



GCSE MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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 2022 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 the number of correct answers required for the question. Where more than the required number of answers are selected, no mark is awarded.
3. One word answers: Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. Short answer questions: A description of the types of answers accepted are supplied along with examples of correct answers.
5. Additional instructions: Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
6. Answers and instructions for markers are in blue.
7. Answers separated by bullet points are separate answers and answers separated by / are additional acceptable answers on the same topic.
8. Answers in brackets { } are alternative correct answers and credit should not be given for both.
9. Words in brackets () are not needed for credit to be awarded and are there to provide context to the answer.
10. Indicative content: This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
11. Marking bands are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, markers should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, markers should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
12. Rubric infringements: Where there is a choice of question and the candidate answers more than one, the marker must mark both questions and award the mark for the question on which the candidate scored the highest.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is taken from the *Badinerie*. 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.

You now have **30 seconds** to read the questions and look at the score before the first playing of the extract. (12) AO3 – 9 / AO4 – 3

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

--	--	--

chord name

1 2 3 4 5

6 7 8 9 10 11 tr

12 (tr) 13 14 tr~ 15 16 tr~

compositional device

17 18 19 20

21 22 23 24

- (a) The first ten notes of the melody, marked with a bracket, outline a chord.
Give the name of this chord (e.g. C major). (1) AO3

Chord name F# minor / F#m

- (b) The extract begins on the second beat of the bar. Give the technical name for this. (1) AO3

Technical name Anacrusis / Upbeat / Pick up

- (c) State the name of the compositional device which occurs between bars 12² and 16¹ in the cello part. (1) AO3

Compositional device Sequence

- (d) Identify the locations of **perfect cadences** heard in the extract in the following keys. Give **bar and beat numbers** (e.g. bar 13² – 14¹).

(i) **D major** 7² – 8¹ / 11² – 12¹ (1) AO3

(ii) **B minor** 14² – 16¹ / 15¹ – 16¹ / 15² – 16¹ / 21² – 22¹ / 23² – 24¹
(1) AO3

- (e) Give a **bar number** during the extract where one example of the following **musical features** occurs. (3) AO3

An appoggiatura 17 / 20 / 24

A crotchet rest 16

A chord of C major 19

- (f) Describe the **musical features** of the **cello part** heard during the extract. (3) AO4

- (mainly) Disjunct / Moves in leap
- Wide pitch range
- (frequently moves in) Octaves
- Quavers
- Semiquavers
- On the beat / Walking bass
- (outlines the) Chords / Chordal
- (provides) Cadences
- Similar rhythms to the flute part
- Takes melodic material / Plays the melody / Provides the melodic line
- Imitative
- Sequence(s)
- Staccato / Detached
- (plays the) Bass line / (provides the basso) Continuo
- Pedal

(g) State the **full name** of the composer of this piece of music.

(1) AO3

J. S. Bach / Johann Sebastian Bach

Area of Study 1: Musical Forms and Devices

2. You will now hear two extracts from the same piece of orchestral music. Extract one will be played **three times**, and extract two will be played **twice** in the order shown 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.

(12) AO3 – 6 / AO4 – 6

Saint-Saens – Danse Macabre

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.

Extract: 1 1 1 2 2

--	--	--	--	--

Extract 1:

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

Section 1: Solo Violin plays the introduction	Section 2: Flute plays the melody	Section 3: Violins play the melody	Section 4: Solo Violin plays a new melody
--	--	---	--

- (a) During Section 1 the solo violin plays two notes at the same time. Underline the **interval** between the two notes. (1) AO3

3rd 5th 6th 7th

- (b) State the name of an **ornament** played by the flute during Section 2. (1) AO3

Ornament Trill / (upper) Mordent

- (c) Tick the correct statement. (1) AO4

		Tick one
The melody played by the violins during Section 3 is:	the same as the flute melody	✓
	similar to the flute melody	
	different from the flute melody	

(d) Describe the **new melody** played by the solo violin during Section 4. (2) AO4

- Low pitched / Lower in pitch
- Longer notes
- Minor key
- Two phrases
- 8-bar phrases
- Balanced phrases / Question and answer / Antecedent and consequent phrases
- First half of each phrase is identical
- Anacrusis
- Begins with the dominant and then the tonic / Begins V – I
- Repetitive rhythm
- Minim and crotchet rhythm
- (mostly) Conjunct / Moves in step
- (descending) Chromatic
- Legato
- Ends on chord V / Ends on an imperfect cadence / Ends on the dominant (pitch)
- Vibrato

(e) State the name of the **performance technique** used by the accompanying string instruments during Section 4. (1) AO3

Performance technique Pizzicato / Plucked

(f) Underline the **tonality** of the extract. (1) AO3

Major **Minor** **Pentatonic**

(g) Underline the **time signature** of the extract. (1) AO3

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

Extract 2:

(h) Discuss the use of **texture** in this extract. Give **locations** (e.g. at the beginning / during the middle / at the end) to support your comments. (3) AO4

- At the beginning: Monophonic / Unison / Solo
- During the middle: (it becomes) Polyphonic
(there is use of) Canon
(it becomes) Fugal
(it becomes) Thicker
(it becomes more) Layered
(it becomes) Imitative
- At the end: Homophonic / Chordal / Melody and accompaniment

(i) 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 an extract from the song ***Buona Sera*** performed by **Louis Prima**. 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. (12) AO3 – 5 / AO4 – 7

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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

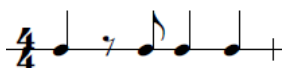
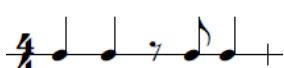

The end of Verse 1	All of Verse 2
---------------------------	-----------------------

The words of the extract are as follows:

Verse 1: In the meantime let me tell you that I love you
Buona sera, signorina kiss me goodnight
Buona sera, signorina kiss me goodnight

Verse 2: Buona sera, signorina, buona sera
It is time to say goodnight to Napoli
Though it's hard for us to whisper, buona sera
With that old moon above the Mediterranean sea
In the morning signorina we'll go walking
Where the mountains help the sun come into sight
And by the little jewellery shop we'll stop and linger
While I buy a wedding ring for your finger
In the meantime let me tell you that I love you
Buona sera, signorina kiss me goodnight

- (a) **Tick the rhythm** heard in the accompaniment during Verse 1. (1) AO3

<input checked="" type="checkbox"/>	
<input type="checkbox"/>	
<input type="checkbox"/>	

- (b) At the end of Verse 1 the lead singer demonstrates an unaccompanied vocal improvisation. State the name of this **performance technique**. (1) AO3

Performance technique Scat (singing)

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

		Tick one
The tempo of Verse 2 is:	slower than Verse 1	
	the same as Verse 1	
	faster than Verse 1	✓

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

		Tick one
During Verse 2, the pianist :	plays chords throughout	
	begins by playing chords and improvises to end	✓
	begins by improvising and plays chords to end	

- (e) Describe **two** musical features of the **double bass** part heard during Verse 2. (2) AO4

- On the beat / Not syncopated
- Pizzicato / Plucked
- Moving in step or small intervals / Walking bass / Conjunct / Scalic

- (f) Describe **three** features of the music sung by the **backing singers** during Verse 2. (3) AO4

- Do, do wah, do, do wah
- Riff / (rhythmic) Ostinato / Repetition
- Syncopated / Off the beat
- Ooo, Aah / Vocalisations
- Sustained / Tied / Long held notes
- Chordal / (sung in) Harmony / Homophonic
- Lyrics at the same time as the lead singer

- (g) Underline the **cadence** heard at the **end** of Verse 2 on the word “goodnight”. (1) AO3

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

- (h) Give the name of the **woodwind instrument** which performs a **solo break** at the end of the extract. (1) AO3

Woodwind instrument Saxophone / Sax

- (i) Give the name of the **percussion instrument** which performs throughout the extract. (1) AO3

Percussion instrument

Piano / Drum kit / Kit (do not allow Drum or Drums)

Area of Study 2: Music for Ensemble

4. You will hear an extract of music by **Robert Schumann**. 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.

Schumann – Theme from Kinderszenen

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

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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

- (i) Underline the instrument on which this piece is played. (1) AO3

Harpichord Keyboard Organ Piano

- (ii) The **tempo** of the extract changes in bar 6. Underline the word which best describes this change. (1) AO3

Accelerando Moderato Ritardando Vivace

- (iii) The second and third lines of this piece are in G major. Identify the **chord** that accompanies each of the notes marked with an asterisk. Underline your choices in the table below. (2) AO3

Bar 8	I	IV	<u>V⁷</u>
Bar 9	I	IV	V ⁷

- (iv) Complete the missing **itches** of the melody in **bars 12 and 13**. (The rhythm is given for you). (5) AO4

(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 at the beginning of the music. (1) AO3

(ii) The piece begins in the relative minor. Give the name of the **relative minor** of G major. (1) AO3

Key E (minor)

(iii) Underline the **shortest note value** found in this piece. (1) AO3

crotchet **minim** **semibreve** **semiquaver**

Area of Study 3: Film Music

5. You will now hear an extract from the song ***Live and Let Die*** taken from the James Bond film of the same name. 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 answers. (12) AO3 – 10 / AO4 – 2

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:

Verse	Chorus	Instrumental
--------------	---------------	---------------------

The words of the extract are as follows:

Verse:

Lead singer: When you were young and your heart was an open book,
You used to say live and let live.

