



GCSE MARKING SCHEME

SUMMER 2019

MUSIC - COMPONENT 3
C660U30-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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

SUMMER 2019 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 *Eine Kleine Nachtmusik*, 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. [12][AO3-9/AO4-3]

You now have 1 minute 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.

The musical score is for the first 8 measures of the extract. It is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems of four measures each.

Measure 1: Violin I and II play a half note G4 and a quarter note A4. Viola and Cello/Double Bass play a half note G3. Dynamics: *p*.

Measure 2: Violin I and II play a half note A4 and a quarter note B4. Viola and Cello/Double Bass play a half note A3. Dynamics: *p*.

Measure 3: Violin I and II play a half note B4 and a quarter note C5. Viola and Cello/Double Bass play a half note B3. Dynamics: *p*.

Measure 4: Violin I and II play a half note C5 and a quarter note D5. Viola and Cello/Double Bass play a half note C4. Dynamics: *p*. Crescendo markings (*cresc.*) are present in measures 2, 3, and 4.

Measure 5: Violin I and II play a half note D5 and a quarter note E5. Viola and Cello/Double Bass play a half note D4. Dynamics: *f*.

Measure 6: Violin I and II play a half note E5 and a quarter note F#5. Viola and Cello/Double Bass play a half note E4. Dynamics: *f*. Trill markings (*tr*) are present in measures 5, 6, and 7.

Measure 7: Violin I and II play a half note F#5 and a quarter note G5. Viola and Cello/Double Bass play a half note F#4. Dynamics: *f*.

Measure 8: Violin I and II play a half note G5 and a quarter rest. Viola and Cello/Double Bass play a half note G4. Dynamics: *f*. The extract ends with a repeat sign and a *Fine* marking.

- (a) Underline the **section of the movement** from which this extract is taken. [1][AO3]

Minuet Section A Minuet Section B Trio Section A Trio Section B

- (b) State the **key** of this section (e.g. C major). [1][AO3]

G major (do not accept G)

- (c) Underline the **key to which the music briefly modulates** in the first two bars of the extract. [1][AO3]

Subdominant Dominant Relative Minor

- (d) Identify the **compositional device** used in the first four bars of the extract. [1][AO3]

Sequence

- (e) Identify the **bar** and **beat number** where the violins stop playing in octaves. [1][AO3]

Bar 6
Beat number: 2

- (f) Name the **interval** (e.g. 3rd) between the notes played by the violins in the last two bars of the extract. [1][AO3]

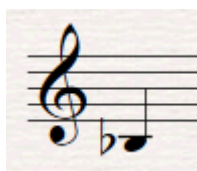
6th

- (g) Identify a bar where all the instruments play **staccato**. [1][AO3]

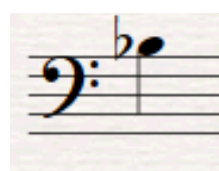
5

- (h) Identify the **pitch** of the note played by the viola in bar 3. **Rewrite this pitch** as it would appear in [2][AO3]

(i) the treble clef:



(ii) the bass clef:



- If the stems are missing, the correct pitch can still be accepted
- the accidental can be anywhere – after the pitch, in a different space or on a different line – but it must be present

- (i) Describe **three** musical **differences** between bars 1 – 4 and bars 5 – 8 of the extract. Do not refer to your answers from any of the other questions. [3][AO4]

	Bars 1 – 4	Bars 5 – 8
(i)	piano / quiet	forte / loud
(ii)	no ornaments / no semiquavers	ornaments / trills / semiquavers
(iii)	thinner / two-part texture / thin	thicker / four-part texture / thick
(iv)	chords change once per bar / less often	chords change more than once per bar / more often
(v)	(melody moves mostly in) quavers	(melody moves mostly in) crotchets
(vi)	no double stopping	double stopping
(vii)	more chromatic	less chromatic
(viii)	more complex harmony / use of dim 7ths	less complex harmony / no dim 7ths
(ix)	rests in the accomp. / lower parts / viola & cello	no rests / less rests in the accomp. / lower parts / viola & cello
(x)	(ends with an) imperfect cadence	(ends with a) perfect cadence
(xi)	anacrusis / upbeat	no anacrusis / no upbeat

Area of Study 1: Musical Forms and Devices

2. You will now hear another instrumental piece of 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][AO3-8/AO4-4]

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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There are **three sections** presented in this piece of music:

