



GCSE MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 2023 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 the 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.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is of Section B from *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.

You now have **30 seconds** to read the questions and look at the score before the first playing of the extract. [12]

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

| | | |
|--|--|--|
| | | |
|--|--|--|

Section B

The image shows a musical score for Section B of 'Badinerie' by J.S. Bach, measures 1 through 12. The score is written for a single melodic line in G major, 2/4 time. Measures 1-6 are marked with numbers 1 through 6 above the staff. Measures 7-11 are marked with numbers 7 through 11 above the staff. Measure 12 is marked with a number 12 and a trill symbol (tr) above the staff. The score includes a 'Cadence' bracket under measures 10 and 11, and a 'Chord name' label above measure 12. The score is presented in a single system with a grand staff (treble and bass clefs).

13 14 *tr~* 15 16 *tr~* 17

Cadence

18 19 Note value 20

Note value

21 22 Chord name * 23 24

Chord name *

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

A natural sign..... 2 / 8 / 19

A slur mark..... 2 / 3 / 8 / 9 / 10 / 17 / 18 / 19 / 20 / 21 / 22

A demisemiquaver..... 17 / 18 / 22

- (b) Give the **chord names** (e.g. D major) of the chords marked with an asterisk (*) in bars 11 and 22. [2] AO3

Bar 11 A⁷ .../ A 7Major .../ A major dominant 7 / Accept A major 7

Bar 22 B minor/ Bm.....

- (c) Underline the **cadences** which occur at bars 7² – 8¹ and 13² – 14¹. [2] AO3

Bars 7² – 8¹ **Imperfect** **Interrupted** **Perfect** **Plagal**

Bars 13² – 14¹ **Imperfect** **Interrupted** **Perfect** **Plagal**

- (d) In bar 19, four notes have been grouped together under a bracket. Identify the type of **note value** (e.g. crotchet) used at this point. [1] AO3

Note value Semiquaver

- (e) The extract begins in F# minor. Other than B minor, name **two keys** to which the music **modulates** during the extract. [2] AO3

E minor/ Em / D major / G major

- (f) This piece of music was composed in the Baroque era. Describe **two musical features** of the piece which are typical of Baroque music. [2] AO4

- (use of) Harpsichord
- Basso Continuo
- Long, flowing melodic lines / Constant, unbroken melody
- Ornaments / Ornamentation / Trills / Appoggiaturas / Grace notes
- (use of) Sequences
- Homophonic texture / Melody and accompaniment
- Terraced dynamics / Sudden dynamic changes
- Binary Form / Simple structural devices
- Tonic – Dominant, Dominant – Tonic harmonic relationships / I – V, V – I

Area of Study 1: Musical Forms and Devices

2. You will hear an extract from *He Shall Feed His Flock* by Handel. 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 read the questions before the first playing of the extract. [12]

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

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

Violins

Time Signature Accidental

Voice

7 He shall feed His flock like a shep - herd, and

Cadence Pitch

Voice

13 He shall gath - er the lambs with His arm,

Violins

17 with His arm.

Modulation

- (a) Answer the following questions **while listening carefully to the extract**.
- (i) Write in the missing **accidental** (for example, flat symbol) in the correct place in bar 3. [1][AO3]
- (ii) Underline the **cadence** heard in bars 7 to 8. [1][AO3]

Imperfect Interrupted Perfect Plagal

- (iii) Complete the missing **itches** of the melody in bars 10 and 11. (The rhythm is given for you). [5][AO4]
- (iv) Underline the **key to which the music briefly modulates** in bars 17 to 18. [1][AO3]

Dominant Relative Major Relative Minor

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

Key E Major (do not accept E)

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

Baroque Classical Romantic

- (iv) Describe **one musical feature** of the **melody**. [1][AO4]

Musical feature Conjunct / Scalic / Moves in step
 Octaves
 Dotted rhythms
 Crotchet quaver rhythms
 Balanced phrases
 Descending
 Sequence
 Major tonality / Major key
 Anacrusis
 Wide pitch range / Covers more than an octave

Accept:

Syllabic
 Melismatic
 Legato

Area of Study 2: Music for Ensemble

3. You will now hear three versions of *I Love Paris* from the musical *Can-Can* by Cole Porter. 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 answer.

You now have **30 seconds** to read the questions. [12]

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

| | | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Version 1 | Version 2 | Version 3 | Version 1 | Version 2 | Version 3 | Version 1 |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

The words of the song are as follows:

Section 1 I love Paris in the springtime,
I love Paris in the fall.
I love Paris in the winter when it drizzles,
I love Paris in the summer when it sizzles.

