



GCSE MARKING SCHEME

AUTUMN 2020

**GCSE
MUSIC – COMPONENT 3
C660U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE MUSIC – COMPONENT 3

AUTUMN 2020 MARK SCHEME

General principles for marking:

1. Awarding marks: Unless otherwise stated, this examination awards one mark per relevant comment.
2. Multiple choice questions: Accept only one correct answer. Where two answers are underlined, no mark is awarded.
3. One word answers: Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. Short answer questions: A description of the types of answers accepted are supplied along with examples of correct answers.
5. Additional instructions: Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
6. Answers and instructions for markers are in blue.
7. Answers separated by bullet points are separate answers and answers separated by / are additional acceptable answers on the same topic.
8. Answers in brackets { } are alternative correct answers and credit should not be given for both.
9. Words in brackets () are not needed for credit to be awarded and are there to provide context to the answer.
10. Indicative content: This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
11. Marking bands are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, markers should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, markers should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
12. Rubric infringements: Where there is a choice of question and the candidate answers more than one, the marker must mark both questions and award the mark for the question on which the candidate scored the highest.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is taken from the opening of the **Minuet** from *Eine Kleine Nachtmusic*, movement III. A score is provided and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions and look at the score before the first playing of the extract. [12] [AO3 – 10/AO4 – 2]

You may wish to place a **tick** in the box each time you hear the extract.

The musical score is for the opening of the Minuet from *Eine Kleine Nachtmusic*, movement III. It is in 3/4 time and D major. The score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The first four measures are marked with a forte (f) dynamic. Measures 5-8 show trills (tr) in the Violin I and II parts. The score ends with repeat signs in measures 8 and 9.

- (a) The extract begins with a two-part texture. Give the **bar** number where the **texture** changes to **three-parts** for the first time. [1] [AO3]

Bar: 4

- (b) In the table below, **tick** the **metre** used in the extract. [1] [AO3]

Metre	Tick (✓) one
Compound triple	
Compound quadruple	
Simple triple	✓
Simple quadruple	

- (c) Identify a **bar** during the extract where the movement of the **first violin part** is **conjunct** for the whole bar. [1] [AO3]

Bar 1 / 4 / 5

- (d) Give a **bar number** during the extract where one example of the following **musical features** occurs. [4] [AO3]

Chord vi (1) / 3 / 7

Double stopping 7 / 8

An ornament 4 / 6 / 7

An accidental 3 / 4 / 5

- (e) Underline the **interval** between the first notes played by the viola and cello in **bar 6**. [1] [AO3]

Perfect 4th

Perfect 5th

Major 6th

Major 7th

- (f) **Tick** the statement below which describes the **dynamic range** of the Minuet compared to the Trio. [1] [AO4]

The dynamic range of the Minuet is generally:	Tick (✓) one
louder than the Trio	✓
the same as the Trio	
quieter than the Trio	

- (g) **Tick** the statement below which describes the **harmonic rhythm** of the Minuet compared to the Trio. [1] [AO4]

The harmonic rhythm of the Minuet is:	Tick (✓) one
slower than the Trio	
the same as the Trio	
quicker than the Trio	✓

- (h) Underline the **structure** of the **Minuet**, from which this extract is taken. [1] [AO3]

Binary **Ternary** **Rondo** **Theme and variations**

- (i) State the **name** of the composer of this piece of music. [1] [AO3]

Name (Wolfgang Amadeus) Mozart

Area of Study 1: Musical Forms and Devices

2. Listen to the following extract of music which is taken from **Winter** from **The Four Seasons** by **Vivaldi**. It will be played **three** times with a **30 second** pause between each playing. There will be a **6 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions. [12] [AO3 – 2 / AO4 – 10]

You may wish to place a **tick** in the box each time you hear the extract.

☐☐☐

- (a) Name the **family of orchestral instruments** that performs the extract. [1] [AO3]

Strings

- (b) Name the **solo instrument** that plays during the extract. [1] [AO3]

Violin

- (c) Here is part of a poem written by the composer of this music:

‘Shivering, frozen amid the frosty snow in biting, stinging winds; running to and fro and stamping one’s icy feet, teeth chattering in the bitter chill.’

Explain how the music describes Winter. You should use musical vocabulary in your answer. [10] [AO4]

In your answer refer to:

- (i) musical elements
- (ii) how they are used to describe Winter

Use this box for rough work

Indicative comment should be used in conjunction with the grid which follows.

Answers should explain musical features that reflect the action up to a maximum of 10 marks e.g.

