



GCSE MARKING SCHEME

SUMMER 2018

**MUSIC - COMPONENT 3
C660U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

Area of Study 1: Musical Forms and Devices

1. Prepared Extract.

The following extract is taken from the opening of the **Trio** 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. [12]

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.

- (a) Identify the **key** of the extract in full (e.g. C major). [1] AO3

D major (do not accept D)

- (b) State how this key **relates** to the key of the Minuet. [1] AO3

It is the Dominant / Chord V of the original key

- (c) Give the meaning of **sotto voce**. [1] AO3

Under the voice / in an undertone / a soft voice / a quiet voice / a hushed voice / a hushed performance. Do not accept just "quiet."

- (d) Identify a bar where the melody moves **chromatically** for the whole bar. [1] AO3

Bar number **bar 5**

- (e) Identify an instrument which moves in **broken chords** for most of the extract. [1] AO3

Instrument **2nd Violin / Viola**

- (f) Identify a bar during the extract in which the following **chords** are used. [2] AO3

A dominant 7th chord **bar 3 / bar 4 / bar 7**

Chord vi **bar 6**

- (g) Underline the musical texture used in the extract. [1] AO3

Homophonic

Monophonic

Polyphonic

- (h) The first eight bars of the Minuet are printed below.

The musical score consists of eight bars of music. The first four bars (1-4) are marked with a forte [f] dynamic. The key signature is one sharp (F#) and the time signature is 3/4. The melody is primarily in the upper staves, with a consistent accompaniment in the lower staves. Bars 5-8 continue the piece, with trills (tr) appearing in bars 6 and 7. The piece concludes with a double bar line at the end of bar 8.

Other than the key, describe **four** musical **differences** between the Minuet and the Trio. [4] AO4

Minuet	Trio
1. forte / loud	piano / quiet / soft
2. staccato / detached	legato / smooth
3. use of ornaments /trills / appoggiaturas / acciaccaturas	no ornaments
4. rapid chord changes / every beat	less rapid chord changes / every bar
5. (begins with a) thinner / sparse (two part) texture	thicker / fuller / more dense (four part) texture
6. double stopping (in the violin)	no double stopping
7. chordal / homophonic	melody and accompaniment / melody and broken chords
8. moves (mostly) in crotchets	moves (mostly) in quavers
9. melody is diatonic / not chromatic	melody contains chromaticism

Comments must be given in pairs eg. forte / piano to achieve credit. One mark awarded per correct pair of points.

Question 1: AO3 – 8 / AO4 – 4

Area of Study 1: Musical Forms and Devices

2. You will hear an extract from another instrumental composition. 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]

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.

- (a) Tick the **rhythm** played by the violas and cellos at the beginning of the extract. [1] AO3



✓





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

Musical features	Tick three
Anacrusis	
Broken Chords	Correct
Interrupted Cadence	
Sustained Notes	Correct
Timpani Roll	Correct
Triplets	

- (c) Underline a **compositional device** heard in the extract. [1] AO3

Canon **Imitation** **Sequence**

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

Baroque **Classical** **Romantic**

- (e) Describe how the following musical elements are used in this extract. Do not repeat your answers from questions b and c.

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

- i) Legato
- ii) One-bar phrases
- iii) Phrase repeats / fragment repeats / motif repeats / melodic idea repeats
- iv) Descending phrases
- v) Pitch range of an octave
- vi) Disjunct
- vii) Develops into a rhythmically more complex idea
- viii) (At the end of the extract) the idea opens out into longer note values / minims / augmentation

- (ii) **Dynamics** [3] AO4

- i) Wide dynamic range
- ii) Begins quietly
- iii) Crescendos
- iv) Loudest (forte) in the middle / towards the end
- v) Diminuendo
- vi) Ends quietly / piano
- vii) Dynamic rises and falls through each phrase

Question 2: AO3 – 6 / AO4 – 6

Area of Study 2: Music for Ensemble

3. You will hear an extract from a performance of the song ***Recipe for Love***. 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]

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 of the song are as follows:

- | | |
|-----------|--|
| Section 1 | A little bit of me and a whole lot of you,
Add a dash of starlight and a dozen roses too,
Then let it rise for a hundred years or two,
And that's the recipe for making love. |
| Section 2 | It doesn't need sugar 'cos it's already sweet,
It doesn't need an oven 'cos it's got a lot of heat,
Just add a dash of kisses to make it all complete,
And that's the recipe for making love. |
| Section 3 | And if you've made it right you'll know it,
It's not like anything you've made before.
And if you've made it wrong you'll know it,
'Cos it won't keep you coming back for more. |
| Section 4 | I didn't get it from my grandma's book upon the shelf,
I didn't get it from a magical and culinary elf,
No, a little birdie told me you can't make it by yourself,
And that's the recipe for making love. |

