



GCSE MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE MUSIC – COMPONENT 3

SUMMER 2024 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 of Section A from the *Badinerie* by J. S. Bach. 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 answers. AO3 – 8 / AO4 – 4

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. [12]

Section A

The musical score for Section A of the *Badinerie* by J.S. Bach is presented in three systems. Each system contains three staves (treble, alto, and bass clef). The key signature is D major (two sharps) and the time signature is 2/4. The score is numbered 1 through 16. Trills are indicated in measures 8, 10, and 16. The piece concludes with a double bar line and repeat dots in measure 16.

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

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

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

Tempo Allegro

- (c) In **bars 6–9**, some of the notes in the 1st Violin part are joined with **curved lines**.

- (i) Give the **name** of these curved lines. [1] AO3

tie(s)

- (ii) **Explain** the effect these curved lines have on the music. [1] AO4

each pair becomes a single note with a duration equal to the sum of each individual notes' values (accept any reasonable explanation)

- (d) Give the **name** (e.g. D) of **any** of the notes played by the Cello in **bar 11**.

[1] AO3

B / G[#] / C[#]

- (e) Identify a **bar** in which the following **Dominant 7th chords** are used. [2] AO3

- (i) **V⁷ in B minor** 3

- (ii) **V⁷ in A major** 7

- (f) Identify the location of a **sequence** in the extract. Give **bar and beat numbers** (for example, **bars 13² – 16¹**). [1] AO3

Sequence 6² – 9¹ / 6² – 9² / 6² – 10¹ / 10² – 11² / 10² – 12¹

- (g) Underline the **key** to which the music modulates **at the end** of the extract.

[1] AO3

**Subdominant
minor**

**Subdominant
major**

**Dominant
minor**

**Dominant
major**

- (h) Describe **three** ways in which **Section B** is **different** from the extract you have heard. [3] AO4

Section B:

- Has more bars / Is longer in length
- Begins in the dominant minor / Begins in F[#] minor
- Modulates from the dominant minor to the tonic
- Ends in the tonic / Ends in B minor / Ends in the home key
- Has more modulations / Passes through more keys
- Is more complex harmonically
- (includes a) Neapolitan 6th / (includes a) C major chord / (includes a) Neapolitan chord
- Has more cadences
- Has motifs which move between different parts
- Has more motivic development / Has more melodic development / Do not accept 'new melodies'
- Has more ornamentation / (includes) Appoggiaturas / (includes) Grace notes
- Has more rhythmic variation / (includes) Demisemiquavers
- Has more textural variation
- Has a rit. or rall. at the end / Slows down at the end

Area of Study 1: Musical Forms and Devices

2. You will now hear another piece of instrumental 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 answers. 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. [12]

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Bizet – Intermezzo from Carmen Suite No.1

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

Introduction	Section A	Section A1
2 bars	10 bars	10 bars
Played by a solo instrument	A flute plays the melody	A new instrument plays the melody whilst the flute plays something else

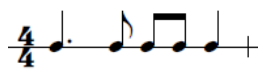
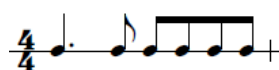
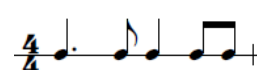
- (a) Identify the **solo instrument** that plays during the **Introduction**. [1] AO3

Harp

- (b) Describe a **melodic feature** of the music played during the **Introduction**. [1] AO4

- Begins on the tonic
- Large pitch range / Wide tessitura / Pitch range of two octaves and a third
- Ascends and descends
- Disjunct / Moves in Leap
- (based on a) Broken Chord / Arpeggio
- Quavers / Consistent rhythm
- 1 bar idea repeated / Repeat
- Major key / Diatonic

- (c) **Tick (✓)** the **rhythm** played by the flute at the start of **Section A**. [1] AO3

		
☐	☒	☐

- (d) Describe **three features** of the melody played by the flute during **Section A**. [3] AO4