Section 2 I love Paris every moment,
Every moment of the year.
Oh how I love Paris, why do I love Paris so?
Because my love is near.

Version 1

- (a) **Two** of the following statements about Version 1 are true. **Tick (✓)** the **two** statements that are **true**. [2][AO4]

| Statement | Tick two (for true) |
|---|---------------------|
| There is a walking bass during Section 2 | ✓ |
| The tempo is lento | |
| The singer does not use any vibrato | |
| Section 1 is in a minor key and Section 2 is in a major key | ✓ |

- (b) Underline the **number of instruments** which accompany the singer in Version 1. [1][AO3]

Two **Three** **Four** **Five**

- (c) Name the **string instrument** which **improvises** at the end of the first two lines of Section 1. [1][AO3]

Violin

Version 2

(d) Without mentioning that the singer is male, note **four** ways in which the music in **Version 2** is **different** from **Version 1**. [4][AO4]

- Change of instrumentation/ More instruments/ No guitar/ No accordion
- Drum kit / Percussion
- Piano
- Stab chords
- Violins / Upper strings (**do not accept violin**)
- Violins play in harmony
- (Rapid) Repeated notes in the violins
- Glissando in the violins
- Straight rhythms/ On-beat rhythms
- Syncopated bass line / Syncopated double bass
- (Bass) Riff
- Longer introduction / 8-bar introduction
- No chords in section 1
- Different key / Lower key / Cm – C / Lower pitch
- Slower tempo
- Thicker texture / Busier texture
- Wider dynamic range/ Louder dynamic
- No walking bass (in section 2)
- Section 2 begins (an octave) higher (than Section 1)/ Wider pitch range
- Last line has sustained chords
- (Significantly) less improvisation (accept 'no improvisation')
- Ends with (improvised) solo break.
- More 'produced' studio performance
- More intense performance / Edgy / Darker / Sung in a different style

Version 3

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

- Change of instrumentation/no guitar/no accordion/no double bass/ No violin
- Live version / Concert / Audience (cheers/reactions)
- Electric piano / Keyboard / Rhodes/ Synthesizer
- Thinner texture / Less busy texture/ Fewer instruments/ One instrument
- Shorter introduction / Introduction only lasts (half) a bar
- Two (female) voices / (Female) duet / (Female) solo and then (female) duet
- Slower tempo
- Different key / Lower key / Cm – C / Lower pitch
- Different harmony/ Extended chords
- Quaver, quaver, crotchet accompaniment / Repeated rhythm in the accompaniment / Three note pattern/ Ostinato accompaniment
- Straight rhythms / On-beat rhythms
- Chordal / Homophonic/ Melody and accompaniment
- Staccato accompaniment
- Minor 6th chord (in the introduction)
- (Ascending) Glissando in the accompaniment / Slide in the accompaniment/ Glissando by the keyboard/ Slide by the keyboard
- Virtuoso accompaniment

- No walking bass (in section 2)
- Section 2 begins (an octave) higher (than Section 1)/ Wider pitch range
- Harmony vocal(s) / Backing vocal(s)
- Last line repeated / Last line imitated
- Rall or Rit to end
- Ends in a major key
- A 'pop' performance / Sung in a different style
- Speaking at the end / Different language at the end / French at the end

Area of Study 2: Music for Ensemble

4. Listen to the following extract of music which is taken from the musical **West Side Story**. 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. [12]

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

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

Basso Continuo

Jazz Trio

Orchestra

- (b) Underline the instrument which is **not** heard during the extract. [1][AO3]

Clarinet

Xylophone

Harp

Trumpet

- (c) The extract accompanies a fight scene. Explain how the music portrays the **chaos and tension of a fight scene**. You should use musical vocabulary in your answer. [10][AO4]

In your answer refer to:

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

Indicative comment should be used in conjunction with the grid which follows. The mark awarded is based on the grid, not the number of points made.

Answers should explain musical features that reflect the action up to a maximum of 10 marks e.g.

