

Mark Scheme for June 2013

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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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Question			Answer	Marks	Guidance
1	(a)	(i)		1	
		(ii)	OSTINATO	1	
		(iii)	1	1	
		(iv)	<p>LOW / BASS (1); MODERATE / MODERATELY FAST (1); (LOW) BRASS / BASSOON / TIMP / BASS DRUM (1); UNISON TUNE (1); MINOR (1); CHROMATIC <u>NOTES</u> / DISSONANT (1); CRESCENDO (1); STEPWISE / SCALIC (1); REPETITIVE (1); STACCATO / DETACHED / SHORT (1); ACCENTS (1)</p>	2	<p>NOT: Slow or fast</p> <p>NOT: Legato (not menacing) NOT: Ostinato if already credited in (ii)</p>
		(v)	<p>THE BRASS / WIND / MELODY STOPS (1); RHYTHM / OSTINATO <u>ONLY</u> (1); (OCTAVE) HIGHER (1); VIOLINS / STRINGS ADDED (1)</p>	1	NOT: the music stops

Question		Answer	Marks	Guidance
	(b) (i)	2 nd Box	1	
	(ii)	LIEDER	1	
	(iii)	SOPRANO	1	
	(iv)	MAJOR	1	
	(v)	PIANO ACCOMPANIES / HARMONISES / CHORDS (1); QUIET / GENTLE / CALM (1); SAME DYNAMICS TOGETHER (1); LEGATO (1); SLOW (1); LONG NOTES (1); RUBATO TOGETHER (1); ROCKING MOTION / BROKEN CHORDS (1); QUAVERS (1); REPEATED PHRASES (1); VOICE AND L.H. OF PIANO HAVE SAME RHYTHM (1); USE OF MELISMA (1); PIANO SUSTAINED PEDAL (1)	2	ALLOW: 'Melody with accompaniment' NOT: Homophonic ALLOW: 'Piano introduction' if <u>qualified</u> eg. 'to set the mood of the piece', or 'to introduce the singer' ALLOW: 'Arpeggio' Credit additional <u>relevant</u> correct answers

Question		Answer	Marks	Guidance
	(c) (i)	TANGO	1	
	(ii)	BANDONEON / ACCORDION	1	
	(iii)	<p>LOUD / SWELLS / CRESCENDO / DIMINUENDO (1); MODERATE / MODERATELY FAST (1); RUBATO / VARIATION IN TEMPO (1); ACCENTS (1); STACCATO / DETACHED (1); DOTTED / STRONG RHYTHMS / RHYTHMIC (1); SYNCOPATED (1); PAUSES / RESTS / SUDDEN CHANGES (1); FAST NOTES (1); LONG NOTES (1); SCALES (1); GLISSANDO / SLIDES (1); MINOR KEY (1); DISCHORDS (1); ORNAMENTATION / MORDENT / TRILL (1)</p> <p>CLOSE HOLD / PARTNER (1); WALK (1); LONG / STRIDING STEP (1); QUICK / FAST STEPS (1); TURNS / SPINS / SWIRLS (1); LEG FLICKS / KICKS (1); LEGS INTERTWINE (1); JERKY MOVEMENTS (1); STIFF / UPRIGHT UPPER BODY (1); HEAD SNAPS (1); ‘FREEZE’ MOMENTS (1); LEAN OVER (1); LIFT (1)</p>	4	<p><u>Up to 2 marks for music</u> NOT: Slow or fast</p> <p>No reference to metre</p> <p>NB: Credit a specific musical answer that links directly with an appropriate dance step, even if it is not already listed in the first column and even if the musical statement would not be credited on its own (2 marks)</p> <p><u>Up to 2 marks for the dance steps</u></p> <p>Mark this question holistically and credit correct information whichever line it is written on</p>

