credit.</p> <p>No reference to tempo</p> <p>Not just: 'bass'</p> <p>Accept: 'polyphonic', 'canon'</p> <p>Not: 'unison'</p> <p>Allow: 'bass <u>notes</u>' (meaning 'low')</p> <p>Maximum of 2 marks for naming instruments</p> <p>Credit any other correct musical response as appropriate.</p> <p>Full marks cannot be awarded if all points made are obviously referring only to the accompaniment</p>

Question		Answer	Marks	Guidance
		<p>Soft / gentle / quiet (1); Dolce (1); Legato (1);</p> <p>Major / Minor (1);</p> <p>Soprano(s) (and altos) / Two layers of voices (1);</p> <p>High (1); Syllabic (1); Long(er) notes (1);</p> <p>Homophonic (1); Harmony / 3^{rds} / 6^{ths} (1);</p> <p>Viola / violin / strings (1); Counter melody (1);</p> <p>Thin texture (1);</p> <p>There is no bassline (1)</p>		<p>Candidates may use comparative language and receive credit.</p> <p>No reference to tempo</p> <p>The 1st Female section is major, but the 2nd is minor</p> <p>Allow: 'mezzo soprano'</p> <p>Credit descriptions of the countermelody e.g.: 'ascending arpeggio'</p> <p>In this instance a negative response is creditworthy</p>
2	(a)	2 or 4	1	Accept an accurate time signature

Question		Answer	Marks	Guidance
	(b)	<p>High / Tenor (1); Narrow range (1);</p> <p>Ornaments / decorated / trill (1); Slides / gliss / pitch bend / microtonal (1); Vibrato (1); Rolled Rrr's (1);</p> <p>Punjabi language (1); Speak / shout / exclaim (1);</p> <p>Uses chaal rhythm (1); Melisma / legato (1); Long notes (1); Repeated phrases (1)</p>	3	<p>Not 'male' or 'solo' (they are in the question)</p> <p>No credit for answers referring to technology</p> <p>Not: 'shouts of hoi!'</p>
	(c)	<p>Echo / Delay (1); Reverb (1); Autotune (1);</p> <p>Synthesiser (1); Drum machine (1); Electric guitar / bass guitar (1);</p> <p>Sampling / FX / sound effects (1); Looping (1); Multi-tracking / sequencing (1); Mixing / panning / EQ (1); Amplification / mic / speakers (1)</p>	3	<p>Answers must contain <u>specific technology vocabulary</u></p> <p>Not: 'vocoder'</p> <p>Maximum of 2 for naming instruments</p> <p>Not: 'special effects'</p>
	(d)	(i) Chaal	1	

Question		Answer	Marks	Guidance
	(ii)	Dhol / Harmonium (<u>Reed</u> organ) / Sitar / Tumbi	1	NB: 'tumbi' = high pitched string instrument Not: 'Voice'
	(e)	Descending (1); Scalic (1); Riff / ostinato / repeated pattern / repetitive (1); Gaps / rests (1); Narrow range / 4 th (1); Bass Guitar <u>enters later</u> (1)	2	Not 'low' (they are told it is a BASS part) Accept any accurate references to the bass rhythm e.g. 'minim', 'semibreve', 'every first beat', 'dotted rhythm' Not: just 'Bass guitar'
	(f)	Kay V Singh	1	Or any appropriate male Bhangra artist or group. Please research answers given
	(g)	Steady pulse / tempo (1); Strong / clear beat (1); Rhythmic / lively (1); Accents (1); Repeated rhythms (1); Clear structure / balanced phrases (1)	2	No credit for a specific tempo e.g. Not: 'fast' Allow 'bouncy' 'catchy'

Question	Answer	Marks	
3 (a)	<p>A cappella Major Quite slow Free rhythm / Metre unclear</p> <p>Starts with solo male voice – short phrase – 2 notes Vibrato / wavers All the other voices enter – harmony / homophonic Syllabic, syncopated Male predominantly but some female Rich / warm sound (isicathamiya style) Wide range but does sound low Use of slides Overlap / call and response style Solo voice repeats his phrase Brrrr / Ululating / ‘Neigh’ sound / ‘click’ sound Phrases get higher All quite short phrases Two phrases that are sung together at the end of this section</p> <p>The opening section is repeated</p> <p>Silence / Gap</p> <p>New section with new melodic phrases Still short phrases Clear call and response</p> <p>Faster / regular pulse Ululating / Lots more animal sounds</p> <p>Later a solo female voice joins and improvises above – long notes and descends - repeats - melismatic</p>	9	<p>Content There must be specific music detail referring directly to the extract to gain more than 4 marks.</p> <p>A ‘shopping list’ will not access more than 4 marks.</p> <p>Levels of response Candidates will score as follows:</p> <p>7-9 marks: A good range of points are made from the indicative content, showing a good level of understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation and grammar.</p> <p>4-6 marks: Several points are made from the indicative content. The response shows some organisation and structure but may contain some errors of spelling, punctuation and grammar.</p> <p>1-3 marks: A limited number of points are made from the indicative content. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar.</p> <p>0 marks: No response or no response worthy of credit.</p> <p>NR: No response.</p> <p>Give credit to any other suitable answers as appropriate.</p>
(b)	(South) Africa	1	Appropriate African countries

