



Rewarding Learning

**General Certificate of Secondary Education
2018**

Music

Part 1

Listening and Appraising

[G9703]

WEDNESDAY 6 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.

			AVAILABLE MARKS
1	Holst: <i>The Planets "Mars"</i> 0.00–0.28 fade		
(a)	(i) 5/4 at the beginning of the stave	[1]	
	(ii) harp/string	[2]	
(b)	(i) col legno	[1]	
	(ii) with the wood of the bow	[1]	
(c)	(i) twice	[1]	
	(ii) bassoons horns	[2]	
	(iii) fifth unison	[2]	10
2	Gilbert and Sullivan: Overture from <i>The Gondoliers</i> 4.05–4.20		
(a)	(i) major	[1]	
	(ii) to be played quietly/softly	[1]	
	(iii) octave/8ve (perfect) fifth /5th	[2]	
(b)	(i) Any three of: <ul style="list-style-type: none"> • music modulates (changes key) • moves to A (major) • moves to the dominant • moves upwards 	[3]	
	(ii) allegretto	[1]	
	(iii) staccato	[1]	
(c)	perfect/V–I	[1]	
(d)	string	[1]	11
3	Pachelbel: Canon in D 0.00–1.55 fade		
(a)	Any seven of: <ul style="list-style-type: none"> • music begins with a statement of the ground bass theme • first violin enters with (descending and ascending) patterns of crotchets • two bars later, second violin plays the (descending and ascending) pattern of crotchets • second violin plays in thirds with the first violin • two bars later, third violin plays the descending and ascending pattern of crotchets • first violin continues with the theme which is now in quavers • features octave leaps • first violin continues with a new idea using semiquavers • sequences • three violins and continuo 		

			AVAILABLE MARKS
	<ul style="list-style-type: none"> • violins then play demisemiquavers • polyphonic • cello and organ play continuo • trills in violin • ground bass • sequences • octave leaps • ground bass uses the chords D, A, Bm, F#m, G, D, G, A • uses the notes D, A, B, F#, G, D, G, A 	[7]	
(b)	(i) Pachelbel's Canon/Canon in D	[1]	
	(ii) seventeenth Baroque	[2]	
	(iii) harpsichord organ	[2]	12
4	Bart: “Be Back Soon” from <i>Oliver</i> 1.07–2.25		
(a)	(i) baritone	[1]	
	(ii) 5 and 6	[2]	
(b)	(i) Childrens’/Boys’/Treble	[1]	
	(ii) sing in harmony/two-part/homophonic/ascending thirds	[1]	
(c)	Any seven of:		
	<ul style="list-style-type: none"> • use of glockenspiel • offbeat chords in woodwind/woodwind accompanies • double bass pizzicato bass line • male soloist and choir sing their sections together • childrens’ choir sing a different melody • two part/polyphonic/soloist sings lines 1–8 while choir sings lines 9–19 • male soloist and choir in harmony on line 19 • flute doubles vocals lines 15–16 • lines 15–19 repeated by treble voices • soloist joins in “Be Back Soon” • lines 15–19 repeated by two treble voices • choir whistle the music of lines 17–19 • whistled lines 17–19 repeated • piece ends with a short oboe solo • bassoon countermelody • flute flourish • final chord played pizzicato by strings • perfect cadence 	[7]	12
5	Jenkins: Requiem, “Dies Irae” 0.00–0.33 fade		
(a)	(i) four times	[1]	
	(ii) ostinato	[1]	

		AVAILABLE MARKS
(b) (i)	relentlessly/relentless	[1]
(ii)	to accent the notes	[1]
(iii)	SATB choir	[2]
(c)	Requiem (Karl) Jenkins his Father	[3]
6 (a)	Any one of the following: <ul style="list-style-type: none"> • to safeguard their jobs and salaries • protect their working conditions • inform them of new legislation for musicians 	[1]
(b)	Any two of: <ul style="list-style-type: none"> • organising venue • arranging contracts • negotiate salaries • arranging tours • ordering music • arranging transport <i>(Any other relevant comment)</i>	[2]
(c)	the works they were playing could include instruments/players that they don't have in their orchestra, replacement of players due to personal circumstances (e.g. illness)	[1]
(d)	any vocal soloist or instrumentalist	[1]
(e)	only a large organisation could afford this as a single post more musicians in a larger orchestra to manage	[1]
Total		60