Question		Answer	Marks	Guidance
2	(a)	<p>LOW NOTE / BASS NOTE / DRUM NOTE (1); TREMOLANDO (STRINGS / HIGH) (1); LONG NOTES / DRONE (1); QUIET (1); SLOW (1); ALTERNATING NOTES / REPETITIVE (1); PIZZICATO / HARP (1); TRIANGLE (1); HIGH / GETS HIGHER (1); PIANO PLAYS A MELODY / SHORT PHRASE (1); PIANO IN 3RDS / 4THS / 6THS / CHORDS (1); GETS LOUDER (1); MINOR (1); SLOW HARMONIC RHYTHM (1)</p>	5	<p><u>Credit up to 5 marks for correct musical comments.</u> NB: no musical statements = 0 <u>Credit up to 2 marks for a description of 'her feelings'</u> eg: nervous, timid, fear, wonder, enchantment, excitement (not adventure or magical) NB: no credit for just <u>naming</u> Piano, Violin, Strings without further qualification</p>
	(b)	<p>LONG NOTES / SUSTAINED (1); VIBRATO (1); LEGATO / SMOOTH (1); SLOW (1); HIGH (1); SCALIC (1); MINOR KEY (1); MAJOR CHORDS (1); GETS HIGHER / ASCENDING (1); ORNAMENT/MORDENT/TRILL (1); CRESCENDO / LOUDER (1); WIDE RANGE (1); THICK TEXTURE / MORE INSTRUMENTS (1); VOICES (1); IN HARMONY (+1); WARM / RICH (TIMBRE) (1); HARP (1)</p>	3	<p>ALLOW repeated answers from 2(a)</p>
	(c)	<p>CLARINET</p> <p>MELLOW / SMOOTH / WARM / RICH / ROUNDED / PURE / CLEAR</p>	1 1	<p>NB: If the <u>instrument</u> is incorrect, credit can be given for the correct <u>timbre</u> NOT: Peaceful, Legato, Gentle (the answer must be <u>timbral</u>), NOT: Wooden, Woody (Woodwind given in question)</p>
	(d)	<p>HARRY GREGSON-WILLIAMS / HORNER / ZIMMER / BARRY / WILLIAMS</p>	1	<p>Any suitable <u>film</u> or <u>programme</u> music composer</p>

Question	Answer	Marks	Guidance
3 (a)	<p>3 BEATS IN A BAR; FAST; 1 IN A BAR FEEL; LARGE / ROMANTIC / FULL ORCHESTRA; MAJOR; AABBA /TERNARY STRUCTURE – 16 BAR SECTIONS UM CHA CHA ACCOMPANIMENT THROUGHOUT;</p> <p>STARTS WITH 2 SEPARATED NOTES STARTS SLOWLY AND GETS FASTER; RUBATO; STARTS QUIETLY AND GET LOUDER; STARTS WITH THIN TEXTURE, GETS THICKER;</p> <p>VIOLIN, FLUTE AND PICCOLO TUNE; FLOWING MELODY; LEGATO; SCALIC; BASSES HAVE 'UM'; OTHER STRINGS / HORNS 'CHA CHA'; PIZZICATO STRINGS ACCOMPANIMENT; A TUNE HAS RISING SEQUENCES WITH ALTERNATING NOTES (SLOW TRILL / QUAVERS); CHROMATIC; DOTTED RHYTHM; CYMBAL CRASH AT CLIMAX; TIMPANI / BASS DRUM; USE OF GLISSANDOS AND SLIDES IN THE TUNE; MUSIC MOVES DOWN AND THEN REPEATS;</p> <p>'B' SECTION IS CONTRASTING; STARTS SLIGHTLY GENTLER; HIGH TUNE; USES TRILLS; USES SEQUENCES; HORN SUSTAINED NOTES; BLOCK CHORDS IN THE MIDDLE; STRONG ASCENDING SCALES; MINOR;</p> <p>A SECTION AGAIN TO END; VERY SLOW TO START AND THEN BUILDS UP</p>	9	<p>NB: The detailed description given here is well above what would be expected for full marks. If an answer is clearly generic and not specific to this extract it cannot access the top band of marks.</p> <p>Content Answers must show a level of understanding. There must be specific music detail to gain more than 4 marks. 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 showing some understanding. 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>Give credit to any other suitable answers as appropriate.</p>
(b)	STRAUSS / LANNER / TCHAIKOVSKY	1	Any suitable composer of <u>orchestral</u> waltzes
(c)	VIENNA	1	NOT: Austria