- (a) Identify **one** brass and **one** woodwind instrument that plays during the extract. [2] AO3

Brass instrument	Trumpet / Trombone
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Woodwind instrument	Clarinet / Saxophone
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- (b) Underline the type of **voice** performing the extract. [1] AO3

Soprano	Alto	<u>Tenor</u>	Bass
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- (c) The singer performs the first line of the extract unaccompanied. Identify **one** other line of text which is also performed **unaccompanied** during the extract? [1] AO3

Section 3	Line 4 / 12
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- (d) Underline the **cadence** heard at the **end of Section 1**. [1] AO3

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

- (e) Tick **one** statement about the **end** of the extract that you believe to be **true**. [1] AO4

Statement	Tick (for True)
It ends with an ascending major scale	
It ends with a descending major scale	Correct
It ends with an ascending minor scale	
It ends with a descending minor scale	

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

Section 1	Section 2	Section 3	Section 4
A	A	B	A

- (g) Describe **two** musical features of the **double bass** part. [2] AO4

- (i) pizzicato / plucked
- (ii) on the beat / not syncopated
- (ii) moving in step or small intervals / walking bass / conjunct

- (h) Other than the double bass part, describe **three** features of **Jazz** heard during this extract. [3] AO4

- (i) swing style / dance tempo / swing rhythms
- (ii) syncopation
- (iii) blues notes / scale
- (iv) typical instruments (piano / kit / trpt / tromb / clar / sax / horns / reeds / big band)
- (v) vocal style / timbre / crooning
- (vi) muted brass
- (vii) stab chords
- (viii) brushes on the drum kit
- (ix) dialogue / call and response / question and answer

Question 3: AO3 – 6 / AO4 – 6

Area of Study 2: Music for Ensemble

4. You will now hear three versions of *I Get a Kick Out of You* from the musical *Anything Goes* by **Cole Porter**. The versions will be played in the following order, with a **30 second** pause between each playing. [12]

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

1	2	3	1	2	3	1
☐	☐	☐	☐	☐	☐	☐

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.

The words of the song are as follows:

Section 1 I get a kick every time I see you standing there before me,
I get a kick though it's clear to me you obviously don't adore me.

Section 2 I get no kick in a plane.
Flying too high with some guy in the sky
Is my idea of nothing to do.
Yet I get a kick out of you.

Version 1

- (a) **Two** of the following statements are true. **Tick** the **two** statements that you believe to be **true**. [2] AO4

Statement	Tick (for true)
The accompaniment contains syncopation	Correct
The tempo is consistent throughout	
The last line of the melody rises in pitch	Correct
Section 1 is in a major key and Section 2 is in a minor key	

- (b) Suggest a possible **venue** for a performance of this version. [1] AO3

Theatre / (Concert / School / Church) Hall / Any named venue eg. Barbican Centre

Version 2

- (c) Underline the **type of ensemble** performing **Version 2**. [1] AO3

Duet **Trio** **Quartet** **Quintet**

- (d) Note **four** ways in which **Version 2** is **different** from the original, **Version 1**. [4] AO4

- (i) greater textural variety / soloistic moments, monophonic (unison) and homophonic (chordal) textures explored throughout
- (ii) more use of rubato / metrical freedom / both accel. and rit. or rall. explored
- (iii) voices used as instruments / bass voice as double bass
- (iv) scat singing / vocal improvisation incorporated
- (v) harmonic changes / jazz chords explored
- (vi) slower tempo
- (vii) acapella / no instruments
- (viii) glissando at the end / pitch bend at the end / portamento at the end
- (ix) vocal ensemble / more than one voice / backing vocals
- (x) last line repeated / last line extended
- (xi) different key / key change

Version 3

- (e) Note **four** ways in which **Version 3** is **different** from the original version, **Version 1**. [4] AO4
- (i) change of instrumentation / string bass / acoustic guitar / banjo / violin / string ensemble / acoustic ensemble
 - (ii) change of style to American country music (bluegrass)
 - (iii) harmony vocals / backing vocals (3-part singing) during section 2
 - (iv) frequent dialogue between soloist and instrumentalists
 - (v) riff-based / improvisatory / vamping accompaniment
 - (vi) vocal flourish (melisma) as a coda
 - (vii) spoken ending 'I do'
 - (viii) last line repeated / last line extended
 - (ix) faster tempo / more upbeat / more lively
 - (x) regular pulse / consistent pulse
 - (xi) different key / key change
 - (xii) altered melody / changed melody

Question 4: AO3 – 2 / AO4 – 10

Area of Study 3: Film Music

5. You will hear an extract from the theme tune to the film ***Schindler's List***. 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]

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.

