

Section B: Listening

Question 9-2: Unfamiliar listening

12 marks

Question	Marking guidance
9-2	<p>distinctive features - Queen:</p> <ul style="list-style-type: none"> • (stadium) rock / guitar based rock band / distorted guitar sound / with a driving beat / high volume / and prominent drums / with kick on beats 1 + 3 and snare on 2 + 4 (the 'off' beats); • medium rock tempo / with four beats to a bar (12/8 is really only a swung 4/4 and is actually far from unusual . . .) / but with some cross rhythm in the instrumental bridges eg before chorus 3 (bars 67 to 69); • played 'from memory' (not scored) / with improvised fills and licks / and an extended improvised section for lead guitar; • ambiguous tonality / C minor with a modal (flattened 7th) feel / and also passages in the relative major (E flat) . . . without ever really settling; • basic use of harmony / (mostly) root position chords / (mostly) two chords per bar / but with some variety of harmonic rhythm; • stylistically consistent throughout (no contrasting material). <p>distinctive features - Beach Boys:</p> <ul style="list-style-type: none"> • pop ballad / West Coast . . . California sound / with elements of the 'barber-shop' tradition; • relaxed and 'laid back' (but not a slow tempo) / using acoustic timbres / for example harpsichord, accordion, French horn, flute, strings / only the piano, bass guitar and drum kit would 'normally' be associated with pop or rock music / percussion (bells / temple blocks) on the whole more prominent than drum kit; • scored (or learned - but not improvised); • ambiguous tonality (swings between A and E) / jazz influences in the chord progressions / frequent inversions / juxtaposition of unrelated chords / and chromatic shifts / the harmonic uncertainty reflects the emotional turmoil of the lyrics . . . somewhat resolved in the more confident diatonic progression on the words '<i>God only knows what I'd be without you.</i>' / consistent (and predictable) harmonic rhythm (one chord per bar). <p>use of voices - both extracts:</p> <ul style="list-style-type: none"> • accurate and accomplished vocalists / lead vocals characterised by wide leaps and wide range / use of falsetto / multiple backing vocals / use of glissando / and vocalising ('oo', 'ba - ba' etc). <p>use of voices - Queen:</p> <ul style="list-style-type: none"> • integrated with lead vox throughout the song / call and response - alternation - taking the lead / close harmony / homophonic / multi-tracked / to three or four parts / use of effects (flanging . . . phasing); <p>use of voices - Beach Boys:</p> <ul style="list-style-type: none"> • 'live' (or at least, potentially live) takes / three parts / barber-shop style / polyphonic - layered / middle 8 and outro only / scat vocalising.

Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> • Makes limited isolated points about either or both extracts; (AO3) • Limited or no musical vocabulary used; (AO3) • Appraising points made are basic and undeveloped; (AO4) • Limited attempts to draw conclusions about the extracts; (AO4)
Level 2	4 - 6	<ul style="list-style-type: none"> • Makes points about either or both extracts, with little supporting evidence; (AO3) • Some basic musical vocabulary used; (AO3) • Appraising points cover similarities and differences in a mainly descriptive way; (AO4) • Attempts at drawing conclusions are not necessarily successful; (AO4) <p>NB: The mark awarded cannot progress beyond the top of this band if only ONE piece has been considered.</p>
Level 3	7 - 9	<ul style="list-style-type: none"> • Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness; (AO3) • Good range of musical vocabulary used; (AO3) • Appraisal demonstrates straightforward analysis of similarities and differences; (AO4) • Some attempt at comparing, contrasting and drawing conclusions; (AO4)
Level 4	10 - 12	<ul style="list-style-type: none"> • Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces; (AO3) • Extensive and sophisticated use of musical vocabulary; (AO3) • Appraisal presents a cohesive critical argument of both pieces; (AO4) • Demonstrates the ability to compare, contrast and draw conclusions. (AO4)