

Mark Scheme (Results)

June 2008

GCSE

GCSE Music(1426) Paper 3

Question Number	Answer	Mark
1 (a)	Minor	(1)

Question Number	Answer	Mark
1 (b)(i)	Ostinato / Pedal	(1)

Question Number	Answer	Mark
1 (b)(ii)	Fifth	(1)

Question Number	Answer	Mark
1 (b)(iii)	Bassoon	(1)

Question Number	Answer	Mark
1 (b)(iv)	Staccato	(1)

Question Number	Answer	Mark
1 (c)	Any two of: <ul style="list-style-type: none"> • Woodwind • Strings • Percussion 	(2)

Question Number	Answer	Mark
1 (d)	Starts / opens / begins softly repeats louder ends sf or very loud	(3)

Question Number	Answer	Mark
1 (e)	Coda (2) Outro/tail-piece (1)	(2)

Question Number	Answer	Mark
1 (f)	Perfect	(1)

Question Number	Answer	Mark
1 (g)	AABBAAC	(1)

Question Number	Answer	Mark
1 (h)	4 4	(1)

Question Number	Answer	Mark
1 (i)	Romantic	(1)

Question Number	Answer	Mark
1 (j)	Tchaikovsky	(1)

Question Number	Answer	Mark
2 (a)	Harpsichord Cello	(2)

Question Number	Answer	Mark
2 (b)	Counter Tenor / Falsetto (2) Soprano / High (pitched) / alto (1)	(2)

Question Number	Answer	Mark
2 (c)	Imitation	(1)

Question Number	Answer	Mark
2 (d)(i)	Ground Bass / basso ostinato/basso continuo/ figured bass(2) ostinato (1)	(2)

Question Number	Answer	Mark
2 (d)(ii)	The same bass part is repeated throughout the extract	(1)

Question Number	Answer	Mark
2 (e)	Any one of: <ul style="list-style-type: none"> • Melismatic • Word painting • Dotted rhythms • Repetition • Imitation 	(1)

Question Number	Answer	Mark
2 (f)	Major	(1)

Question Number	Answer	Mark
2 (g)	Allegro	(1)

Question Number	Answer	Mark
2 (h)	Purcell	(1)

Question Number	Answer	Mark
2 (i)	Court	(1)

Question Number	Answer	Mark
3 (a)(i)	Minimalism	(1)

Question Number	Answer	Mark
3 (a)(ii)	<p>Any four of:</p> <ul style="list-style-type: none"> • Ostinati • Interlocking repeated phrases / rhythms • Phase shifting • Addition • Subtraction • Transformation - melodic/manipulating motifs/cells • Transformation - rhythmic/manipulating rhythms • Cells/short motifs • Hypnotic/trance like • Metamorphosis • Layering • Tonal (harmony) • Gradual changes • Polyrhythm • Drone • Cyclic • Looping • Fading instruments in and out • Augmentation • Diminution 	(4)

Question Number	Answer	Mark
3 (b)	Syncopation/off beat Cross rhythms	(2)

Question Number	Answer	Mark
3 (c)	<p>Any three of:</p> <ul style="list-style-type: none"> • Wide range of colours • Explanation of instrumental range e.g. high woodwind • Variety of performing techniques e.g. stabbing brass/strings • Particular emphasis on percussion • Particular use of brass for melody • Strings build tension 	(3)

Question Number	Answer	Mark
3 (d)	Any two of: <ul style="list-style-type: none"> • John Adams • Philip Glass • Steve Reich • Terry Riley • La Monte Young • Michael Nyman 	(2)

Question Number	Answer	Mark
4 (a)	Piano	(1)

Question Number	Answer	Mark
4 (b)	Any one of: <ul style="list-style-type: none"> • High • Eerie / ghostly • Wavering • Sliding • Vibrato • Wobbling • Shimmering 	(1)

Question Number	Answer	Mark
4 (c)	Any two of: <ul style="list-style-type: none"> • Glockenspiel • Gong / Tam-tam • Piano 	(2)

Question Number	Answer	Mark
4 (d)	Arpeggios Glissando Imitation Trills	(4)

Question Number	Answer	Mark
4 (e)	Crescendo / gradually getting louder / louder	(1)

Question Number	Answer	Mark
5 (a)(i)	Flute / Piccolo	(1)

Question Number	Answer	Mark
5 (a)(ii)	Any one of: <ul style="list-style-type: none"> • Glissando • Flutter-tonguing • Double/Triple-tonguing • Trills • Overblowing • Portamento 	(1)

Question Number	Answer	Mark
5 (b)	Any two of: <ul style="list-style-type: none"> • Pizzicato / plucking • Arco / Bowing • Sul Ponticello • Harmonics • Glissando/ Portamento 	(2)

Question Number	Answer	Mark
5 (c)(i)	Any two of: <ul style="list-style-type: none"> • Fragmented • Very free • Very high pitch dropping to low pitch/ large leaps/ disjunct movement • Not part of any conventional scale or key/non diatonic • Angular/spiky/jerky/jarring/jagged/sharp and edgy • Unobvious melody/no distinct/real/prominent melody • Some phrases repeated but otherwise random/ very unpredictable • Prominently played by the flute • Alternates between woodwind and strings 	(2)