The musical score is written in G major (one sharp) and 4/4 time. It consists of 10 measures. The melody is as follows:

- Measure 1: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Measure 2: F#4 (quarter), E4-D4 (beamed eighth notes), C4 (half).
- Measure 3: B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half).
- Measure 4: D3 (quarter), C3-B2 (beamed eighth notes), A2 (half).
- Measure 5: G2 (quarter), F#2-E2 (beamed eighth notes), D2 (half).
- Measure 6: C2 (quarter), B1 (half).
- Measure 7: A1 (quarter), G1 (half).
- Measure 8: F#1 (quarter), E1 (half).
- Measure 9: D1 (quarter), C1 (half).
- Measure 10: B0 (quarter), A0 (half).

Annotations on the score:

- Time Signature:** A box labeled "Time Signature" is placed below the first measure.
- Pitch:** A box labeled "Pitch" with arrows pointing left and right is placed below measures 3 and 4.
- Modulation:** A box labeled "Modulation" is placed below measures 4 and 5.
- Cadence:** A box labeled "Cadence" is placed below measures 7 and 8.

- (a) Complete the following questions **while listening carefully to the extract**.
- (i) Underline the instrument that plays the **melody**. [1] AO3
- Violin Viola Cello Double Bass**
- (ii) Give a suitable Italian term (e.g. Allegro) for the **tempo** of the extract. [1] AO3
- Tempo** Adagio / Lento / Largo
- (iii) Complete the missing **pitches** of the melody in bar 3. (The rhythm is given for you). A, D, C, Bb, A [5] AO4
- (iv) Identify fully the **key** (e.g. C major) to which the music briefly modulates in bar 4. [1] AO3
- Key** F major (do not accept F)
- (v) Underline the **cadence** heard in bars 7 beat 3 – bar 8. [1] AO3
- Perfect Imperfect Plagal Interrupted**
- (b) You now have 3 minutes to complete the following questions, **referring to the given score**.
- (i) Insert the **time signature** at the beginning of the music (4/4 / common time). [1] AO3
- (ii) Give the full name of the **key** of the extract (e.g. C major) [1] AO3
- Key** D minor (do not accept D)
- (iii) The film is based on the life of Oskar Schindler, a German business man who saved the lives of more than a thousand refugees during the Holocaust.
- Describe **one musical characteristic** of the extract which enhances the sorrowful nature of the subject matter of the film. [1] AO4
- Musical characteristic** expressive nature of the melody
instrument / vibrato effect played by the
melody instrument / quiet dynamic / slow
tempo / prominent interval of a 7th /
descending melodic direction / minor key
(tonality) / use of rubato (fluid tempo) /
legato / sustained notes / disjunct

Question 5: AO3 – 6 / AO4 – 6

Area of Study 3: Film Music

6. Listen to the following extract of music which is taken from the film *Dick Tracy*. 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]

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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- (a) Name the **type of ensemble** performing this extract. [1] AO3

Type of ensemble (Symphony) Orchestra

- (b) Underline the **percussion instrument** which does **not** perform during the extract. [1] AO3

Cymbal **Glockenspiel** **Snare Drum** **Timpani**

- (c) The film is about a tough and intelligent police detective who is **determined** to catch a criminal. Explain how the music introduces both the **action and excitement** of the story. 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 as outlined above

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 - a long A section, a short contrasting section based on ideas from the A section and then an abbreviated return of the first A section. It is basically monothematic. *This underlines the character's steadfastness and dedication.*

Orchestral instruments are used throughout and the brass, woodwind and percussion are particularly prominent. *Sonorities frequently begin dark and muted and gradually brighten which highlights the feeling of excitement and expectation. Articulation is frequently detached and aggressive which highlights the agitated mood.*

There is a homophonic texture for the first and last sections, and a melody and accompaniment texture for the central section. The orchestral texture gradually thickens throughout the extract. *The subtle facets of the main character's personality are presented in a variety of guises.*