Question		Answer	Marks	Guidance
4	(a)	1 or 2 correct note and/or shapes = 1 3 or 4 correct notes and/or shapes = 2 5 correct notes and/or shapes = 3 6 correct notes and/or shapes = 4 7 correct notes and/or shapes = 5 8 correct notes and/or shapes = 6 9 correct notes and/or shapes = 7 10 correct notes and/or shapes = 8 11 correct notes and/or shapes = 9 ALL correct = 10	10	The E natural in bar 8 is not necessary for full marks. The tied note <u>must</u> be marked as if the tie symbol was not there.
	(b)	SEQUENCE	1	
	(c)	IMPERFECT	1	
	(d)	E NATURAL IN BAR 14 / D IN BAR 17	1	If there is more than one circle, mark only the 1st. The circle should be around <u>ONE</u> note only
	(e)	HARPSICHORD PLAYS CHORDS / HARMONY (1); CELLO / HARPSICHORD PLAY BASS LINE (1); CELLO / HARPSICHORD PLAY IN UNISON (1); COUNTERMELODY (1); INTERWEAVING (1); ACC. SOMETIMES SILENT ON 1ST BEAT OF BAR (1); DOTTED RHYTHMS (1); SEQUENCES (1); HARPSI. FAST NOTES DURING OBOE LONG NOTES (1); CONTRARY MOTION (1)	3	No credit for just naming instruments. If instruments are named wrongly but it is clear what they mean give credit for musical features. NOT: ‘Melody with accompaniment’ without further detail NOT: ‘They are in harmony’ No reference to dynamics or tempo or articulation
	(f)	Continuo	1	If incorrect here, but written in (e) credit in (e)
	(g)	BAROQUE	1	

Question			Answer	Marks	Guidance
5	(a)	(i)	VIOLIN / VIOLA / PIANO / GLOCKENSPIEL	1	
		(ii)	FLUTE	1	
	(b)	(i)	B	1	
		(ii)	A	1	
		(iii)	B	1	
		(iv)	B	1	
	(c)	(i)	<p>BOTH ARE HIGH (2); 'A' HAS A NARROW RANGE (1); 'B' HAS A WIDER RANGE (2); 'A' IS IN OCTAVES (1); 'B' HAS A SINGLE MELODIC LINE (1); BOTH HAVE REPEATED PHRASES / MELODIES (2); BOTH HAVE STEPWISE / SCALIC MOVEMENT (2); 'B' HAS A RISING ARPEGGIO (1) 'B' USES WIDER LEAPS (2); BOTH HAVE ALTERNATING NOTES (2); BOTH HAVE SEQUENCES (2);</p>	4	<p><u>4 marks for music</u> Must refer to both extracts for full marks</p> <p>If a candidate writes that one extract is 'high' and the other is 'higher' credit for 'both high' = 2 marks NOT: 'A' is higher or 'B' is higher</p> <p>NOT: Repetition</p> <p>No credit for repeating 'ascending chromatic scale' if correct in (b) (iii)</p> <p>No reference to tonality</p>
		(ii)	<p>They are both delicate / small (2); They are swimming / flying (2); Fish are low in the water (1); Birds are high in sky (1)</p>	2	<p><u>2 marks for linking description</u> Must refer to both extracts for full marks</p> <p>No credit for describing just mood – it must describe the <u>movement</u> of the fish / birds</p> <p>If the musical description in (c) (i) is not worthy of credit, the description here can be credited if it is <u>appropriate</u></p>

Question		Answer	Marks	Guidance
	(iii)	<p>'A' USES LONGER NOTES (2); 'A' HAS LONG NOTES / CROTCHETS / MINIMS (1); 'B' HAS FAST NOTES / QUAVERS / SEMIQUAVERS (1); 'B' USES SYNCOPATION (A LITTLE) (1); BOTH HAVE REPEATED PATTERNS / REPETITION (1)</p>	2	<p><u>2 marks for music</u> Must refer to both extracts for full marks ALLOW: 'B' has a faster rhythm / is faster = 2 Both extract must be referred to for full mark</p>
	(iv)	<p>'A' – Sounds like floating / weaving about (1); 'B' – Sounds like birds singing / chirruping / reflects the rushing about of the birds (1); The fish move more slowly(2)</p>	2	<p><u>2 marks for linking description</u> Must refer to both extracts for full marks No credit for describing just mood – it must describe the <u>movement</u> of the fish / birds No credit for answers repeated from (ii) If the musical description in (c) (iii) is not worthy of credit, the description here can be credited if it is <u>appropriate</u></p>