Question		Answer	Marks	Guidance
4	(a)	<p>1 correct note and/or shapes = 1</p> <p>2 correct notes and/or shapes = 2</p> <p>3 correct notes and/or shapes = 3</p> <p>4 correct notes and/or shapes = 4</p> <p>5 correct notes and/or shapes = 5</p> <p>6 correct notes and/or shapes = 6</p> <p>7 correct notes and/or shapes = 7</p> <p>ALL correct = 8</p>	8	<p>Mark the first note of both ties.</p> <p>If either of the second notes change, ignore them unless the answer would get full marks, then only award 7.</p>
	(b)	Imperfect	1	Accept: 'half closed'
	(c)	Counter melody	1	
	(d)	<p>Slow / Moderate tempo / steady (1);</p> <p>Legato (1);</p> <p>Major (1);</p> <p>Harp (1);</p> <p>Strings (1);</p> <p>Broken chords / Arpeggio (1);</p> <p>Vibrato (1);</p> <p>Glissando / slides (1);</p> <p>Soaring / flowing <u>melody</u> (1);</p> <p>Long notes / chords (1);</p> <p>Long phrases (1);</p> <p>Wide range (1);</p> <p>Warm / rich / deep (1)</p>	4	<p>Credit any other correct musical response as appropriate.</p> <p>No credit for dynamics</p> <p>Any named string instrument, max. 1 mark</p>
	(e) (i)	Barry	1	Or any appropriate film music composer

			Answer	Marks	Guidance
5	(a)		Trumpet (1) Horn (1)	2	Must be correct order
	(b)		Classical	1	
	(c)		6/8, 3/8 or 3/4, 2/4 or 4/4	2	
	(d)		Both are Major	1	
	(e)	(i)	Both are (quite) high / mid-range (2); A is / goes higher than B (2); B has a wider / bigger range (2); A ends on the same note that it started on (1); B is higher at the end than the start (1);	4	Must refer to <u>both</u> extracts to gain full marks Accept: 'A is high' (1), 'B is low' (1) Not: ' <u>very</u> ' or ' <u>a lot</u> higher/lower' A: 9 th (Eb ¹ to F ²) / B: 11 th (Eb to Ab ¹) (concert pitch)
	(e)	(ii)	Both are mainly legato (2); B is more legato than A (2); A has a few shorter notes <u>at the end</u> (1); B has some detached notes (1)	2	Must refer to <u>both</u> extracts to gain full marks

	(e)	<p>(iii) <u>Extract A:</u></p> <p>Strings (1);</p> <p>Chords / harmony (1); On beats 1 and 3 (1); Short / detached / staccato (1); All have the same rhythm / homophonic (1);</p> <p>Countermelody (1);</p> <p>A little phrase between the trumpet lines (1);</p> <p>Long notes <u>later</u> (1); Legato <u>later</u> (1); Crescendos with the solo (1);</p> <p><u>Extract B:</u></p> <p>Strings (1);</p> <p>Bass on the main beats (1);</p> <p>Chords / harmony (1); after the beat (+1); All have the same rhythm / homophonic (1);</p> <p>Quavers (1); Short / detached / staccato (1); Off- beat (1);</p> <p>Long notes <u>later</u> (1); Legato <u>later</u> (1); Rests while the solo plays (1);</p>	4	<p>Must refer to <u>both</u> extracts to gain full marks</p> <p>Not individual instruments unless accurate detail given</p> <p>‘Block chords’ = 2 marks</p> <p>Allow: e.g. ‘A has a countermelody, B does not’ = 2 marks</p> <p>No <u>other</u> reference to dynamics</p> <p>Not individual instruments unless accurate detail given</p> <p>Allow: ‘Um-cha-cha-<u>cha</u>’ = 1 mark</p> <p>‘Block chords’ = 2 marks</p> <p>Not: ‘syncopation’</p>
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6	(a)	Fourth melody	1	
	(b)	<p>(Very) Soft / gentle / quiet (1); Slow (1); Pulse unclear (1);</p> <p>Major (1); Thin texture / solo (melody) (1);</p> <p>Horn (1); Strings (1); Tremolo / Shimmering (1); High / mid-range (1);</p> <p>Legato (melody) (1); Repeated phrase / repeated melody (1); Narrow range (1); Long notes / chords (1); slow changes (+1)</p>	4	<p>Candidates may use comparative language (with 6d) and receive credit.</p> <p>Not: ‘monophonic’</p> <p>Not: ‘Horns’ Credit any one named string instrument</p>
	(c)	Glissando	1	