Section A
(9 bars)

Section B
(16 bars)

Section A1
(13 bars)

- (a) Underline the **structure** of the piece. [1][AO3]

Binary Form Ternary Form Rondo Form Variation Form

- (b) Underline the **pitches** heard in the opening bar of the piece. [1][AO3]

Tonic and Subdominant Subdominant and Dominant Tonic and Dominant

- (c) Identify an instrument that plays the **melody** during the extract. [1][AO3]

oboe / violin(s) / flute / clarinet

- (d) Underline the section that contains the **loudest dynamic**. [1][AO3]

Section A Section B Section A1

- (e) In the table below, **tick three musical features** heard during the piece. [3][AO3]

Musical features	Tick three
Anacrusis	
Imitation	
Ostinato	Correct
Sequence	Correct
Syncopation	Correct
Trill	

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

Baroque Classical Romantic

(g) **Describe** how the following musical elements are used in this extract.

(i) **Tonality and Harmony** [2][AO4]

- A/A1/opening begins with open 5ths / drone / pedal
- Sections A/A1 are in a minor key (F# minor)
- Sections A/A1 use only chords I and V
- The theme in sections A/A1 is played mainly in thirds
- Section B is more modulatory
- Chords change more frequently in Section B
- Section B resolves in the (relative) major (A major)
- Ends with a perfect cadence
- Diatonic / functional harmony

(ii) **Texture and Instrumentation** [2][AO4]

- Homophonic texture / melody and accompaniment throughout
- Bassoon / Cello / Double Basses play the bass line / ostinato
- Cello / Double Basses / Lower Strings play pizzicato
- Bassoon plays detached / staccato / short notes
- Sections A/A1 are presented by the woodwind
- Strings provide brief interjections during Section A
- Section B is initially presented by the strings
- Flute doubles the melody on the repeat of section B
- The final cadence is played by the full orchestra
- Timpani (only) play the final cadence

Area of Study 2: Music for Ensemble

3. You will hear an extract from the song **Sue Me** sung by the characters Adelaide and Nathan from the musical **Guys and Dolls**. 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][AO3-7/AO4-5]

You now have 30 seconds to read the questions.

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

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The words and structure of the song are as follows:

Adelaide:
(Section 1) You promise me this, you promise me that,
You promise me everything under the sun,
Then you give me a kiss and you're grabbing your hat,
And you're off to the races again.
When I think of the time gone by (Nathan: Adelaide, Adelaide),
And I think of the way I tried (Nathan: Adelaide) I could honestly die.

Nathan:
(Section 2) Call a lawyer and sue me, sue me, what can you do me, I love you,
Give a holler and hate me, hate me, go ahead hate me, I love you.
(Adelaide: The best years of my life I was a fool to give to you.)
Alright already I'm just a no-good nick,
Alright already it's true, so new,
So sue me, sue me, what can you do me, I love you.

Adelaide:
(Section 3) You gamble it here, you gamble it there,
You gamble on everything all except me
And I'm sick of you keeping me up in the air,
'Till you're back in the money again.
When I think of the time gone by (Nathan: Adelaide, Adelaide),
And I think of the way I tried (Nathan: Adelaide!) I could honestly die.

Nathan:
(Section 4) Serve a paper and sue me, sue me, what can you do me, I love you,
Give a holler and hate me, hate me, go ahead hate me, I love you.
(Adelaide: When you wind up in jail don't come to me to bail you out.)
Alright already so call a policeman,
Alright already it's true, so new,
So sue me, sue me, what can you do me, I love you.

- (a) Underline the **tonality** of the extract. [1][AO3]

Major **Minor**

- (b) Identify **one** woodwind and **one** percussion instrument heard in the extract. [2][AO3]

Woodwind instrument Flute / Clarinet / Bass Clarinet

Percussion instrument Glockenspiel

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

Monophonic **Homophonic** **Polyphonic**

- (d) Underline the **time signature** of Adelaide's music (Sections 1 and 3). [1][AO3]

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

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

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

A B A B

- (f) Describe **three** musical features of **Adelaide's** melody. [3][AO4]

- (i) allegro / fast / allegretto / quick / vivace
- (ii) syllabic
- (iii) moves in step / scalar / conjunct melody
- (iv) moves in constant quavers
- (v) balanced phrases
- (vi) (each phrase begins with an) anacrusis / up-beat / pick-up
- (vii) detached / staccato / short notes
- (viii) longer / sustained notes towards the end
- (ix) triplets