Question		Answer	Marks	Guidance
	(v)	'A' IS LEGATO (1); 'A' IS SUSTAINED (1); 'B' IS (MOSTLY) STACCATO / DETACHED (1); 'A' HAS ACCENTS (1); 'A' IS ARCO / BOWED / 'B' IS TONGUED (2)	2	<u>2 marks for music</u> Must refer to both extracts for full marks
	(vi)	'A' reflects the gliding / graceful movements (1); 'B' reflects the fluttering nature of birds (1); 'A' is more graceful (2); 'B' is more energetic (2)	2	<u>2 marks for linking description</u> No credit for answers repeated from (ii) and / or (iv) No credit for describing just mood – it must describe the <u>movement</u> of the fish / birds If the musical description in (c) (v) is not worthy of credit, the description here can be credited if it is <u>appropriate</u>

Question		Answer	Marks	Guidance
6	(a)	METALLOPHONE / METAL / METALLIC (1); PLAYED WITH BEATERS / HAMMER / Mallet (1) GONG (1); DRUM(S) (1)	3	Credit any named Gamelan instrument NOT: Gonggan; Keteg; Pelog; Slendro ALLOW: Glockenspiel, cowbell, 'pots with lids on' NB: do not accept incorrectly <u>named</u> drums, but a <u>description</u> of a drum may be acceptable
	(b)	SINGLE NOTE(S) / CHORD(S) (1); SHORT / STOPPED NOTES (1); SLOW (1); REPEATED NOTES / CHORDS (1); FAST NOTES (1); LOUD (1); SILENCES (1); PLAY THE SAME RHYTHMS / HOMOPHONIC (1); NO CLEAR METRE / PULSE (1); NOTES LEFT TO RING / SUSTAINED (1); PATTERNS OF NOTES / MORE NOTES / SCALIC (1); THIS IS ALL REPEATED (1) HIGHER (+1)	3	Credit correct statements about tempo <u>changes</u> Credit correct statements about dynamic <u>changes</u>
	(c)	SLENDRO / PELOG / PENTATONC	1	
	(d)	A DRUM ENTERS (1); FASTER (1); IT HAS A STEADY PULSE (1); MORE INSTRUMENTS / THICKER TEXTURE (1); POLYRHYTHMIC (1); WIDER PITCH RANGE (1); DIFFERENT MELODIES AT THE SAME TIME (1)	2	Drum can be credited here even if in (a) No reference to dynamics
	(e)	HETEROPHONIC	1	
	(f)	BALI	1	

Question		Answer	Marks	Guidance
7	(a)	2 or 4	1	
	(b)	SYNTHESISER (1); PHASER / PHASING (1); REVERB / ECHO (1); PANNING / MIXING (1); DRUM MACHINE (1); ELECTRIC GUITAR / WAH-WAH (1); MULTI-TRACKING / COMPUTER (1)	3	NOT: Looping, sampling NB: credit correct technology words only
	(c)	(i) CHAAL	1	
		(ii) DOHL	1	
	(d)	(i) FALSE	5	
		(ii) TRUE		
		(iii) FALSE		
		(iv) TRUE		
		(v) TRUE		

APPENDIX 1

MUSIC USED FOR June 2013 PAPER

Track	Question	Composer / Artist	Title	CD title
1	1A	Wojciech Kilar	Vampire Hunters Track 4 0 – 1:04	Bram Stoker's Dracula
2	1B	Schubert/ Barbara Bonney Geoffrey Parsons	Du bist die ruh D776 Track 14 0 – 1:17	Schubert Lieder
3	1C	Segovia and Orezzaoli	Orgullo Criollo Track 13 0 – 1:06	Tango Argentino
4	2	Harry Gregson-Williams	The Wardrobe Track 3 0 – 1:00	The Chronicles of Narnia – The Lion, The Witch and The Wardrobe
5	3	Johann Strauss/ Carlos Kleiber	Acceleration Waltz Op 234 Track 1 0:42 – 1: 58	Carlos Kleiber conducts Johann Strauss
6	4	Telemann/ Sarah Francis	Sonata In B \flat for oboe 1 st movt Track 1 0 – 1:05	Telemann Oboe Sonatas
7	5A	Saint-Saens/ London Symphony Orchestra	The Aquarium Track 70 – 1: 15	LSO - Saint-Saens: Carnival of the Animals
7	5B	Saint-Saens/ Royal Philharmonic Orchestra	The Aviary Track 10 Complete	Saint-Saens Carnival of the Animals
8	6	Gamelan Gong Kebjar	Hudjan mas Track 10 0:22 – 1:22	Bali Golden Rain
9	7	Sukshinder Shinda	Wanga Chanka Ke Track 3 0 – 1:00	The Biggest UK Bhangra Hits Vol 2

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