- Conjunct / Step-wise movement / Scalic
- Occasionally disjunct / Occasional leaps
- Crotchets and Quavers
- Dotted rhythms
- Triplets
- Ornaments / Mordents / Grace notes / Appoggiaturas / Trills
- (based on the) Major / Diatonic
- Balanced phrases / Regular phrases
- Two-bar phrases
- Ends with a four-bar phrase
- Two octave pitch range / Wide tessitura / (mainly) High tessitura
- Do not credit performance techniques, for example legato, rubato

- (e) Underline the **texture** of **Section A**. [1] AO3

Homophonic **Monophonic** **Polyphonic**

- (f) Identify the **new instrument** that plays the melody in **Section A1**. [1] AO3

Clarinet

- (g) Underline the word that best describes the music played by the flute in **Section A1**. [1] AO3

Canon **Chordal** **Chromatic** **Counter melody**

- (h) Underline the **texture** of Section A1. [1] AO3

Homophonic **Monophonic** **Polyphonic**

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

Major **Minor** **Pentatonic**

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

Baroque **Classical** **Romantic**

Area of Study 2: Music for Ensemble

3. You will now hear **three** versions of the song ***Satin Doll*** by **Duke Ellington**. The versions will be played in the **order indicated below** with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

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

AO3 – 4 / AO4 – 8

You may wish to place a tick (✓) in the box each time you hear the extract. [12]

1	2	3	1	2	3	1
☐	☐	☐	☐	☐	☐	☐

The words of the song are as follows:

- Section 1:** Cigarette holder, which wigs me
Over his shoulder, he digs me
Out cattin', that satin doll.
- Section 2:** Baby shall we go, out skippin'
Careful amigo, you're flippin'
He speaks Latin, that satin doll.
- Section 3:** Well he's nobody's fool so I'm playing it cool as can be,
I'll just give it a whirl but I ain't for no man catching me.
- Section 4:** I got some telephone numbers, well you know
Doing my rhumbas, with you know
That cat is, my satin doll.

Version 1 – Carol Sloane

- (a) Name the **instrument** that plays a **solo** at the beginning of the extract. [1] AO3

Instrument Double Bass

- (b) Underline the term which best describes the **structure** of the song. [1] AO3

32-bar Song Form Strophic Form Verse-Chorus Form

Version 2 – US Air Force Airmen of Note

- (c) Underline the type of **rhythm** used throughout the extract. [1] AO3

Chaal Driving Rock Swing

(d) Describe **four** ways in which **Version 2** is **different** from **Version 1**. [4] AO4

- Instrumental / No singer / No lyrics
- No introduction / No instrumental solo at the beginning
- (slightly) Slower
- Different instruments / More instruments / Saxophones / Trumpets / Trombones / Big band / Brass instruments
- Saxophones play the melody (during Sections 1, 2 & 4)
- Trumpets play the melody during Section 3 (or Section B)
- Altered melody during Section 4 (or the final A Section)
- Greater textural variety / Call and response / Polyphonic / Thicker texture
- Different (higher) key / B^b major
- Wider dynamic range / Louder / Crescendo / Sfz

Version 3 – McCoy Tyner Trio

(e) Underline the **type of ensemble** performing **Version 3**. [1] AO3

Duet

Trio

Quartet

Quintet

(f) Describe **four** ways in which **Version 3** is **different** from **Version 1**. [4] AO4

- Instrumental / No singer / No lyrics
- No introduction / Only an upbeat given / No instrumental solo at the beginning
- Slower / More laid back
- Piano plays the melody
- Piano plays throughout the entire extract
- Piano alternates between melody and chords
- Improvisation / Altered melody during Section 3 (or Section B)
- Brushes (on the drum kit) / Uses snare drum
- Drum kit more involved / Drum kit more active / Drum kit more varied / Accents on the drum kit
- Different (higher) key / C major

Area of Study 2: Music for Ensemble

4. Listen to the following extract of music which is taken from the finale of the musical **Oklahoma!** 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.

