



GCSE MARKING SCHEME

SUMMER 2019

**GCSE (NEW)
MUSIC - UNIT 3
3660U30-1**

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 - UNIT 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.** Listen to the following extract taken from *Rondeau* from the Abdelazer Suite. 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.

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. **[9]**

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- (a) Underline the **section** of the *Rondeau* heard in the extract. [1] AO3

Section A Section B **Section C**

- (b) Name the **instrument** that plays the melody. [1] AO3

Violin / Violin I (Do not accept Violin 2)

- (c) Underline the type of **rhythm** heard at the start of the extract. [1] AO3

Dotted Triplet Straight Syncopated

- (d) Underline the **musical device** heard in the extract. [1] AO3

Imitation Ostinato Pedal **Sequence**

- (e) Underline the **number of beats** heard in each bar. [1] AO3

2 **3** 4 6

- (f) (i) Name the **key** at the start of this section. [1] AO3

A minor

- (ii) Underline how this **key relates** to the beginning of the *Rondeau*. [1] AO3

Dominant Minor Relative Minor Tonic Minor

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

Baroque Classical Romantic

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

Henry Purcell/Purcell

2. You will now hear an extract from another musical composition. It will be played **three** times with a **30 second** pause between each playing. There will be a **1 minute** silence after the final playing for you to complete your answer.

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. **[9]**

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- (a) Name the **first brass instrument** heard in the extract. **[1] AO3**

French Horn/Horn (s)

- (b) Identify the **second instrument** heard in the extract (**before** the flute begins to play). **[1] AO3**

Bassoon / Oboe (s)

- (c) Give **one** word to describe the **texture** at the **start** of the extract. **[1] AO3**

Monophonic / Unison / Octaves

- (d) Underline the word that best describes the **melody** is performed at the **start** of the extract. **[1] AO3**

Legato Staccato Tremolo

- (e) Underline the word that best describes the **melody** at the **start** of the extract. **[1] AO3**

Conjunct Disjunct Triadic

- (f) Name the **performance technique** played by the string section. **[1] AO3**

Pizzicato / Plucking

- (g) Identify the **dynamics** at the end of the extract. **[1] AO3**

p / soft / quiet / pp / very soft / very quiet

- (h) Suggest a suitable **tempo** marking for this piece of music. **[1] AO3**

Largo/Lento/Adagio/Slow/BPM=60-70

- (i) Underline the **date** when this piece of music was composed. **[1] AO3**

1685 1715 **1885** 1945

Area of Study 2: Music for Ensemble

3. You will now hear an extract of **Yma o Hyd**. It will be played **three** times with a **30 second** pause after 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 before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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- (a) Describe the **movement** of the **harp** in the **introduction**. **[1] AO4**

Use of Arpeggios Descending Broken Chords Triadic Repetitive

- (b) Underline the **type of voice** heard in the extract. **[1] AO3**

Alto Bass Soprano Tenor

- (c) State the **time signature** of the music. **[1] AO3**

6/Compound Duple
8

- (d) Describe **two** features of the vocal parts heard after the solo. **[2] AO4**

Male Voices/Male Choir Tenors Unison/All sing melody/monophonic

- (e) Describe the **structure** of the extract. **[2] AO4**

Introduction + A + B / Introduction + Verse + Chorus/Binary
[Full answer required for 2 marks]

- (f) Name the **cadence** heard at the **end** of the extract. **[1] AO3**

Perfect

- (g) Underline the word that best describes the **musical style** of the extract. **[1] AO3**

Blues Folk Jazz Rock

4. You will now hear another extract 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. The melody is printed below.

You now have **1 minute** to look at the melody and 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. [9]

<input style="width: 100%; height: 100%;" type="checkbox"/>	<input style="width: 100%; height: 100%;" type="checkbox"/>	<input style="width: 100%; height: 100%;" type="checkbox"/>	<input style="width: 100%; height: 100%;" type="checkbox"/>
Bar 1	2	3	4
5	6	7	8
			X

10] Cadence?

The Lord is my

10

shep-herd I shall not want, He mak-eth me to lie down in green pas-tures, He

Missing Pitch

17

lea - - deth me be side the still wa-ters.

- (a) Complete the following questions, **while listening carefully to the extract.**
- (i) Complete the missing notes of the **melody** in bars 14-16. (The rhythm is given for you.) [4] AO4
- 7 notes in total**
7 correct = 4 marks
5-6 correct = 3 marks
3-4 correct = 2 marks
1-2 correct = 1 mark
0 correct = 0 marks
- (ii) Name the **cadence** heard in bar 7 to 8 before the voice enters. [1] AO3

Imperfect

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

(i) Insert the **time signature** in the correct place on the score. [1] AO3

3
4 must be inserted into the correct place.

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

F Major (Do not accept F)

(iii) Name the **type of choir** heard in the extract. [1] AO3

SATB Choir / Mixed Voice Choir

(iv) Underline the **note value** at **X** on the score. [1] AO3

Crotchet Minim Quaver Semibreve

Area of Study 3: Film Music

5. You will now hear an extract of film music. It will be played **three** times with a **30 second** pause after 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 before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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- (a) Name **one percussion instrument** heard in the **opening bars**. **[1] AO3**

Snare Drum / Side Drum / (Crash) Cymbals / Bass Drum

(Do not accept drums)

- (b) Give **one** word to describe the **rhythm** at the **start** of the extract. **[1] AO3**

Triplets / Dotted / Repetition / Ostinato

- (c) Suggest a **dynamic** marking for the **start** of the extract. **[1] AO3**

ff / Very Loud / f / loud

- (d) Name the **family of instruments** playing the melody in the extract. **[1] AO3**