Question Number	Answer	Mark
5 (c)(ii)	Any two of: <ul style="list-style-type: none"> • Complex • Constantly changing • Syncopated • No clear rhythm/no fixed rhythm /no clear metre/jagged/jerky/ free time/no time signature/irregular/free/ angular • Not easily recognised 	(2)

Question Number	Answer	Mark
5 (c)(iii)	Any one of: <ul style="list-style-type: none"> • Atonal • Dissonant / clashing 	(1)

Question Number	Answer	Mark
6 (a)(i)	House / Techno / Club dance	(1)

Question Number	Answer	Mark
6 (a)(ii)	Any five of: <ul style="list-style-type: none"> • Four on the floor/4 beats 4/4 time signature • Off beat high-hat patterns • (short) Repeating patterns/riff/ostinato • Artificial hand claps • (bass) Loops • Sample orientated (no live performers) • Bpm between 118 - 135 • Heavy/loud bass line • Use of drum machine 	(5)


Question Number	Answer	Mark
6 (b)	Any six of: <ul style="list-style-type: none"> • Fade in/cross fading • Looping • Layering • Sampling • Reverb • Panning • Sweeping/filter • EQ • Compression • Quantizing • Sequencing • Mixing 	(6)

Question Number	Answer	Mark
6 (c)	Any four of: <ul style="list-style-type: none"> • Mix in / intro • Main section • Verse • Chorus / reprise • Breakdown • Mix out / outro 	(4)

Question Number	Answer	Mark
7 (a)	Minor	(1)

Question Number	Answer	Mark
7 (b)	Bar 3	(1)

Question Number	Answer	Mark
7 (c)	(ii)	(1)

Question Number	Answer	Mark
7 (d)	<p>One mark per correct note:</p> 	(6)

Question Number	Answer	Mark
7 (e)	92 bpm	(1)

Question Number	Answer	Mark
7 (f)	<p>Any four of:</p> <ul style="list-style-type: none"> • Guitar driven band • Little use of technology • Structure: verse, chorus, middle 8 • Traditional chord sequences • Strong melodic vocal lines • Reference to songs of the 60's • Use of acoustic instruments • Lyrics of every day life • Classic line up lead, bass, vocal and drums 	(4)

Question Number	Answer	Mark
8 (a)(i)	Alap	(1)

Question Number	Answer	Mark
8 (a)(ii)	Any two of: <ul style="list-style-type: none"> • Jhala • Jhor (Jor, Jod) • Gat / Bandfish 	(2)

Question Number	Answer	Mark
8 (b)	Tambura (Tampura) Saranggi / Violin	(2)

Question Number	Answer	Mark
8 (c)	Any four of: <ul style="list-style-type: none"> • Opening improvisatory section/notes of the rag are introduced/unaccompanied solo exploring the pitches of the rag • Slow tempo • Irregular metre/unmetred/no real metre/no sense of metre/no set time signature/free time/ad lib/lack of tala • Note bending • Microtones • Glissando/slides/Meend/mind/Portamento • Drone/sustained/held • Thin texture • Dissonance 	(4)

Question Number	Answer	Mark
8 (d)	Any four of: <ul style="list-style-type: none"> • The basic pulse added / metric (metrical)/Tala added/rhythm now very important/more rhythmic • Less improvisation/fixed composition at end/set melody/may play a pre-composed piece either in jhala or gat • Tabla introduced • Tempo changes/faster • More interaction • More instruments added/voices added/ thicker texture 	(4)

Question Number	Answer	Mark
9 (a)	<p>Any five of:</p> <ul style="list-style-type: none"> • Much use of repetition • All male voices • All unaccompanied/ a capella/ isicathamiya • Harmony (1) + (1) for any further qualification e.g. fifths • Call and response/imitation • Melodies change between singers like a type of theme and variation • Much textual change as parts come and go • Overlapping of solo and chorus • Choral singing/use of choir • Cadence • Polyphony • Homophonic • Melody • Major/diatonic tonality • Moderate tempo • Limited dynamic range • Master singer/cueing from master singer/solo singer 	(5)

Question Number	Answer	Mark
9 (b)	Any two of: <ul style="list-style-type: none"> • For celebrations, rituals, religious activities, entertainment 	(2)

Question Number	Answer		Mark
10 (a)	Culture/tradition	Instruments	
	i) Western/European	Any two of: <ul style="list-style-type: none"> • Keyboard/synthesiser • (synthesised) Strings • (synthesised) Flute/pipe 	(6)
	ii) Indian/bhangra	Any two of: <ul style="list-style-type: none"> • Tabla • Sitar • Dhol • Flute 	

Question Number	Answer	Mark
10 (b)	Any four of: <ul style="list-style-type: none"> • Western melody at start • Keyboard has supporting chords • Melody passed to the flute • Same chords / interjections • Use of technology • Vocal interjections (hi) with soloist • Vocal trill effect • Melodic fragment passed from sitar to keyboard to flute • Interjection between instrumental fragments by voices • Regular rhythm • Strong beat/ 4/4 • Fast tempo • Repeated phrases/repeated patterns/ repeated bars <p>The examiners agreed the above as being the salient points for answers. It was recognised however, that the nature of the piece would (and did) produce many more acceptable responses. Such were carefully monitored and accredited accordingly.</p>	(4)