Melody:

- Main motif / Leitmotif
- Angular / Disjunct
- Tritone / Augmented 4th / Diminished 5th
- Motif repeats (frequently)
- Sequence
- Varied
- Pauses / Held notes
- High pitch
- Wide pitch range
- Fragmented
- Fast descending runs
- Fanfare

Tonality and Harmony:

- Chromatic / Dissonant
- Modulatory / Changes key
- Unclear tonality / Ambiguous tonality
- Use of Pedal/ Drone

Tempo:

- Fast/ Allegro
- Unclear pulse
- Stops and starts / Pulse disrupted / Pulse inconsistent

Rhythm and Metre:

- Syncopation
- Unclear time signatures/ Freedom from pulse
- Short note lengths contrast with held notes
- (Feels like) Irregular time signatures
- 6/8
- Polyrhythm
- Accents

Texture:

- Monophonic / Unison
- Polyphonic / Layered
- Ostinato / Riff/ Repetition
- Imitation/ Call and response/ Question and answer
- Canon/ Staggered/ Overlapping/ Accented stretto
- Stab chords

Structure:

- Through-composed
- (Ideas presented at) Random / Unclear / Irregular / Unpredictable

Dynamics:

- Loud/ f / Very loud/ ff
- Wide dynamic range
- (Frequent) Use of silence/ Use of rests
- Crescendos (on the held notes)
- Sforzando

Sonority:

- Brass / Trumpets
- Use of mutes
- Tremolo
- Piano
- Percussion / Timpani / Cymbals / Xylophone
- Wide range of instruments
- Extremes of pitch
- Staccato / Detached
- Becomes more intense through the long notes

All of these elements create confusion and ensure that there is no sense of predictability about the outcome of the event. Moments of calm are immediately followed by aggression and anger as if the fight momentarily loses momentum and then resumes once again. The music builds to the climactic ending which takes the participants totally by surprise.

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 3: Film Music

5. You will now hear an extract of the overture from the film *Robin Hood: Prince of Thieves*. 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.

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.

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

- (a) Underline the **brass instrument** which plays the **opening melody**. [1][AO3]

Trumpet

French Horn

Trombone

Tuba

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

[3][AO3]

| Musical features | Tick three |
|----------------------|------------|
| Alberti Bass | |
| Anacrusis | ✓ |
| Descant | |
| Pedal | ✓ |
| Perfect Cadence | ✓ |
| Theme and variations | |

- (c) Describe how **rhythm and metre** are used in the **accompaniment** during the extract. [3][AO4]

- 1 bar Motif
- Repetitive / Ostinato
- Syncopation
- Short note values (accept note values up to and including quavers)
- Driving rhythms
- Triplets (Do not allow if 12/8 is also credited as a correct answer)
- Quavers (Do not allow if 4/4 is also credited as a correct answer)
- 4/4 / Common time (throughout) / 12/8 / Compound time (throughout)
- Regular (metre)

(d) Describe **three** ways in which the music becomes **more exciting** throughout the extract. Do not refer to any of your earlier answers. [3][AO4]

- Dynamics get (gradually) louder / Crescendo (do not accept 'loud' or 'forte')
- Texture gets (gradually) thicker / Texture gets (gradually) denser (do not accept 'homophonic')/ More instruments are (gradually) added
- Pitches get (gradually) higher (do not accept 'high pitch')/ Pitch range gets (gradually) wider
- Sonorities get (gradually) brighter/ Instrumentation gets (gradually) brighter
- Increased use of Brass instruments
- Increased use of Percussion instruments
- Driving Rhythms (If crediting 'driving rhythms' check the candidate's answer to question c)

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

Allegro

Andante

Adagio

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

| | | Tick (✓) one (for true) |
|----------------------|--|-------------------------|
| The extract is in a: | minor tonality throughout | |
| | minor tonality, but changes to major at the very end | |
| | major tonality throughout | |
| | major tonality, but changes to minor at the very end | ✓ |

Area of Study 3: Film Music

6. You will now hear an extract of the theme tune from the film *Mission Impossible* which has been remixed by **U2**. 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.

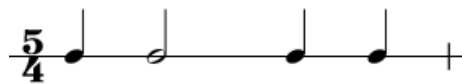
You now have **30 seconds** to read the questions.