- (g) (i) During Section 4, the **sonority** of Nathan's voice changes. Describe this change. [1][AO4]

it becomes warmer / more legato / gentler / quieter / less harsh / less shouty / less gravelly / the pitch becomes clearer

- (ii) **Give a reason** to explain why Nathan changes the sonority of his voice at this point. [1][AO4]

he's expressing his love / trying to bring her around / trying to calm her down / trying to manipulate her / trying to get his own way / to show he's sincere

- (h) Underline the **cadence** heard at the **end of the extract** on the words 'love you'. [1][AO3]

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

Area of Study 2: Music for Ensemble

4. You will hear an extract from a piece of chamber music by Schubert. It 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.

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

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

Section A
(20 bars)

Section A1
(20 bars)

Section B
(20 bars)

During **Section A**:

- (a) Tick the **melody** played at the beginning of the section. [1][AO3]

X

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

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

- (c) Underline the instrument that plays the **melody**. [1][AO3]

Violin Viola Cello Double Bass

- (d) Describe **two** musical features of the **accompaniment**. [2][AO4]
- (i) moving in constant quavers / on the beat / metric / same throughout
 - (ii) use of (occasional) dotted rhythms
 - (iii) staccato / detached articulation
 - (iv) chords change mostly once per bar, occasionally twice per bar
 - (v) homophonic / chordal texture
 - (vi) imitative / imitation

During **Section A1**:

- (e) Identify the instrument playing the **melody**. [1][AO3]
- Piano
- (f) Identify an **ornament** heard in the melody. [1][AO3]
- Trill / Grace Notes / Appoggiatura
- (g) Underline a **compositional device** heard during the section. [1][AO3]
- Canon** **Imitation** **Sequence**

During **Section B**:

- (h) Describe the type of **accompaniment** used by the piano. [1][AO4]
- broken chords / arpeggios / alberti bass / triplets
- (i) Other than the piano accompaniment, describe **three** ways in which this section **contrasts** with the A sections. [3][AO4]
- (i) in a major key / in the relative major / in Eb major
 - (ii) violin and cello (strings) play as a duet / play in harmony / violin and cello share the melody
 - (iii) both melodies and accompaniment explore wider pitch ranges / tessituras
 - (iv) dynamic range is wider / louder
 - (v) greater use of imitation / textural variety / thicker texture / (more) polyphonic / contrapuntal / question and answer / call and response

Area of Study 3: Film Music

5. You will hear an extract from the theme tune to the film *The American President*. 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. [12][AO3-6/AO4-6]

You now have 1 minute to look at the melody and 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) 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:** Andante / Moderato
- (ii) Identify the location of an **Interrupted cadence** heard in the extract eg. Bar 4³ – 5¹ (4³ means bar 4, beat 3) [1][AO3]
- Location:** Bar 11³ – Bar 12¹
- (iii) Give the technical name for the technique used by the **Harp** in bar 8. [1][AO3]
- Technique:** Glissando
- (iv) Identify an instrument that plays the **melody** during the extract. [1][AO3]
- Melody instrument** violin(s)/viola(s)/oboe/flute/cor anglais/clarinet
- (v) State the musical **texture** used throughout the extract. [1][AO3]
- Texture** Homophonic / Melody and accompaniment
- (vi) Complete the missing **rhythm** of the melody in bars 13 and 14. (The pitches, in the order in which they are heard, are given for you). [5][AO4]
- If they annotate the given pitches correctly, then accept (even if they fail to include a bar line)
 - If they write it all in the first bar then only the first three can be accepted
 - If they write it all in the second bar then only the last two can be accepted
 - If they write it all on one pitch it can still be accepted
- (b) You now have 3 minutes to complete the following questions, **referring to the given score**.
- (i) Give the full name of the **key** of the extract (e.g. C major) [1][AO3]
- Key** Eb major (do not accept Eb)

- (ii) The president of any country is expected to behave in a way that demonstrates courage, strength and dignity.