The piece falls into three main sections:

SECTION 1: 'Shivering, frozen amid the frosty snow' (from the beginning until 0:34):

Tonality & Harmony:

- Tonic minor key
- (tonic) pedal
- begins on the tonic / ends on the dominant
- chromaticism / dissonance

Texture:

- begins monophonic / becomes homophonic
- orchestral (string) ensemble

Rhythm & Metre:

- 4/4
- constant (quaver) pulse

Tempo:

- Andante / Moderato

Melody:

- pitch range gradually widens
- ornaments / mordents / trills

Dynamics:

- begins quietly / gradually gets louder
- crescendo

Sonority:

- harpsichord / lute
- plucking / pizzicato

Performance Technique:

- staccato / detached

The opening orchestral section sets the wintery scene. It creates an image of a cold, bleak landscape where everything is still.

SECTION 2: 'in biting, stinging winds' (0:35 – 0:57):

Dynamics:

- more varied than before
- soloist loud / orchestra quiet
- ends in the original (quiet) dynamic

Texture:

- dialogue between soloist and ensemble
- monophonic (soloist) / homophonic (ens)

Melody:

- broken chords / arpeggios
- octave leaps
- motif heard three times
- (ascending) sequence

Tonality & Harmony:

- (begins in the) dominant (minor) key

This soloist breaks the monotony and portrays the cruel, insistent wind as it whistles across the scene.

SECTION 3: 'running to and fro and stamping one's icy feet, teeth chattering in the bitter chill' (0:58 until the end):

Melody & Harmony:

- (returns to the) tonic (minor) key
- circle of fifths
- perfect cadence to end

Rhythm & Metre:

- semiquavers (more prominent)
- driving, insistent rhythms

Dynamics:

- fortissimo
- loudest section

Texture:

- orchestral ensemble (throughout)
- thickest texture
- homophonic

Melody:

- (theme is based on an) ostinato

Performance Technique:

- staccato / detached

The physical actions of running and stamping and the percussiveness of chattering teeth are vividly displayed in the drama of the music.

This content is not exhaustive and examiners should use their professional judgement to consider all valid and additional alternatives.

The following bands should be used in conjunction with the indicative content above.

AO4	
Use appraising skills to make evaluative and critical judgements about music	
Mark	Criteria
9-10	A perceptive answer which gives detailed explanation of the musical features including critical judgements about how the content is appropriate and effective in portraying the action. There is accurate use of specialist vocabulary in the response.
7-8	A generally secure answer which gives a competent account of the musical features, including general judgements about how the content is appropriate and effective in portraying the action. There is generally accurate use of specialist vocabulary in the response.
5-6	An inconsistent answer, with some identification of the musical features, offering some judgements about how the content is appropriate in portraying the action. There is some accurate use of specialist vocabulary in the response.
3-4	A limited answer with elementary detail of the musical features, including few relevant judgements about how the content portrays the action. There is limited accurate use of specialist vocabulary in the response.
1-2	A very limited answer, with little or no detail of the musical features and insufficient judgements about how the content is appropriate in portraying the action. There is little or no accurate use of specialist vocabulary in the response.
0	No information offered of value

Area of Study 2: Music for Ensemble

3. You will hear an extract from ***Tell Me It's Not True*** from the musical ***Blood Brothers*** by **Willy Russell**. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. The melody is printed below.

You now have **1 minute** to look at the melody and read the questions before the first playing of the extract. [12] [AO3 – 7 / AO4 – 5]

You may wish to place a **tick** in the box each time you hear the extract.

☐
☐
☐
☐

Time
signature

Pitch

Rest

(a) Complete the following questions **while listening carefully to the extract**.

- (i) Give a suitable Italian term (e.g. Allegro) for the **tempo** of the extract. [1] [AO3]

Tempo Adagio / Lento / Largo

- (ii) State the name of the **keyboard instrument** which accompanies the first line of the extract. [1] [AO3]

Keyboard instrument Piano

- (iii) During **bars 1 – 10**, identify a **bar** in which **chord V** is heard. [1] [AO3]

Bar 4 / 10

- (iv) Complete the missing **pitches** of the melody in **bar 12**. (The rhythm is given for you). [5] [AO4]

- (v) Identify a **bar** during the extract which contains **syncopation**. [1] [AO3]

Bar 4 / 10 / 14 / 17

(b) You now have 3 minutes to complete the following questions, **referring to the given score**.

- (i) Insert the change of **time signature** at the beginning of **bar 5**. [1] [AO3]

- (ii) Give the full name of the **key** of the extract (e.g. C major). [1] [AO3]

Key F major

- (iii) Insert the correct **rest** in **bar 9**. [1] [AO3]

Area of Study 2: Music for Ensemble

4. You will now hear an extract from a piece of chamber music. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. [12] [AO3 – 6 / AO4 – 6]

You now have **30 seconds** to read the questions before the first playing of the extract.

