



GCSE MARKING SCHEME

SUMMER 2022

**GCSE
MUSIC - UNIT 3
3660U30-1**

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 - UNIT 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 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

Peer Gynt Suite No.1: Anitra's Dance (1875)

1. **Prepared Extract.** Listen to the following extract from the Peer Gynt Suite No.1 (Op.46). A skeleton score of the first 8 bars is provided and 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 answers.

You now have **1 minute** 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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arco divisi
a tempo

p

Texture?

X

Melody?

etc.

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

Section A

Section A1


Section A2

- (b) Give the full name of the **key** at the **start** of the extract [e.g. C Major]. **[1] AO3**

A Minor

- (c) State the **texture** in the second bar of the extract. **[1] AO3**

Imitative/Polyphonic/Canonic/Contrapuntal/Round

(d) (i) Underline the **interval** between the two notes marked **with a bracket** . [1] AO3

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

(ii) Underline the word that describes the **melody** in the same bar. [1] AO3

Chromatic **Conjunct** **Disjunct** **Scalic**

(e) Give the meaning of the word **arco**. [1] AO3

Bowed / Played with a bow

(f) Name the **ornament** heard at **X** on the score. [1] AO3

Trill

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

(Edvard) Grieg

(h) Underline the **date** when this music was originally composed. [1] AO3

1775 **1825** **1875** **1925**

Messiah: And He shall Purify: Handel (1741)

2. You will now hear another extract, which 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.

The extract is based on the following text:

*And He shall purify the sons of Levi,
That they may offer unto the Lord an offering in righteousness.*

You now have **30 seconds** to read the question 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) In the extract, describe the use of:

- **instruments**
- **voices**
- **performance techniques/articulation**
- **texture**

In your answer you must refer to all **four** elements. You may make rough notes on this page 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. AO4

Instruments:	Orchestra – Strings – Violins – Violas – Cellos Double Basses – Harpsichord – Continuo
Voices:	SATB /Mixed Choir (Soprano – Bass – Alto – Tenor) counter-tenor
Performance Technique/articulation:	Voices – melisma, detached/staccato, legato Strings –arco/bowed, detached/staccato, legato
Texture:	Vocal opening lines – homophonic – melody & accompaniment Polyphonic – contrapuntal – Imitation-Fugal Homophonic to close Female and Male voices sing in unison at start
Descriptions of how instruments and voices are used – accompaniment etc.	

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

Area of Study 2: Music for Ensemble

Dacw 'Nghariad: Mary Davies/Traditional (1908)

3. You will now hear a version of **Dacw 'Nghariad**. 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 before the first playing of the extract.

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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- (a) After the introduction, complete the missing **rhythm** in the first two bars of the **vocal part**. The pitches are provided. **[4] AO4**

Rhythm?



Da - cw 'ngha-riad i lawr yn y ber-llan; tw rym-di ro rym-di ra-dl id-l al.

All 10 notes correct = 4 marks /
7-9 notes correct = 3 marks /
4-6 notes correct = 2 marks /
1-3 notes correct = 1 mark /
0 notes correct = 0 marks

- (b) Name the **instrument** accompanying in the extract. **[1] AO3**

(Acoustic) Guitar

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

Major **Minor** **Modal**

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

Baroque **Blues** **Cerdd Dant** **Welsh Folk**

(e) Tick two **melodic features** heard in the extract.

[2] AO3

	Tick two
Anacrusis	
Answering phrase	YES
Chromatic movement	
Counter melody	
Sequence	YES
Trill	

Cats (Musical): Macavity the Mystery Cat & Mr Mistoffelees: Andrew Lloyd Webber & T.S.Eliot (1980)

4. You will now hear two extracts from the musical 'Cats'. Each extract will be played **three times** 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.

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

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

1	1	2	2	1	2

EXTRACT 1

- (a) State the **tonality** of the extract. [1] AO3

Minor

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

3 4 5 9
4 4 4 8

- (c) Give a suitable **Italian term** for the **tempo** of the extract. [1] AO3

Andante / Moderato

EXTRACT 2

- (d) The soloist sings a broken chord at the start of the extract. Underline the **chord**. [1] AO3

Dominant 7th Subdominant Tonic

- (e) Describe **two melodic** features of the **brass** parts. [2] AO4

<p>Fanfare (trumpets)</p> <p>Sequence</p> <p>Follows Melody notes</p>	<p>Arpeggio/Triads/Disjunct (horn and trumpets)</p> <p>Repetition</p> <p>Sustained Notes/Legato</p>
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BOTH EXTRACTS

- (f) In the table below, tick **two** features heard in **Extract 1 only** and tick **one** feature heard in **both extracts**. [3] AO3

	Extract 1 only (tick two)	Both Extracts (tick one)
Swing Style	YES	
Syncopation	YES	YES
Triplet Figures	YES	

Area of Study 3: Film Music

The Mission: Gabriel's Oboe: Ennio Morricone (1986)

5. You will now hear an extract from a piece of film music. 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 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.