Brass / Woodwind

- (e) Describe **five** ways in which the composer uses **melody, tonality** and **texture** to achieve the mood of evil in the music. You must refer to all three elements of music in your answer. **[5] AO4**

Melody: **Low pitch/register for brass**
Arpeggio / triadic features
Repetitive notes in Flute and Strings/Repetition
Sequence
Strings play phrase octave Lower
Leitmotif
Disjunct

Tonality: **Minor tonality**
Key change/modulation

Texture: **Melody and Accompaniment**
Mainly Homophonic
Thinner texture (location – strings/end) / sparse

6. You will now hear another extract of film music. It will be played **three** times with a **30 second** pause after 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 before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

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

4 / 2 / 2
4 2 4

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

Atonal **Major** Minor Modal

- (c) Underline one word that describes the **harmony** at the start of the extract. [1] AO3

Diatonic Dissonant Interrupted Tonic

- (d) Underline the **musical device** heard in the extract. [1] AO3

Pedal Sequence Syncopation

- (e) Describe the music played by the **oboe** in the extract. [2] AO4

Legato / Sustained notes/held notes
Counter melody
Scalic
Descending phrase
Suspensions
Repeated (phrase) (Do not accept repetitive)

- (f) (i) Underline the **structure** of the extract before the voices enter. [1] AO3

AAB AB ACA **ABA**

- (ii) Give the **musical name** for this **structure**. [1] AO3

Ternary Form

- (g) Name the **family of instruments** accompanying the voices. [1] AO3

Strings

Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Handbags and Gladrags* by the Stereophonics which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer.

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. **[9]**

- (a) Name any **two** sections of *Handbags and Gladrags* heard in the extract? [2] AO3

Verse/Verse 3 /Refrain /Outro/Instrumental Interlude/Chorus



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


Statement	Tick (for true)
The riff at the start of the extract is played 3 times.	
The riff at the start of the extract is syncopated.	YES
One of the instruments playing the riff is a French Horn.	
The organ plays over the riff.	YES

- (c) Name the chord heard immediately after the riff using a contemporary symbol (e.g. **A minor or Am**). [1] AO3

G Minor / Gm

- (d) Underline the correct **rhythm** of the riff below. [1] AO3



- (e) State **when** the **riff** is first heard in this song. [1] AO3
Refrain / Chorus / b.19-20
- (f) Name the **key** at the **end** of the extract [e.g. **C Major**]. [1] AO3
Bb Major (Do not accept Bb)
- (g) Name the original **composer** of this piece of music. [1] AO3
Mike D'Abo / Michael D'Abo

8. Finally, you will hear two versions of **The Tide is High**. Each version will be played **three** times. There will be a **30 second** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

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. **[9] AO4**

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- (a) Compare the two versions, referring to contrasts in **instrumentation, voices, structure** and **tempo**. [You must remember to **compare** not simply list what you hear].

You must organise your answer clearly and use accurate specialist terminology. You may make rough notes on this page for each version and begin your answer on the next page.

The quality of written communication and the accurate use of specialist terminology will be assessed in this question.

<u>Version 1</u>	<u>Version 2</u>
<p><u>Instrumentation (4)</u> Electric Guitar Electric Bass Drum Kit/percussion Piano/electric piano Violin (tremolo)</p> <p><u>Voices (1)</u> Male Group / Ensemble / Solo male with backing male vocals Falsetto voices</p> <p><u>Structure (3)</u> Introduction (4 bars) Chorus (8 bars) Verse – 7 bars/shorter BA</p> <p><u>Tempo (1)</u> Slowest Version (approx bpm = 94)</p> <p>Accept Italian as long as tempo changes</p> <p>A Maximum of: 4 marks for instrumentation 1 mark for voices 3 for structure 1 for tempo [then take into account SPAG]</p>	<p>Synthesizer/Synth Wind Chime/bell tree Acoustic/Spanish Guitar Drum Machine Bass Guitar</p> <p>Solo Female with female backing vocals Female Group / Ensemble /</p> <p>Verse Verse – 8bars / longer Chorus (8 bars) Coda/outro + Fade (8 bars) AB</p> <p>Faster than Version 1 (approx. bpm =102)</p>

AO4 Use analytical and appraising skills to make evaluative and critical judgements about music	
Mark	Criteria
8-9	<ul style="list-style-type: none"> • <i>A perceptive answer which presents a detailed comparison of all of the musical elements observed in the musical extract</i> • <i>The answer is well organised and presented in a highly appropriate manner using accurate and specialist subject terminology, with accurate grammar, punctuation and spelling</i>
6-7	<ul style="list-style-type: none"> • <i>A secure answer which presents a reasonable comparison of many musical elements observed in the musical extract</i> • <i>The answer is mostly organised and presented in an appropriate manner using generally accurate and specialist subject terminology, with accurate grammar, punctuation and spelling</i>
4-5	<ul style="list-style-type: none"> • <i>An inconsistent answer, with some comparison of some musical elements observed in the musical extract</i> • <i>The answer is partly organised with some use of subject terminology and reasonably accurate grammar, punctuation and spelling</i>
2-3	<ul style="list-style-type: none"> • <i>A basic answer with little comparison of the use of musical elements observed in the musical extract</i> • <i>The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication</i>
1	<ul style="list-style-type: none"> • <i>A limited answer with very little comparison of the use of musical elements observed in the musical extract</i> • <i>The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</i>
0	<ul style="list-style-type: none"> • <i>No response / no information is worthy of credit.</i>