Describe **one musical characteristic** of the extract which you think helps make it sound 'presidential'. [1][AO4]

Musical characteristic	Broad, stately, steady tempo / thick homophonic texture / warm sonority (of the french horn) / instrumental combination of strings, wind and french horn / forte or loud dynamic / slow rate of chord change (mostly once per bar) / diatonic harmony / major key / legato / smooth / ascending phrases / (use of) 4ths
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Area of Study 3: Film Music

6. Listen to the following extract of music which is taken from the film **Superman**. 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.

[12][AO3-2/AO4-10]

You now have 30 seconds to read the questions.

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

☐☐☐

- (a) Name the **family of orchestral instruments** that play the main theme.

[1][AO3]

Brass

- (b) Underline what happens to the **tempo of the music during the extract**.

[1][AO3]

It gets slower

It remains at a constant speed

It gets faster

- (c) The film is about a superhero who vows to defend and protect the human race. **Explain how** the music introduces the **character as a hero**. You should use musical vocabulary in your answer. [10][AO4]

In your answer refer to:

- (i) musical elements
- (ii) the purpose and intention of the music

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.

The piece falls into three main sections:

The opening fanfare (from the beginning until 0:23):

- is presented twice, first by trumpets and french horns and then doubled by other brass
- is a slow and stately 4/4 (allow 12/8 or equivalent)
- is mostly monophonic and has a thin texture, although the cadence points are homophonic
- is accompanied throughout by a drum roll on the timpani
- is accompanied by the snare drum and cymbals at the cadence points
- melody uses bare 5ths and 8ves, crotchets, triplet quavers and dotted rhythms
- melody reaches its climax (the highest pitch and most complex rhythm) at the final cadence

This opening fanfare foreshadows the imminent arrival of Superman. It creates a sense of anticipation and suspense, whilst introducing the strength, grandeur, dignity and steadfastness of the character.

The ostinato rhythmic accompaniment which gradually builds (0:23 – 0:45):

- establishes the allegro tempo and introduces a syncopated ostinato
- creates a consistent, driving rhythm
- begins on the tonic, gradually ascends, and eventually reaches a dominant pedal
- has a consistently thickening texture as more instruments are introduced
- has a trumpet motif which spans an octave
- crescendos throughout
- ends fortissimo with a full orchestral tutti

This section begins to create the feeling of excitement. The rapid pace and ostinato figures give an indication of his superhuman speed and strength.

The main theme / leitmotif (0:44 until the end):

- is presented twice
- employs a major tonality
- is forte / fortissimo
- begins with a trumpet solo which leaps up a 5th and rises continually throughout
- uses 'punchy' rhythms and has a military feel
- leaps a 7th going into the cadence points and then resolves on the 8ve
- uses diatonic harmony for the most part with only occasional dissonances
- employs the full orchestra, with especially prominent brass and percussion
- has a separate melody and accompaniment which frequently work in dialogue / question and answer
- incorporates rapid scalar runs in the woodwind section during the second presentation
- ends with a perfect cadence

The character of Superman is represented by this triumphant theme which emphasises his ability to conquer evil and defend the human race. He is presented as an undeniable symbol of goodness that will triumph in the face of adversity.

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 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Since You've Been Gone* performed by **Rainbow**. The extract will be played **three** times 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. [12][AO3-5/AO4-7]

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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There are **two sections** presented in the extract:

Bridge 11 bars	Chorus 15 bars
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During the **Bridge**:

- (a) This section uses a five bar melody which is repeated once. **One** of the following statements about this **melody** is true. **Tick** the **one** statement that you believe to be **true**. [1][AO4]

Statement	Tick one (for true)
The melody is performed by the electric guitarist and then the singer as two separate solos	
The melody is performed by the electric guitarist and then both the electric guitarist and the singer in harmony	
The melody is performed by the electric guitarist and then both the electric guitarist and the singer in unison/octaves	Correct

- (b) Identify a **rhythmic device** contained in the melody which does not occur in any other section of the song. [1][AO3]

Triplet

- (c) This section uses a five bar chord pattern which is repeated once. Fill in the **missing chords** in the empty boxes below. [3][AO3]

Bar 1		Bar 2		Bar 3		Bar 4		Bar 5	
G	Am7	G/B	C	G/D	B	Em	G7/D	C	Am7

- (d) Describe **two** ways in which the **keyboard** is used in this section. [2][AO4]
- (i) (extremely) fast notes / very short note lengths / semiquavers
 - (ii) broken chords / arpeggios
 - (iii) extremely wide pitch range (tessitura) / both very high and very low range
 - (iv) sounds improvisatory
- (e) **One** of the following statements about the **drum kit** is true. Tick the **one** statement that you believe to be **true**. [1][AO4]