There is a wide dynamic range including frequent use of crescendo and generally speaking the dynamics gradually increase towards the final climax. *All of which emphasise the dramatic mood.*

There is frequent use of silence *for dramatic effect.*

The extract utilises a minor tonality *which represents the criminal underworld.*

The main theme is based on an ascending arpeggio/broken chord and the tessitura gradually widens throughout the extract. *Both give a feeling of triumph to the character of the main character; Dick Tracy is able to conquer adversity.*

There are numerous ostinato figures incorporating semiquaver and triplet figures which frequently form both melodic and accompanying ideas. *Again, a feeling of endurance, strength and steadfastness pervades the piece.*

The tempo is quick for the first two sections and quicker still for the final section *which emphasises the feeling of excitement.*

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

Question 6: AO3 – 2 / AO4 – 10

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]

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.

☐
☐
☐

- (a) The extract consists of three sections. Identify the **sections**. [3] AO3

First section Verse (1)

Second section Pre-Chorus / Bridge

Third section Chorus

- (b) The first section of the extract uses a four 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	
G	D/F#	Em	D	C	G/B	A	D

- (c) During the second section of the extract, name the instrument that plays the **repeating quavers**. [1] AO3

Name of instrument Piano / Keyboard

- (d) The **harmony** for the **third section** of the extract is based on an earlier part of the song. Name this part. [1] AO3

The Introduction / Opening

- (e) Underline the section of the extract with the **thinnest texture**. [1] AO3

First section

Second section

Third section

- (f) Underline the section of the extract which contains a **rising sequence**. [1] AO3

First section

Second section

Third section

- (g) Underline the **texture** of this song. [1] AO3

Homophonic

Monophonic

Polyphonic

- (h) Name the **composer** of this piece of music. [1] AO3

(Russell / Russ) Ballard

Question 7: AO3 – 12 / AO4 – 0

Area of Study 4: Popular Music

8. You will hear an extract from a performance of the song ***Shackles (Praise You)*** by the group Mary Mary. 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]

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

Introduction (4 bars)	Section 1 (8 bars)	Section 2 (8 bars)	Section 3 (8 bars)	Section 4 (8 bars)
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The words of **Section 1** are as follows:

Take the shackles off my feet so I can dance,
I just wanna praise you, I just wanna praise you.
You broke the chains now I can lift my hands,
And I'm gonna praise you, I'm gonna praise you.

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

3/4 **4/4** **9/8** **12/8**

- (b) Identify the **chord pattern** used throughout the extract. [1] AO3

Chord Pattern	Tick one
i – V – VI – i	
i – iv – V – i	Correct
i – VI – V – i	
i – V – iv – i	

- (c) Tick **one** statement about the electric guitar that you believe to be **true**. [1] AO4

Statement	Tick (for True)
The electric guitar plays during the introduction and sections 1 & 3	Correct
The electric guitar plays during the introduction and sections 2 & 4	
The electric guitar plays during every section	

- (d) Identify the **structural device** that is used. [1] AO3

Strophic Form **32-bar song Form** **Verse-Chorus Form**

- (e) Describe **three** musical features of the **vocal parts**. [3] AO4

- (i) male voice speaking and/or rapping (during the intro and section 1)
- (ii) female voices singing in harmony (backing vocals) during sections 1 & 3
- (iii) solo female voice during sections 2 & 4
- (iv) solo female counter-melody during section 3 / call and response during section 3 / question and answer during section 3 / dialogue during section 3
- (v) electronic effects (reverb / auto-tune / EQ) used
- (vi) syllabic
- (vii) (occasional) melisma

- (f) Describe **two** ways in which the **piano** is used during the extract. [2] AO4

- (i) used melodically during the intro
- (ii) used in dialogue with the singers during sections 1 & 3
- (iii) (descending) glissandos used
- (iv) glissandos used throughout at cadence points / glissandos used to fill the gaps
- (v) frequently based on the higher register and/or tessitura of the instrument

- (g) Underline the **style** of music heard in this extract. [1] AO3

Pop **Bhangra** **Fusion** **Rock**

(h) Give **two** reasons for your choice. [2] AO3

- Reason 1** strong dance track / prominent rhythm track
- Reason 2** typical instruments (piano / bass guitar / electric guitar / drum kit / kit / drum machine)
- Reason 3** strident vocals / conventional vocal timbre / vocal acrobatics / belt
- Reason 4** use of technology
- Reason 5** (typical) pop song structure

Question 8: AO3 – 6 / AO4 – 6