AO3 – 2 / AO4 – 10

You may wish to place a tick (✓) in the box each time you hear the extract. [12]

☐	☐	☐
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- (a) Underline the **vocal ensemble** performing the extract. [1] AO3

Female Choir

Male Choir

Mixed Choir

- (b) Underline the **instrumental ensemble** which accompanies the voices. [1] AO3

Jazz Trio

Orchestra

String Quartet

- (c) The words of the extract are as follows:

Oklahoma, where the wind comes sweeping down the plain (Oklahoma!).
Where the waving wheat can sure smell sweet,
When the wind comes right behind the rain.

Oklahoma, every night my honey lamb and I, every night we
Sit alone and talk and watch a hawk
Making lazy circles in the sky.

Okla-homa, Okla-homa, Okla-homa, Okla-homa.....

We know we belong to the land
And the land we belong to is grand!

And when we say Yeeow! Ayipioeeay! We're only saying
You're doing fine, Oklahoma! Oklahoma, O – K – L – A – H – O – M – A.
OKLAHOMA! Yeeow!

Explain how the music creates an exciting, happy and celebratory mood. You should use musical vocabulary in your answer. [10] AO4

In your answer refer to:

- (i) musical elements
- (ii) how they are used to create an exciting, happy and celebratory mood

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.

Melody:

- Ascending, scalar, conjunct introduction
- Phrases often start and/or end on the tonic
- Pitch generally rises throughout the song:
 - frequently occurs during a phrase
- 'Okla-homa' motif rises in pitch during the central section
- continues to rise further still during the coda
- Melody covers a pitch range of a 12th
- Very precise articulation / Very clear words
- Vocal line contains shouting as well as singing

Tonality and Harmony:

- Major key throughout / D major
- Diatonic harmonies
- Dominant 7th chord builds during the 'Okla-homa' motif
- Chromatic movement during the coda
- Ends with a perfect cadence

Tempo:

- Allegro throughout / Consistently fast paced
- Pause before the coda
- Coda is slower and more drawn out

Metre and Rhythm:

- 2/4 or 4/4 or Regular (beat)
- Driving rhythms (throughout)
- (constant) Quaver accompaniment
- Ostinato
- Syncopation

Texture:

- Monophonic introduction / In octaves
- Song is (generally) homophonic / Melody and accompaniment
- Polyphonic between the men and the women during the first line of the first two verses
- Instruments frequently double the voices

Structure:

- Short introduction
- Essentially a 32-bar song, although the B section is half as long
- Coda concludes the piece in a celebratory manner

Dynamics:

- *forte* intro / Loud introduction
- Song is generally loud throughout, although there are varying dynamic levels throughout most phrases
- Crescendo during the 'Okla-homa' motif
- Use of silence for dramatic effect
- *fortissimo* coda / very loud coda

Sonority:

- Active pizzicato string bass throughout / String bass plays on the beat / String bass plays a walking bass
- Upper woodwind ascending flourishes
- Trumpet fanfares
- Dense brass in the final verse and coda
- Timpani (at cadence points)
- Very active snare drum throughout
- Chorus (backing vocals) singing (ascending) wordless chords

An unrelenting tempo is established during the introduction and the vocal melody which follows is accompanied by a continually building orchestral texture. The energy of this final chorus is paramount throughout and the lyrics describe and celebrate various unique aspects of the state of Oklahoma. All the musical elements combine to create an overwhelming feeling of celebration. The music builds to the climactic ending and the final shout from all the singers is one of pure joy.

Musical features must be linked to the story to be credited.

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 mood. 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 mood. 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 mood. 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 mood. 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 mood. There is little or no accurate use of specialist vocabulary in the response.
0	No information offered of value

Area of Study 3: Film Music

5. You will now hear an extract from the song ***The Windmills of Your Mind*** from the film ***The Thomas Crown Affair***. 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 answers. The melody is printed below. [12] AO3 – 5 / AO4 – 7

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.

