



GCSE MARKING SCHEME

SUMMER 2023

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

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 - UNIT 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 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

Grieg: 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) by Grieg. The **first violin** part is provided below. 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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Violin I Part

The musical score for Violin I Part is in 3/4 time and consists of 32 bars. It begins with a tempo marking of 'Tempo di Mazurka'. The first four bars (1-4) are marked 'mp' and feature a 'Melody' label above bar 4. Bars 5-8 are marked 'pp'. Bars 9-14 are marked 'pp' and feature a 'Key' label above the staff. Bars 15-16 are marked 'pp' and feature an 'Imitation' label above bar 16. Bars 17-20 are marked 'pp' and feature an 'Imitation' label above bar 20. Bars 21-24 are marked 'ff' and feature an 'Imitation' label above bar 24. Bars 25-28 are marked 'ff' and feature an 'Imitation' label above bar 28. The piece concludes with a 'poco rit.' marking in the final bars.

- (a) Underline the word that describes the **melody** in **bar 4**. [1] AO3

Chromatic **Conjunct** **Disjunct** **Triadic**

- (b) Give the **full name** of the **key** (e.g. C Major) in **bars 9-14**. [1] AO3

D minor / d minor
[Do not accept Dm or D/d]

- (c) Describe **two** features of the **accompaniment** heard throughout the extract.
(Do not just name instruments). [2] AO4

Pizzicato/Plucked
Accompaniment – 4 times repeat
Pedal
Crotchet rhythms
Imitative
Triangle beat 1
Slurred cello (2 note pattern)/ slurred 2 note pattern/ cello 2 note pattern
Cello Arco (need cello)
'Oom cha cha' / Waltz (feel)
pp/very quiet/p/quiet/cresc/gets louder/dim/gets quieter
Chordal

(Do not accept instruments alone without a description of what they are playing.)

- (d) Underline the instruments which **imitate** the **first violins** in **bars 16 to 29**.
[1] AO3

Second Violins **Violas** **Cellos** **Double Basses**

- (e) Give a **bar number** during the extract where one example of the following **musical features** occurs. [2] AO3

An upper mordent **bar 4/11/16/20/24/28**.....

A quaver rest **bar 15/19/23/27**.....

- (f) State the **full meaning** of **poco rit.** as shown at the end of the printed music. [1] AO3

A little slow down/ slow down a little
Accept gradual/ small or similar

- (g) Grieg composed this music for the play *Peer Gynt*. Name the **author** who wrote this play. [1] AO3

(Henrik) Ibsen

Mozart: Sonata for Piano and Violin (1778)

2. You will now hear an extract from a Sonata by Mozart. 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]**

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- (a) A solo instrument is accompanied by a piano in the extract. Name the **solo instrument**. **[1] AO3**

Violin (accept Viola)

- (b) Underline the word that describes the **texture** at the **start** of the extract. **[1] AO3**

Homophonic

Monophonic

Polyphonic

- (c) Tick the correct **pitches** played by both instruments at the **start** of the extract. **[1] AO3**







- (d) The **key signature** has **one** sharp. Identify the **key** [for example, C Major] of the extract **[1] AO3**

E minor / e minor
[Do not accept Em or E/e]

- (e) Give a suitable **Italian term** for the **tempo** of the extract. **[1] AO3**
Allegro /Allegretto

- (f) **Tick ✓ two features** heard played by the **solo instrument**. [2] AO3

Feature	Tick ✓
Alberti Bass	
Anacrusis	✓
Blue Note	
Pentatonic Scale	
Sequence	✓
Trill	

- (g) Other than the texture, describe **two musical features** of the **piano** part. [2] AO4

Same melody as violin
An octave lower
Chromatic melody
Scalic/Conjunct/Stepwise
Sequence
Anacrusis
Balanced Phrases
Melody movement (over violin held notes)
Minim movement in bass (left hand)
(Both) legato and staccato movement/ legato sometimes /staccato sometimes
Pedal (device)

Area of Study 2: Music for Ensemble

As performed by Plethyn : Y Ferch yn Ffair Llanidloes

Gounod: Christus Salvator (male choir arrangement)

3. You will now hear two pieces of 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) **Tick** ✓ the statement below which describes the extract. **[1] AO3**

		Tick ✓ one
The extract features:	irregular phrasing at times.	✓
	rubato.	
	a paused note.	

- (b) State the **tonality** at the **start** of the extract. **[1] AO3**

Modal

- (c) Underline the **texture** of the voices. **[1] AO3**

2-part

3-part

4-part

- (d) Part of this piece of music is for unaccompanied voices. Give the **word or phrase** for this. **[1] AO3**

A cappella

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

(Welsh) Folk

EXTRACT 2

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

Female voices **Male voices** **Mixed voices**

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

Alberti Bass **Canon** **Leitmotif** **Rallentando**

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

3 **4** **5** **6**

- (i) Give a suitable **Italian term** for the **dynamics** on the **final chord** of the extract. [1] AO3

Fortissimo / ff / Forte / f

Scat Blues – Sarah Vaughan

4. You will now hear an extract of music which will be played **four** 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.