Backing vocals: You know you did, you know you did, you know you did.

Lead singer: But if this ever changing world in which we live in
Makes you give in and cry,
Say live and let die.

Chorus:

Backing vocals: Live and let die.

Lead singer: Live and let die.

Backing vocals: Live and let die.

- (a) Underline the **tempo** of the verse. (1) AO3

Adagio Allegro Andante

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

Musical features	Tick three
Arpeggio	✓
Hammer on	
Imitation	
Legato	✓
Melisma	
On the beat	✓

- (c) In the table below, **tick three musical features** heard during the chorus. (3) AO3

Musical features	Tick three
Blue note	✓
Canon	
Rubato	
Sforzando	✓
Syncopation	✓
Walking Bass	

- (d) In the table below, **tick three musical features** heard during the instrumental. (3) AO3

Musical features	Tick three
Belt	
Driving rhythm	✓
Pedal	✓
Rubato	
Sample	
Stab chords	✓

James Bond is a fictional spy, and a 'Bond film' is characterised by **romance, suspense, action and adventure**. Discuss **two features** of the **music** (not the lyrics) that make it suitable for a James Bond film. Give locations (e.g. in the verse / in the chorus / in the instrumental) to support your comments. (2) AO4

- Verse: (Romance) Slow
Quiet
Thin texture / Few instruments
Pop Style
Legato
- Chorus: (Suspense) Loud / Forceful / Sforzando
Sudden change of dynamic
Syncopated
Thicker texture
Fusion / Combination of pop and orchestral instruments
Rock style / Blues style
- Instrumental: (Action and Adventure) (much) Faster / Fast / Allegro
Sudden change of tempo (not an accelerando)
Fragmented melody / Based on a three-note motif
Busier texture / Thicker texture / (more) Polyphonic
Second phrase is more decorated
Chaotic feel / Confused feel
Driving rhythm
Stab chords
Minor tonality / Minor key / Modal / Change of tonality

Area of Study 3: Film Music

6. Listen to the following extract of music which is taken from the film *The Goonies*. 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 answers.

Dave Grusin – Fratelli Chase

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

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

- (a) Identify **one** tuned and **one** untuned percussion instrument heard on the extract. (2) AO3

Tuned percussion instrument Piano / Timpani / Xylophone

Untuned percussion instrument Drum kit / Kit / Snare drum / Tambourine
Triangle / Cymbals

- (b) The extract accompanies a chase scene. Explain how the music portrays the **action and excitement of a chase scene**. 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 the mood of action and excitement

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:

- Conjunct (throughout) / (moves in) Step
- Legato in the opening section
- Staccato / Detached when the main tempo is established
- Motif repeats (frequently)
- Motif becomes more active (as the piece progresses)
- Sequence
- Begins at a low pitch
- (gradually) Rises in pitch
- Wide pitch range
- Use of octave / Use of 5th

Tonality and Harmony:

- Begins on the Dominant
- Pedal note (in the introduction)
- Moves to the tonic when the main tempo is established
- (initially) Uses a repeating chord pattern
- Modulatory / Changes key (frequently)
- Changes from major to minor and back again (frequently)
- Ends with a perfect cadence

Tempo:

- Opens with a slow tempo / Adagio
- Faster pulse is then established / Allegro (from then on) / Fast / Quick
- Pulse remains consistent

Rhythm and Metre:

- 4/4 driving rhythms throughout
- (constant) Quaver accompaniment
- Ostinato

Texture:

- Homophonic / Melody and accompaniment
- Imitation
- Dialogue between instruments / Call and response
- Gets gradually thicker / Gradually increases / Gets busier

Structure:

- Short introduction contains a specific motif
- Main section continually repeats and builds upon a new motif

Dynamics:

- Loud chord to begin
- Then immediately quiet
- Once the pulse is established it continually crescendos
- Ends (very) loudly
- Wide dynamic range
- Accents / Sforzando

Sonority:

- Orchestral instruments / Wide range of instruments
- Timpani (at cadence points) / Drum kit / Tambourine / Xylophone
- Strings begin pizzicato and then become arco
- Upper woodwind ascending flourishes / Lower woodwind descending flourishes
- Trumpet fanfares / (inverted) French horn fanfares

The slow, suspenseful opening section gives way to an unrelenting tempo and a continually building orchestral texture. The excitement of the chase scene is paramount and the energy of the music propels the narrative. All of the musical elements combine to create continual excitement. The music builds to the climactic ending and the chase ends abruptly.

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 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 *Africa* performed by **Toto**. 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.