[9]

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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- (a) Name the **solo instrument**. [1] AO3

Oboe

- (b) **Tick** the correct **pitches** heard by this instrument at the start of the extract. [1] AO3



- (c) The **key signature** has **two** sharps. Identify the **key** [e.g. C Major] of the extract [1] AO3

D Major

- (d) Underline the **instrument** heard in the accompaniment. [1] AO3

Guitar **Harpsichord** **Organ** **Piano**

(e) Describe the **texture** of the music. [2] AO4

Melody and Accompaniment
Homophonic/Chordal
Counter melody/Counterpoint

(f) Describe the **harmony** throughout the extract. [2] AO4

Diatonic/Tonal/Consonant
Interrupted cadence – penultimate cadence
Perfect cadence at the end – location needed
Suspensions
1 or 2 chords per bar
Major

(g) Underline the **melodic feature** heard at the **end** of the extract. [1] AO3

Anticipation note **Arpeggio** **Blue Note** **Trill**

Up: Married Life: M Giacchino (2009)
Bourne Identity: Thoughts: John Powell (2002)

6. You will now hear two extracts of film music. Each 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 answers.

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

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

Extract 1				
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Extract 2				
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EXTRACT 1

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

3 / 6
4 / 8

- (b) Identify how the **timbre** of the **trumpet** has been changed. [1] AO3

Muted

- (c) Identify the instrument performing a **glissando** in the extract. [1] AO3

Harp

- (d) State the **tonality** of the music. [1] AO3

Major

EXTRACT 2

- (e) Name the **solo instrument** heard in the extract. [1] AO3

Bassoon

- (f) Underline the **family of instruments** accompanying the solo. [1] AO3

Brass **Percussion** **Strings** **Woodwind**

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

p/mp/mf

(h) Underline two musical features of the accompaniment. [2] AO3

Alberti Bass

Arpeggio

Drone

Ostinato

Perfect 5th Interval

Sforzando

Area of Study 4: Popular Music

Everything Must Go: Manic Street Preachers (1996)

7. **Prepared Extract.** Listen to the following extract from *Everything Must Go*, 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 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.

[9]

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

110bpm **135bpm** **160bpm** **185bpm**

- (b) Underline the word which describes the drum kit **rhythm** at the start of the piece. [1] AO3

Dotted **Swung** **Syncopation** **Triplets** **Rock rhythm**

- (c) Give **one** feature of the **guitar** part in the **verse**. [1] AO3

Strummed **Clean** **1960s** **Reverb** **Sustained** **Dotted**

- (d) Name the **section** of the song with the lyrics '*Freed from the memory*'. [1] AO3

Pre-chorus

- (e) Complete the first **four chords** as heard in the **chorus**. [2] AO4

E	Am	D	E
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- (f) Describe the **string parts** in the **chorus**. [1] AO4

Major / Minor Fills **Triadic** **In Octaves**
Long held note/Sustained **Arco/Bowed**

- (g) Name the **band** performing the extract. [1] AO3

Manic Street Preachers

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

Alternative Rock / Britpop

Superstition: Stevie Wonder (1974)

8. Finally, you will hear an extract of popular music, 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 answers.

You now have **30 seconds** to read the questions before the first playing of the extract. The lyrics of the extract have been printed below.

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

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Superstition – Stevie Wonder

Introduction

*Line 1: Very superstitious, writing's on the wall,
Line 2: Very superstitious, ladders 'bout to fall,
Line 3: Thirteen-month-old baby broke the lookin' glass,
Line 4: Seven years of bad luck, the good things in your past,
Line 5: When you believe in things that you don't understand,
Line 6: Then you suffer, superstition ain't the way.*

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

2 3 4 6

- (b) Describe **three** musical features of the **introduction**. **[3] AO4**

**Anacrusis (Drums) Repetitive (Bass line)
Hook/Riff/Ostinato (Keyboards/Synth) Stabs (Guitar)
Fills (Drum) Style/Groove established
Order – drums (4 bars solo), synth, bass etc./texture builds
Syncopation**

- (c) Name **two wind instruments** playing in the extract. **[2] AO3**

Saxophone Trombone Trumpet

- (d) In lines 1-6, identify the **line number** (as shown above) where a: **[2] AO3**

drum fill can first be heard.	Line 3
chord change is first heard in the song.	Line 5

- (e) Name the **musical style** of this piece. **[1] AO3**

Soul / Funk / Motown