You may wish to place a tick in the box each time you hear the extract.

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- (a) State the name of the **instrument** that provides the **melody** during the extract. [1] [AO3]

Melody instrument Cello

- (b) Underline the **performance technique** used by the melody instrument during the extract. [1] [AO3]

Arco **Divisi** **Double Stopping** **Tremolo**

- (c) Underline the word which best describes the **tonality** of the extract. [1] [AO3]

Major **Minor** **Pentatonic**

- (d) Underline the musical **texture** used throughout the extract. [1] [AO3]

Monophonic **Homophonic** **Polyphonic**

- (e) Underline the **time signature** of the extract. [1] [AO3]

2/4 **6/8** **3/4** **9/8**

- (f) Underline the **period** in which this piece was composed. [1] [AO3]

Baroque **Classical** **Romantic**

(g) Describe the **melody** and **accompaniment** in this extract. Do not repeat answers from any of the previous questions.

(i) **Melody** [3] [AO4]

- Legato
- Vibrato
- Diatonic
- Conjunct / Step-wise
- Disjunct / Leaps
- Wide pitch range
- Appoggiaturas / Suspensions
- Sequence
- On the beat / Even note lengths
- (occasionally) Unaccompanied*
- Rall. / Rit.*
- Rubato*

(ii) **Accompaniment** [3] [AO4]

- Ostinato / Repeating ideas
- Broken chords / Arpeggios
- Slow harmonic rhythm / Slow rate of chord change
- Diatonic
- Wide pitch range
- Short note lengths / Semiquavers / Quavers
- Breaks in the accompaniment / Piano stops playing*
- Rall. / Rit.*
- Rubato*

*no double credit allowed in both melody AND accompaniment for these points

Area of Study 3: Film Music

5. You will now hear an extract from the song ***Jai Ho*** taken from the film ***Slumdog Millionaire***. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions.

[12] [AO3 – 3 / AO4 – 9]

You may wish to place a **tick** in the box each time you hear the extract.

☐☐☐☐

There are **four sections** presented during the extract:

Introduction

Verse

Pre-Chorus

Chorus

The words of the extract are as follows:

Introduction: *Jai Ho! Jai Ho!*

Verse: I get shivers when you touch away,
I'll make you hot, get all you got, I'll make you wanna say:
Jai Ho! Jai Ho!
I got fever running like a fire,
For you I will go all the way I'm gonna take you higher.

Pre-Chorus: *Jai Ho!* I keep it steady 'cos steady is how I feel it.
Jai Ho! This beat is heavy, so heavy you're gonna feel it.

Chorus: *Jai Ho!* You are the reason that I breathe,
Jai Ho! You are the reason that I still believe,
Jai Ho! You are my destiny,
Jai Ho!
Jai Ho! No there is nothing that can stop us,
Jai Ho! Nothing can ever come between us,
Jai Ho! So come and dance with me,
Jai Ho!

- (a) **Tick** the correct statement. [1] [AO4]

		Tick (✓) one
At the start of the introduction, the guitar riff :	begins and ends on the tonic	
	begins and ends on the dominant	✓
	begins on the tonic and ends on the dominant	
	begins on the dominant and ends on the tonic	

- (b) Underline the **interval** between the two pitches of the words **Jai Ho!** heard during the introduction, verse and pre-chorus. [1] [AO3]

Semitone

Tone

3rd

4th

- (c) **Tick** the correct statement. [1] [AO4]

		Tick (✓) one
During the verse, the second and last lines of the melody use an ascending:	chromatic scale	
	diatonic scale	✓
	pentatonic scale	

- (d) **Tick** the correct statement. [1] [AO4]

		Tick (✓) one
During the pre-chorus, both phrases of the melody sung by the female voices use:	a low, narrow pitch range	✓
	a wide pitch range containing both low and high notes	
	a high, narrow pitch range	

- (e) Underline the **chord pattern** used during the chorus of the extract. [1] [AO3]

I – v – ii – V

I – v – iii – V

I – v – IV – V

I – v – vi – V

- (f) Describe **two** ways in which the **Jai Ho!** refrain heard during the **chorus** is **different** from the **Jai Ho!** refrain heard during the **other sections**. [2] [AO4]

- More notes for each syllable / Melismatic / Decorated melody
- Solo male voice
- Held notes / Sustained notes
- Wider pitch range / Wider intervals
- Diatonic / Major scale
- Use of vocoder / Electronic effects / Autotune / Computer-generated
- Sung in harmony

