

# Edexcel

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**GCSE  
MUSIC**

**Section A** (Questions 1 - 6)

**Vocal Music: Queen**

**Mark Scheme**

## Section A: Listening

### Question 4-1: Queen Killer Queen (bars 1 - 15)

9 marks

Ques`n	Part	Marking guidance	Total marks
4-1	(a)	<p><b>similarity:</b> the <u>first</u> phrase / bar of the melody is the same in both lines [1] the harmony / chords are also the same [1] <b>1 max</b></p> <p><b>difference:</b> the <u>second</u> phrase / bar of the melody in line 1 is different to line 2 OR a description of the difference <i>eg the second part of line 2 rises in step</i> [1] there is a (tonic) pedal note in the bass of line 2 [1] <b>1 max</b></p>	<b>2 max</b>
4-1	(b)	<p><b>right hand:</b> right hand <u>only</u> to accompany line 1 [1] (closed position) chords [1] on each crotchet beat [1] staccato [1]</p> <p><b>left hand:</b> used in line 2 only [1] octaves [1] (sustained tonic) pedal note [1]</p>	<b>2 any 2</b>
4-1	(c)	bass (guitar) [1] also drums / drum kit [1] <i>although difficult to hear (shown in the score however)</i>	<b>1 max</b>
4-1	(d)	chromatic descending in semitones	<b>1</b>
4-1	(e)	`decline` has a melisma <i>specifically, two notes on the second syllable of this word</i>	<b>1</b>
4-1	(f)	<p style="text-align: center;">X                      X                      X                      <b>X</b></p> <p>5. Caviar and cigarettes, well versed in etiquette.</p> <p style="text-align: center;">X                      <b>X</b>                      X                      X</p> <p>6. Extra - ordinarily nice. She`s a killer . . . .</p>	<b>2</b>

## Section A: Listening

### Question 4-2: Queen Killer Queen (1`53`` - 2`36``)

11 marks

Ques`n	Part	Marking guidance	Total marks
4-2	(a)	parallel motion <i>moving together in (close) harmony</i>	1
4-2	(b)	a studio recording process [1] performer(s) can add a further track (or more than one track) [1] `over the top` of previously recorded material (using headphones) [1] which could enable a single vocalist or player (in this case Brian May on guitar) to superimpose several different parts / layers onto a single passage of music [1] <i>but is more commonly simply used to add parts (bass, guitars, vocalists etc) one-at-time to create a complete mix</i>  <i>not really the same as `multi-tracking` which is the recording of several parts simultaneously, although the two terms have become (confusingly) `interchangeable`.</i>	2 max
4-2	(c)	bass pedal	1
4-2	(d)	<b>bend:</b> bending the string <b>after</b> the note is played [1] causing the pitch of the note to slide up / sharper [1] <b>max [1]</b> <b>pre-bend:</b> bending the string <b>before</b> the note is played [1] causing the pitch of the note to slide down / flatter when the string is released [1] <b>max [1]</b>	2
4-2	(e)	a two chord sequence [1] forming a rising 4 <sup>th</sup> OR perfect cadence [1] in a succession of different keys [1] rising a 3 <sup>rd</sup> each time OR dropping down a step after the second chord [1] <i>further detail of the diminishing frequency . . . eg the first two pairs of chords are both played twice (2 bars each), the third pair just once (only 1 bar) and the fourth pair on successive beats (just half a bar) [1]</i>	2 max
4-2	(f)	a wide vocal range (two octaves + minor 3 <sup>rd</sup> is shown in the score) [1] passing easily (without any perceptible break or loss of power) up into falsetto register [1] often a consciously over-the-top sense of melodrama / showmanship [1] but always accurately pitched - a singer, not a shouter [1]	2 any 2
4-2	(g)	flanging or phasing <i>a time delay effect where part of the audio is diverted and reintroduced slightly behind the `main` signal, producing a whooshing / swirling effect</i>	1

## Section A: Listening

### Question 4-3: Queen Killer Queen (0'36'' - 1'33'')

12 marks

Ques`n	Part	Marking guidance	Total marks										
4.3	(a)	cycle of fifths                      A - D(m) - G - C	1										
4-3	(b)	octave higher [1] and (slightly) extended [1]	1 max										
4-3	(c)	<table><tr><td><b>Which line of the lyrics shown above . . .</b></td><td><b>Line</b></td></tr><tr><td>ends with a `pause` in the instrumental accompt?</td><td>4</td></tr><tr><td>ends with a short guitar lick?</td><td>2</td></tr><tr><td>ends with descending triplets in the bass guitar?</td><td>6</td></tr><tr><td>ends with a snare drum roll?</td><td>1</td></tr></table>	<b>Which line of the lyrics shown above . . .</b>	<b>Line</b>	ends with a `pause` in the instrumental accompt?	4	ends with a short guitar lick?	2	ends with descending triplets in the bass guitar?	6	ends with a snare drum roll?	1	4
<b>Which line of the lyrics shown above . . .</b>	<b>Line</b>												
ends with a `pause` in the instrumental accompt?	4												
ends with a short guitar lick?	2												
ends with descending triplets in the bass guitar?	6												
ends with a snare drum roll?	1												
4-3	(d)	four part [1] close harmony [1] high tessitura / falsetto [1] use of slides / glissando [1] some vocalising (Ooh . . ba ba) [1] sometimes backing the lead vocals [1] other times taking the lead (She`s a Killer Queen. Gunpowder, gelatine etc) [1] also some use of call and response (Wanna try? Nat`rally) [1]	3 any 3										
4-3	(e)	the guitar solo opens with the same melodic phrase used by the vocalist at the start of the extract [1] played twice [1] followed by the second vocal phrase OR a falling sequence [1] also played twice [1] with some improvisation / ornamentation [1]	2 max										
4-3	(f)	Brian May	1										