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) AO3 – 4 / AO4 – 8

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

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

Verse 2 26 bars	Chorus 2 18 bars
----------------------------------	-----------------------------------

During **Verse 2**:

- (a) Verse 2 contains a **riff**. Explain the meaning of this word. (1) AO4

Riff A repeating phrase / A repeating pattern
A repeating idea / A repeating motif
A short repeating melody (the word 'short' must be included)

- (b) Describe **three** musical features of the **melody** heard in Verse 2. (3) AO4

- Three phrases
- (two) Nine-bar phrases
- (one) Eight-bar phrase
- Repetitive
- Conjunct / Moves in step
- Syncopated / Off the beat
- Syllabic
- Low (pitched)
- Third phrase leaps up an octave higher / Last phrase much higher

- (c) Describe how Verse 2 heard in the extract is **different** from Verse 1. (3) AO4

(The following statements refer to Verse 2. Candidates may offer opposite comparisons referring to Verse 1.)

- Different lyrics
- Shorter
- Three phrases instead of four / One less (nine-bar) phrase
- (new) Countermelody
- Flute / African flute / Atenteben / Pan pipe / Flute-like sound / Recorder-like sound
- Change in the melody / Change of melody on the words 'deep in'
- Backing vocals / More than one voice
- (backing vocals) Ooo / (backing vocals) Harmonise the last words of each line
- (backing vocals) In 3rds / (backing vocals) In 4ths
- Thicker texture

During **Chorus 2**:

- (d) The first three phrases of Chorus 2 are sung by different numbers of voices.
Tick the correct order. (1) AO3

		Tick one
The first three phrases of Chorus 2 are:	duet – solo – trio	
	solo – duet – trio	✓
	trio – duet – solo	
	solo – trio – duet	

- (e) **Tick** the correct statement. (1) AO4

		Tick one
During the Chorus, the harmonic rhythm is mostly:	one chord every two bars	
	one chord each bar	✓
	two chords each bar	

During the **extract as a whole**:

- (f) In the table below, **tick two musical features** heard during the extract. (2) AO3

Musical features	Tick two
Distortion	
Fill	✓
Leitmotif	
Ostinato	✓
Tremolo	

[Accept distortion as an alternative correct answer. Award one mark for each correct response up to a maximum of two marks.]

- (g) Underline the **year** in which this song was released. (1) AO3

1980 1982 1984 1986

Area of Study 4: Popular Music

8. Finally, you will hear an extract from the song ***This Will Be (An Everlasting Love)*** by **Natalie Cole**. 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 **1 minute** to read the questions.

(12) AO3 – 5 / AO4 – 7

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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

Introduction 16 bars	Verse 1 8 bars	Verse 2 8 bars
---------------------------------------	---------------------------------	---------------------------------

The words of the extract are as follows:

Verse 1: This will be an everlasting love,
This will be the one I've waited for,
This will be the first time anyone has loved me.

Verse 2: I'm so glad he found me in time,
I'm so glad that he rectified my mind,
This will be an everlasting love for me.

During the **Introduction**:

- (a) Underline the **beats of the bar** on which **hand claps** are heard. (1) AO3

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

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

Major **Minor** **Pentatonic**

- (c) Underline the type of **rhythm** used. (1) AO3

Chaal **Driving** **Rock** **Swing**

(d) Describe **three musical features** of the piano part. (3) AO4

- Loud / Forte
- Syncopated / Off the beat
- Push rhythm / Ahead of the beat
- Chordal / Homophonic
- Anacrusis
- Sequence
- Repetition / Ostinato / Riff
- Moves in step / Conjunct / Scalic
- Balanced phrases
- Medium pitch range / Use the centre of the piano
- Triplet figures
- Ornaments / Acciaccatura
- Improvised
- Staccato / Detached

During **Verse 1**:

(e) State the words of the verse which are sung **in harmony**. (1) AO3

This will be / The first three words of each line

(f) Tick the **chord pattern** used during both the first and second lines of Verse 1. (1) AO3

Chord Pattern	Tick one
Bb – Gm – Eb – F	
Bb – Gm – Cm – F	✓
Bb – Eb – Cm – F	

During **Verse 2**:

(g) Describe the music played by the **trumpets** during Verse 2. (3) AO4

- Played in harmony / Homophonic / Chordal / Melody and accompaniment
- In between the lyrics / Question and answer with the singer / Dialogue / Call and response
- Short phrases / Short bursts
- Syncopated / Off the beat
- On the beat
- Triplets
- Stab chords
- Sustained notes (at the end of phrases)
- Conjunct / Moves in step

- (h) **One** of the following statements about the end of the extract is true. **Tick** the statement that you believe to be **true**. (1) AO4

Statement	Tick (for true)
The key changes to a higher pitch	✓
The harmony becomes chromatic	
The tempo gets faster	
The pitch of the melody becomes lower	