Time signature

Round like a cir-cle in a spi-ral, like a wheel with-in a

wheel, ne-ver end-ing or be-gin-ning on an ev-er spin-ning

reel; like a snow-ball down a moun-tain or a car-ni-val bal-

loon, like a car-ou-sel that's turn-ing run-ning rings a-round the

moon. Like a clock whose hands are sweep-ing past the min-utes of its

face, and the world is like an ap-ple whirl-ing si-lent-ly in

space, like the cir-cles that you find in the wind-mills of your mind.

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

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

Allegretto

Lento

Vivace

- (ii) Underline the **interval** between the two notes marked with a bracket in **bar 6**. [1] AO3

3rd **4th** **5th** **6th**

- (iii) Complete the missing **pitches** of the melody **at the end of the extract**. The rhythm is given. [5] AO4

- (iv) Describe **two musical features** of the melody. [2] AO4

- Minor key / Minor tonality / Minor scale / E minor
- Starts and ends on the tonic
- Modulates / Changes key
- Both conjunct and disjunct / Moving both in step and in leap
- Uses the notes of the chord / diatonic
- (Intervals of) 2nds / 5ths / 7ths
- Two-bar phrases
- Sequence
- Wide tessitura / Pitch range of more than an octave
- On the beat
- Crotchets and Quavers / (continuous) Quavers
- Rhythmic repetition

Do not credit performance techniques for example legato, rubato, syllabic.

- (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

4/4 or C (accept 2/2 or Cut common time)

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

Key E minor (do not accept E)

- iii) Give the name (for example B) of the **lowest pitch** on the score. [1] AO3

Lowest pitch A#

Area of Study 3: Film Music

6. You will now hear an extract of the theme tune from the film *The Big Country*. 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 answers.

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

AO3 – 7 / AO4 – 5

You may wish to place a tick (✓) in the box each time you hear the extract. [12]

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

Section 1 Opening Fanfares	Section 2 Main Theme performed twice
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- (a) In the table below, tick (✓) **two musical features** heard in **Section 1**. [2] AO3

Musical features	Tick (✓) two
Break	
Falsetto	
Modulation	✓
Ostinato	✓
Rubato	

Three ticks = maximum of one mark despite the number of correct placements / Four ticks = 0 marks

- (b) In **Section 1**, state the name of the **orchestral section** which plays the **fanfares**. [1] AO3

Brass

- (c) Underline the most suitable **dynamic marking** to describe **Section 1**. [1] AO3

Diminuendo

Fortissimo

Mezzo Piano

Pianissimo

- (d) In the table below, tick (✓) **two musical features** heard in **Section 2**. [2] AO3

Musical features	Tick (✓) two
Belt	
Broken Chord	✓
Drone	
Loop	
Syncopation	✓

- (e) Underline the **articulation** heard in **Section 2**. [1] AO3

Glissando **Legato** **Muted** **Staccato**

- (f) Tick (✓) the correct statement. [1] AO4

		Tick (✓) one
The Main Theme is made up of:	two short phrases followed by a long phrase	✓
	a short phrase, a long phrase and a short phrase	
	a long phrase followed by two short phrases	

- (g) Describe **four** ways in which **Section 2** is **different** from **Section 1**. Do not repeat any answers to previous questions. [4] AO4

- Contains a melody (rather than short fanfares) / No fanfares
- Strings play the melody / Strings and Brass play the melody / Brass play the melody
- Melody has an answering phrase
- Each phrase begins the same / Each phrase begins with the same motif
- Harmonically more stable / Diatonic
- Does not modulate
- (involves) Less (unpitched) percussion / No cymbals
- Glockenspiel (plays the answering phrase)
- Bass instruments play throughout / Bass line is present throughout / Timpani plays throughout
- *forte* rather than *fortissimo* / Not as loud as Section 1 / Quieter dynamic
- Remains at a consistent dynamic / Does not use crescendos
- Thinner texture / Clearer texture
- Does not contain (Section 1's) ostinato
- (French horn) Countermelody

Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from ‘Africa’ performed by **Toto**. 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. 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. [12]

Riff a

Riff b

Repeat and fade

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

Section Outro

- (b) This music appears in all other sections of the song, with one exception. State the name of the **section** in which it does **not** appear. [1] AO3

Section Chorus

- (c) Give the **names** (for example, F minor) of the **chords** marked **X**, **Y** and **Z**. [3] AO3

X A major

Y G[#] minor

Z C[#] minor

(d) Describe **two** musical features of **Riff a**. [2] AO4

- Syncopated
- On beat rhythms
- Homophonic / chordal
- Contains three chords
- Diatonic harmony
- Parallel harmony
- (both) Major and minor chords
- Repeats the first chord many times / Repeats the A major chord many times
- Two bars long / Four bars long
- Root position chords
- Last chord is held / Last chord is sustained
- Separated by rests / Detached

(e) **Riff b** is made up of two parallel melodic lines. Underline the **interval** between them. [1] AO3

Major 3rd **Perfect 4th** **Perfect 5th** **Major 6th**

(f) State the name of the **section** in which **Riff b** is **developed**. [1] AO3

Section Instrumental / Verse 3 / Synth solo

(g) Describe what happens to the **texture** of the music during the extract. [1] AO4

Texture it (gradually) gets thinner / Instruments (gradually) drop out

(h) State the **name** of the following symbol. [1] AO3

 minim rest

(i) Explain the **meaning** of the following symbol, as seen at the start of the score. [1] AO4

 cut common time / two minim beats per bar / 2/2

Area of Study 4: Popular Music

8. Finally, you will hear an extract from the song **Barcelona**. 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 answers.

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

AO3 – 6 / AO4 – 6

You may wish to place a tick (✓) in the box each time you hear the extract. [12]

☐	☐	☐	☐
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There are **two sections** heard in the extract:

Verse	Chorus
Begins with the words: 'Let the songs begin'	Begins with the words: 'Barcelona, such a beautiful horizon'.

- (a) Underline the first voice heard, on the words 'Let the songs begin'. [1] AO3

Alto **Bass** **Soprano** **Tenor**

- (b) Underline the other voice heard. [1] AO3

Alto **Bass** **Soprano** **Tenor**

- (c) Comment on the **sonority** of the voices. Make one point about each singer. [2] AO4

- Male vocalist sings in a rock style / belting / straining / shouty / clearly articulated
- Female vocalist sings in an operatic style / is warm / rounded / uses vibrato

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

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

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

(i) **Tempo** [2] AO4

- Begins andante / Begins at a walking pace / Accept Moderato in place of Andante
- Rallentando / Slows down / Rubato
- Pauses (with a drum roll)
- (suddenly) Returns to andante at the chorus / (suddenly) Returns to a walking pace at the chorus

(ii) **Texture and Instrumentation** (do not simply list instruments) [2] AO4

- Begins with a thin texture
- Texture thickens throughout the extract
- Homophonic
- Soloists call and response / Soloists question and answer
- Soloists sing in harmony
- (Chordal) backing vocals
- Piano broken chords
- Brass swells (at the end of the verse)
- Timpani roll / Drum roll / Cymbal crashes / Bella + qualification (e.g. repeated / high peal etc.) / Triangle trill
- Woodwind trills (at the end of the chorus)

(f) This extract **combines** two different styles of music. Give the term for this. [1] AO3

Term Fusion

(g) This extract uses electronically produced **echo** effects. Underline the term for this. [1] AO3

Distortion

Panning

Phasing

Reverb

(h) Suggest a possible **venue** for a live performance of this piece. [1] AO3

- (concert) Hall / Any named concert hall e.g. The Royal Albert Hall
- Opera (House)
- Theatre
- Stadium
- (any named) Festival
- Cathedral