(g) Underline the **tempo** of the extract. [1] [AO3]

Adagio

Andante

Allegro

(h) **Tick** the correct statement. [1] [AO4]

	Tick (✓) one
The whole extract is minor	
The whole extract is major	
The introduction, verse and pre-chorus are major and the chorus is minor	
The introduction, verse and pre-chorus are minor and the chorus is major	✓

(i) Describe **three** features of **bhangra** heard during the extract. [3] [AO4]

- Fast tempo
- Lively / Upbeat
- Verse Chorus structure
- Repetitive melody
- Decorative melody / Embellishments
- Use of 'chaal' rhythm / Syncopation
- Use of traditional Indian instruments
- Fusion of traditional instruments mixed with western instruments
- Samples / Mixing / Scratching
- (traditional) Language
- Dance style / Disco

Area of Study 3: Film Music

6. You will now hear three extracts of film music. Each extract will be played **twice** with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answer.

You now have **30 seconds** to read the questions. [12] [AO3 – 6 / AO4 – 6]

You may wish to place a **tick** in the box each time you hear the extract.

Extract:	1	1	2	2	3	3

Extract 1

- (a) Underline a **melody instrument** heard in the extract. [1] [AO3]

Oboe

Clarinet

Saxophone

- (b) Underline the **time signature**. [1] [AO3]

3/4

4/4

5/4

- (c) Describe **two features of the music** which create the mood and atmosphere of **love and romance**. [2] [AO4]

- Slow tempo
- Rubato / Tempo changes
- Rall. / Rit.
- Quiet dynamic
- Warm sonorities / Strings / Saxophone / Piano
- Low pitch ranges
- Step-wise movement / Conjunct / Scalic
- Legato / Smooth
- Major key
- Diatonic harmonies / Consonant harmonies
- Slow rate of chord change / Slow harmonic rhythm
- Sustained notes
- Glissando / Pitch bending / Portamento
- Grace notes / Decoration / Embellishments

Extract 2

(d) Underline a **melody instrument** heard in the extract. [1] [AO3]

Glockenspiel

Xylophone

Timpani

(e) Underline the **time signature**. [1] [AO3]

6/8

7/8

9/8

(f) Describe **two features of the music** which create the mood and atmosphere of a **chase scene**. [2] [AO4]

- Fast tempo
- Consistent tempo
- Loud dynamic
- Bright sonorities / Orchestra / Violins / Trumpets / Oboes
- (extensive use of) Percussion / Any named percussion instrument
- Wide pitch ranges
- Leap-wise melody / Disjunct / Angular
- Staccato / Detached
- Minor key
- Chromatic harmonies / Dissonant harmonies
- Slow rate of chord change / Slow harmonic rhythm
- Ostinato / Repetition
- Syncopation
- Hemiola
- Driving rhythms

Extract 3

(g) Underline a **melody instrument** heard in the extract. [1] [AO3]

Oboe

Clarinet

Saxophone

(h) Underline the **time signature**. [1] [AO3]

3/4

4/4

5/4

(i) Describe **two features of the music** which create the mood and atmosphere of a **comedy**. [2] [AO4]

- Medium tempo
- Consistent tempo
- Medium dynamic / mf
- Bright sonorities / Wind Band / Clarinets / Trumpets / Trombone
- (trombone) glissando / slide (trombone)
- Textural variety / Starts thin, becomes thicker in the middle, finishes thin again
- Leap-wise melody / Disjunct / Angular
- Balanced Phrases
- Staccato / Detached
- Major and minor keys used / Begins major, becomes minor in the middle, finishes major
- Diatonic harmonies / Consonant harmonies
- Tonic and dominant bass / I-V accompaniment / Oom-pah / Tuba
- Ostinato / Repetition
- Syncopation
- Dance-like / Polka

Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Since You've Been Gone* performed by **Rainbow**. A score is provided and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer.

[12] [AO3 – 6 / AO4 – 6]

You now have **30 seconds** to read the questions and look at the score before the first playing of the extract. You may wish to place a **tick** in the box each time you hear the extract.

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The musical score is for the song "Since You've Been Gone" by Rainbow. It is written in 4/4 time and the key of G major. The score is divided into three systems. The first system (measures 1-5) is a piano introduction. The second system (measures 6-8) features the vocal line: "If you will come back, ba - by, you know you'll nev - er do". The third system (measures 9-11) features the vocal line: "wrong. Uh,". The piano accompaniment is provided for all measures, with chords indicated above the notes.