[12][AO3-5/AO4-7]

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

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

- (a) Tick the **rhythm** heard during the opening section of the extract. [1][AO3]







- (b) **One** of the following statements about the **metre** is true. Tick the **one** statement that is **true**. [1][AO4]

| Statement | Tick (✓) one (for true) |
|---|-------------------------|
| The extract remains in 5/4 throughout | |
| The extract begins in 5/4 but then changes to a different time signature for the rest of the extract | ✓ |
| The extract begins in 5/4, changes to a different time signature and then returns to 5/4 to end the extract | |

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

| Musical features | Tick (✓) three |
|-------------------------|-----------------------|
| Canon | |
| Imitation | |
| Riff | ✓ |
| Rubato | |
| Sforzando | ✓ |
| Trill | ✓ |

- (d) Underline the word which best describes the **tonality** of the piece. [1][AO3]

Major

Minor

Pentatonic

- (e) Describe the **melody** of the extract. Do not refer to any of your earlier answers. [3][AO4]

- One bar motif / Three note motif/ Short motif
- (Based on a) (Broken) chord / Arpeggio
- Disjunct / Angular
- Descending
- Chromatic
- Four bar phrase / Balanced phrases
- Phrase ends with a two note idea
- Countermelody added (in the last phrase)
- A B A' B' / A B A B
- Last note of motif raised in Phrase B/ Last note of phrase B inverted
- Interval increases in Phrase A / Interval diminishes in Phrase B

- (f) Explain **three** ways that **music technology** has been used in the extract. [3][AO4]

- Synthesized (sounds) / Electronic (sounds) / Orchestra hit
- Sampling
- Drum machine/ Electronic drums
- Reverb / Echo effects
- Delay / Echo effects (only credit 'echo' once)
- Panning
- Multi-tracking
- Compression
- Distortion
- Sequencing
- Looping
- Phasing
- Equalisation / EQ

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 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.

[12] AO3 – 12

The extract consists of **two sections**. The melody of the **second** section is printed below.

13
"Hur - ry boy, she's wait - ing there for you."

- (a) Give the **names** of the **two sections** of the extract. [2] AO3

First section..... Link (2)

Second section..... Instrumental (accept verse 3).....

- (b) Underline the **location** of the extract within the song as a whole. [1] AO3

Near the beginning

During the middle

Near the end

(c) State the **length** (in bars) of the **first** section of the extract. [1] AO3

..... 8 bars

(d) Underline the instrument which plays the **melody** of the **second** section. [1] AO3

Bass Guitar **Flute** **Rhythm Guitar** **Synthesizer**

(e) The **second** section of the extract is accompanied by an extended chord pattern.

(i) Fill in the **missing chord names** of the first four bars of the pattern in the empty boxes below. [2] AO3

| | | | | |
|--------------------|---|-------------------|-------------------|------|
| Bar Numbers | 1 | 2 | 3 | 4 |
| Chord Names | B | <u>D#m</u> | <u>G#m</u> | B/F# |

(ii) The chord in bar 4 is B/F#. Underline the **position** of this chord. [1] AO3

Root position **1st inversion** **2nd inversion**

(f) Identify a bar from the score above in which each of the following **musical features** occur. [4] AO3

A triplet..... 4 / 5 / 7

A grace note..... 11

A tie..... 3 / 4 / 11 / 12 / 13 / 14 / 15

A semibreve rest..... 9

During **Verse 1**:

- (d) **Tick (✓)** the statement which is correct. [1]

| | Statement | Tick (✓) one |
|-------------------------------|---|-----------------|
| The lead singer has a: | tenor voice and sings most of Verse 1 in a melismatic way | |
| | tenor voice and sings most of Verse 1 in a syllabic way | ✓ |
| | bass voice and sings most of Verse 1 in a melismatic way | |
| | bass voice and sings most of Verse 1 in a syllabic way | |

During **Chorus 1**:

- (e) Underline the **interval** played by the **bass guitar**. [1]

Octave 6th 5th 3rd

- (f) Underline the **beat of the bar** on which the **brass instruments** begin playing their ostinato. [1]

1 2 3 4

During **Verse 2**:

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

- Anacrusis
- Legato
- Arco/ Bowed
- On the beat
- Conjunct / (ascending) Scalic / Moves in step
- 4 bars long / 4 bar phrase
- Diatonic
- Pitch range of an octave / covers an octave

- (h) Describe **two** features of the music sung by the **female backing singers**. [2] [AO4]

- Vocalisations / 'Ooo' / Ooh
- Semibreves / Sustained notes / Long held notes
- Conjunct / Moves in step / Scalic
- In harmony / in 3rds / Chordal / Homophonic/ In parts
- Repetition

During **Chorus 2**:

- (i) Underline the **musical device** which best describes the way that the lead singer and the backing singers perform the **melody**. [1] [AO3]

Sequence

Canon

Call and Response

Imitation

During the **Instrumental**:

- (j) Identify a **rhythmic feature** of the Instrumental section which has not been heard earlier in the extract. [1] [AO3]

Rhythmic feature: Triplet / Accept Cross-rhythm