	(d)	<p>Major (1) (if not in 6(b));</p> <p><u>Repeated</u> melody (1) 8^{ve} higher (+1); Same melody as in first section (1);</p> <p>Clear pulse (1);</p> <p>Tremolo (1); (if not in 6(b));</p> <p><u>Gets</u> louder / loud <u>at the end</u> (1);</p> <p>Higher / gets higher (1);</p> <p>Thicker texture / more instruments are added (1); Range gets wider / more layers (1);</p> <p>Scalic (1); Counter melody (1); (Harp) spread chords (1);</p> <p>Trills / mordents / ornaments (1); Accents (1);</p> <p>Broadens / allargando (1); (Timpani) roll / pedal note (1); Brass / Timpani / percussion <u>at the end</u> (1);</p> <p>Dissonance / clashing / chromatic (1)</p>	4	<p>Credit any other correct musical response as appropriate.</p> <p>Not: 'high'</p> <p>No credit for just naming instruments</p> <p>Allow 'full orchestra at the end'</p>
	(e)	<p>Stravinsky</p>	1	<p>Any post 1820 programmatic composer</p>

7	(a)	(i) (ii)	Jig Ireland	1 1	
	(b)		Compound rhythm / 6/8 / 12/8 (1); Fast / lively / allegro / vivace / moderately <u>fast</u> (1); Fast notes / quavers / semiquavers (1) Continuous(+1); Violin / fiddle / accordion / whistle / flute / piano / guitar / banjo / bass / bodhran / castanets / spoons Chords (1); Off-beat (+1); Repeated notes (1); Repeated phrases / sections (1); Balanced / regular phrases (1); Anacrusis (1); Several melodies (1); Small intervals (in the melody) / 3^{rds} / 4^{ths}(1); Ornaments / decoration (1); Strong bass line (1); Bass on every beat (1); Tonic / dominant or alternating (2 note) bass line (1); Simple harmony (1)	4	Not: ‘dotted’ Max. 2 marks for naming instruments Allow: ‘upbeat’ if clearly not referring to tempo Acciaccatura, grace note, trill, mordent
	(c)		Individual / solo / group / line / synchronised (1); Intricate / fast footwork (1); Danced on the spot (1); Jump / hop / skip (1); Kick (1); Tap (1); High knees (1); Cross legs (1); Turn / spin (1); Straight upper body (1); Arms down by side (1)	3	Allow: ‘choreographed’ No reference to shoes Not: ‘tap <u>dancing</u>’
	(d)		False True True False	4	

Track	Question	Composer / Artist	Title	CD title
1	1A	Waldteufel	Les Patineurs: The Skater's Waltz Track 9 1:05 – 2:20	Viennese Favourites volume 2
2	1B	Holst	Uranus Track 5 0 – 0:55	Music from space: Holst's Planet Suite
3	1C	Mozart	Sequentia: Confutatis Track 7 0 – 1:25	Mozart Requiem
4	2	Kay V Singh Epic Bhangra	Buk Len De Track 1 0 – 0:57	Buk Len De
5	3	Soweto Gospel Choir	Lelilungelo Ngelkho Track 7 0 – 1:10	Blessed
6	4	John Barry	The John Dunbar Theme Track 4 0 – 1:25	Dances with Wolves – original motion picture soundtrack
7	5A	Haydn	Trumpet Concerto 2 nd Movt Track 2 0:42 – 1:20	Trumpet Concertos
8	5B	Mozart	Horn Concerto No 3 2 nd Movt Track 5 0 – 0:30	Mozart: The Horn Concertos
9	6	Stravinsky	The Firebird Suite – Finale Track 7 3:23 – 4:46	Debussy: La Mer, Stravinsky: The Firebird
10	7	The Irish Rovers	Sweet Biddy Daly / Tatter Jack Walsh Track 10 0 – 1:00	The Irish Rover 50 Year Volume 1

Musical notation for measures 1 to 4. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. Measure 1 starts with a half note G4. Measure 2 has a quarter note G4, a quarter note A4, and a dotted quarter note B4. Measure 3 has a half note C5. Measure 4 has a quarter note C5, a quarter note B4, and a half note G4.

Musical notation for measures 5 to 8. Measure 5 has a half note G4. Measure 6 has a quarter note G4, a quarter note A4, and a dotted quarter note B4. Measure 7 has a half note C5. Measure 8 has a quarter note C5, a quarter note B4, and a half note G4.

Musical notation for measures 9 to 12. Measure 9 has a half note G4. Measure 10 has a quarter note G4, a quarter note A4, and a dotted quarter note B4. Measure 11 has a half note C5. Measure 12 has a quarter note C5, a quarter note B4, and a half note G4.

Musical notation for measures 13 to 16. Measure 13 has a half note G4. Measure 14 has a quarter note G4, a quarter note A4, and a dotted quarter note B4. Measure 15 has a half note C5. Measure 16 has a quarter note C5, a quarter note B4, and a half note G4.

Musical notation for measures 17 to 20. Measure 17 has a half note G4. Measure 18 has a quarter note G4, a quarter note A4, and a dotted quarter note B4. Measure 19 has a half note C5. Measure 20 has a quarter note C5, a quarter note B4, and a half note G4.

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