- (a) State the name of the **section** from which the extract is taken. [1] [AO3]

Section Bridge

- (b) State the name of the **instrument** that plays the **melody** in bars 1 – 5. [1] [AO3]

Melody instrument: Electric Guitar

- (c) In bar 2 of the extract, explain what is meant by the direction **G/B** written above the music. [1] [AO4]

G/B Chord I in (1st) inversion / G major chord in (1st) inversion / G major chord with B in the bass

- (d) Give a **bar number** during the extract where one example of each of the following **musical features** occurs. [4] [AO3]

A dotted minim 4 / 9

Chord IV 2 / 5 / 7 / 10

An octave leap 4 / 9

A power chord 11

- (e) Describe **two** musical features of the **bass line** heard in the extract. [2] [AO4]

- Conjunct / In step / Scalic
- Diatonic / G major
- On the beat
- Arch-like / rises in pitch to the middle of the phrase and then falls
- Repeats / presented twice

- (f) Describe **three** ways in which the extract contrasts with the rest of the song. [3] [AO4]

- Irregular length / Eleven bars long
- Structure is 5 + 5 + 1
- (partly) Instrumental / Guitar solo
- Guitar doubles the melody with the singer
- Two phrases / phrase repeats
- Quieter / (drum) Kit quieter

Area of Study 4: Popular Music

8. Finally, you will hear an extract from the song ***How Long*** by **Charlie Puth**. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer.

You now have **1 minute** to read the questions.

[12] [AO3 – 8 / AO4 – 4]

You may wish to place a **tick** in the box each time you hear the extract.

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There are **four sections** presented during the extract:

Introduction	Verse	Pre-Chorus	Chorus
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The words of the extract are as follows:

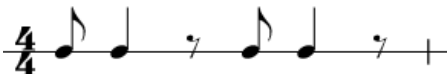
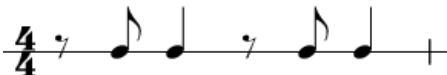
Verse: I'll admit, I was wrong, what else can I say girl?
Can't you blame my head and not my heart?
I was drunk, I was gone, that don't make it right, but,
I promise there were no feelings involved.

Pre-Chorus: She said 'Boy, tell me honestly,
Was it real or just for show?'
She said 'Save your apologies,
Baby I just gotta know.'

Chorus: 'How long has this been goin' on?
You've been creepin' round on me while you're calling me baby,
How long has this been goin' on?
You've been acting so shady, I've been feelin' it lately, baby.'

During the **Introduction**:

- (a) **Tick (✓)** the **rhythm** played by the bass guitar at the beginning of the extract. [1] [AO3]

	
	
✓	

During the **Verse**:

- (b) The words of the verse are printed below. Underline the words that are sung in **harmony**. [1] [AO3]

Verse: I'll admit, I was wrong, what else can I say girl?
 Can't you blame my head and not my heart?
 I was drunk, I was gone, (that) don't make it right, but,
 I promise there were no feelings involved.

- (c) Using only the letters **A** and **B**, identify the **structure** of the melody of the verse. [1] [AO3]

Line 1	Line 2	Line 3	Line 4
A	B	A	B

During the **Pre-Chorus**:

- (d) **Tick** the correct statement. [1] [AO4]

	Tick (✓) one
During the pre-chorus, the harmonic rhythm is mostly:	one chord every two bars
	one chord each bar
	two chords each bar

- (e) **Tick** the **two** correct statements about the **melody** of the pre-chorus.[2] [AO4]

	Tick (✓) one
Lines 1 and 3 are sung false setto	✓
Lines 2 and 4 are sung false setto	

	Tick (✓) one
Lines 1 and 3 are entirely syncopated	✓
Lines 1 and 3 are partially syncopated	

- (f) Underline the **cadence** heard at the end of the pre-chorus. [1] [AO3]

Imperfect **Interrupted** **Perfect** **Plagal**

During the **Chorus**:

- (g) **Tick** the correct statement. [1][AO4]

		Tick (✓) one
During the first line of the chorus, the singer and bass guitar use:	different pitches and different rhythms	
	different pitches but the same rhythm	✓
	the same pitches but different rhythms	
	the same pitches and the same rhythm	

- (h) Underline the **beat of the bar** on which the **drum kit** begins playing in the chorus. [1] [AO3]

1 **2** **3** **4**

During the **extract as a whole**:

- (i) Underline the section that begins with an **anacrusis**. [1] [AO3]

Introduction **Verse** **Pre-Chorus** **Chorus**

- (j) Underline the section that contains the **highest pitches**. [1] [AO3]

Introduction **Verse** **Pre-Chorus** **Chorus**

- (k) Underline the **shortest** section of the extract. [1] [AO3]

Introduction **Verse** **Pre-Chorus** **Chorus**