Statement	Tick one (for true)
The drum kit is quieter in this section	Correct
The drum kit is the same volume as in the other sections	
The drum kit is louder in this section	

- (f) During the last bar of this section the singer performs a syncopated 'Uh' sound. Underline the **beats** in the bar that this sound falls between. [1][AO3]

Between Beats 1 and 2 Between Beats 2 and 3 Between Beats 3 and 4

During the **Chorus**:

- (g) Describe **three** ways in which the Chorus heard in the extract is different from the choruses which occur earlier in the song. [3][AO4]
- (i) different key / A major / higher key / higher pitch / Bb major
 - (ii) it's (three bars) longer
 - (iii) (in the 'oh' phrase) the chord pattern / harmony changes (to include an F chord)
 - (iv) the 'oh' phrase is extended (by one bar) / melisma / repeated lyrics / repetition
 - (v) busier accompaniment / more active guitar part / guitar improv to end
 - (vi) ends with a perfect cadence
 - (vii) vocal melody is different / vocal melody is changed / vocal melody is altered
 - (viii) thicker texture
 - (ix) additional lyrics / 'ever since' added / different lyrics

Area of Study 4: Popular Music

8. Finally, you will hear two versions of the song ***Downside Up*** by **Peter Gabriel**. Each version will be played three times, 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. [12][AO3-5/AO4-7]

You now have 30 seconds to read the questions.

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

1	2		1	2		1	2

There are **three sections** presented in both versions:

Introduction	Verse	Chorus
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The words of the song are as follows:

Verse I looked up at the tallest building, felt it falling down,
 I could feel my balance shifting, everything was moving around.
 These streets so fixed and solid, ah the shimmering haze,
 And everything that I relied on disappeared.

Chorus Downside up, upside down,
 Take my weight from the ground.
 Falling deep in the sky,
 Slipping into the unknown.

Version 1:

- (a) Underline the **type of ensemble** used to accompany the singers. [1][AO3]

Orchestra Jazz Band Rock/Pop Band

- (b) Underline the **cadence** heard at the end of the Verse. [1][AO3]

Perfect Imperfect Plagal Interrupted

- (c) **One** of the following statements about the **harmony** is true. **Tick** the **one** statement that you believe to be **true**. [1][AO4]

Statement	Tick one (for true)
The Chorus uses only major chords	
The Chorus uses only minor chords	
The Chorus uses mostly major chords	Correct
The Chorus uses mostly minor chords	

Version 2:

- (d) Underline the **instrumental soloist** which performs during the Introduction. [1][AO3]

Trombone Clarinet Viola Bassoon

- (e) **One** of the following statements about the **singers** is true. **Tick the one** statement that you believe to be **true**. [1][AO4]

Statement	Tick one (for true)
They sing the Chorus an octave apart	Correct
They sing the Chorus at the same pitch	
They sing the Chorus in harmony	

Both Versions:

- (f) **One** of the following statements about the **time signature** is true for both versions. **Tick the one** statement that you believe to be **true**. [1][AO4]

Statement	Tick one (for true)
Both the Verse and the Chorus are in 6/8	
Both the Verse and the Chorus are in 4/4	
The Verse is in 6/8 and the Chorus is in 4/4	
The Verse is in 4/4 and the Chorus is in 6/8	Correct

- (g) Identify **two rhythmic features** which are common to both versions. [2][AO3]

- (i) Syncopation / Off-beat
- (ii) Ostinati / Repetition
- (iii) Cross rhythms / Two against three

- (h) Describe **two musical features** found only in Version 1 and **two musical features** found only in Version 2. Do not refer to your answers from any of the previous questions. [4][AO4]

Version 1:

- Freedom of pulse at the beginning
- Use of whistling
- Shorter introduction
- Use of extra percussion
- Voices used separately
- Chorus is sung by only the male voice
- Thinner texture
- Narrower or quieter dynamic range

Version 2:

- Orchestral ensemble used throughout
- Longer Introduction
- Use of pedal or sustained notes
- Thicker texture or texture thickens throughout or greater textural variety
- Wider or louder dynamic range which crescendos into the chorus
- Wider pitch range

No double credit for comments about the introduction / texture / dynamics