This extract follows a **12-bar** chord pattern which is heard **twice**. The extract has 4 beats in each bar and you will hear a 4 beat pulse before the extract begins.

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 chord heard in **bar 2** and the chord heard in **bar 5**. [2] AO3

Bar 2	I	IV	V
Bar 5	I	<u>IV</u>	V

- (b) Underline the name of the **performance technique** used by the singer. [1] AO3

Arco **Belt** **Rap** **Scat**

- (c) Give the full name the **string instrument** performing and name the **performance technique** used by this instrument. [2] AO3

Instrument...	Double Bass/String Bass/Upright Bass
Performance Technique...	[Do not accept bass or bass guitar] Plucked / Pizz./pizzicato

- (d) Give a word that describes the **rhythm** of the **vocal part**. [1] AO3

Syncopated/Off-beat/Dotted/ Swung

- (e) Explain **three** ways in which the second half of the extract **is different** from the first half. [3] AO4

(slightly) Louder
More improvisatory / busier / more notes
More syncopated
Triplets performed
No percussion/no drums (kit)
Cymbal only
Extended range of voice / higher pitches used
More use of blue note
Mainly Scalic/Conjunct/Stepwise / Disjunct at start (need location)
Changing mouth patterns/shapes
Glissandi/Slides/Portamento
Ornamented/Embellished notes/Crushed notes/Acciaccatura

Area of Study 3: Film Music

Badelt/Zimmer: The Medallion Calls (from 'Pirates of the Caribbean')

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

The first 8 bars of the melody are printed below.

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]**

pitch

- (a) Complete the following questions, **while listening carefully to the extract.**
- (i) Complete the missing **pitches of the melody** in bars 4 to 6. (The rhythm is given for you.) **[4] AO4**
- 7 notes in total – 7 correct = 4 marks / 5-6 correct = 3 marks / 3-4 correct = 2 marks / 1-2 correct = 1 mark / 0 correct = 0 marks**
- (ii) Name the **two solo brass instruments** in the order they are heard **after** the printed music stops. **[2] AO3**
- Instrument 1 **Trombone**
Instrument 2 **Trumpet (Correct order needed for both)**
- (iii) Name the **cadence** at the **end** of the extract. **[1] AO3**
- Imperfect**
- (b) Complete the following questions **referring to the given score.**
- (i) Insert the **time signature** in the correct place on the score. **[1] AO3**
- 3/4 placed on the score after the key signature (no mark awarded for correct time signature in the wrong place)**
- (ii) Underline the name of the **note** with the **shortest duration** in the printed music. **[1] AO3**

Crotchet Minim Quaver Semibreve

Shostakovich: Waltz No.2 (Jazz Suite): The First Echelon (film 1955)

6. You will now hear another extract of music from a film, which will be played **four** 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.

There are **three sections** in the extract. These will be announced during the recording.

Section A (16 bars)	Section A1 (17 bars)	Section B (20 bars)
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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] AO4**

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- (a) In the extract, describe the use of:
- **Instruments (state also if instruments are playing melody or accompaniment)**
 - **Tonality**
 - **Metre**
 - **Tempo**
 - **Texture**

In your answer you must refer to all **five** elements.
Please give a location for each answer (for example, in section A). 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.

Accept instrumental sections (e.g. strings)	Section A Bars 1-16	Section A1 Bars 17-33	Section B Bars 34-50 (2)
Instruments (Melody)	Violin I, Cellos and (Alto) Saxophone	Trumpet and Trombone	(Solo) Trombone
Instruments (Accompaniment)	Violin II, Violas, Double Bass, Saxophones, Bassoons, Trumpets, Trombones, Tuba, Snare Drum, Tambourine, Piano - Orchestra	Violins, Violas, Cellos, Double Bass, Piccolos, Flutes, Oboes, Clarinets, Saxophones, Bassoons, Trumpets, French Horns, Trombones, Tuba, Snare Drum, Bass Drum, Cymbals, Accordion, Piano – Orchestra	Violins, Violas, Cellos, Double Bass, Saxophones, Piano, Snare Drum, Orchestra (reduced)

Tonality	Major		Minor
Metre	3 beats per bar (3/4) / Simple Triple Time / 1 in a bar feel/Regular		
Tempo	Main Tempo: Allegretto/Allegro/Lively/Fast/ BPM 110-130 (slows down before Section B /rall./rit.)		
Texture	Homophonic/ Chordal Melody and Accompaniment/ Thick texture	Homophonic/ Chordal Melody and Accompaniment Counter melody/ Polyphonic/ Thicker texture	Melody and Accompaniment Fewer instruments/ Thinner texture

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 4: Popular Music

Everything Must Go: Manic Street Preachers (1996)

7. **Prepared Extract.** Listen to the following extract from the final chorus and outro of the song performed by *Manic Street Preachers*. The extract 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) State the **time signature** of this piece of music. **[1] AO3**

4/4/common time/simple quadruple

- (b) The word '**explanation**' is performed differently in this **final chorus** from the earlier choruses. Describe **two** differences. **[2] AO4**

Repeats (the end of the word)/Elongated(...ation)/added part of word
Descending
Minor 3rd
Higher pitched
Quality of voice/harsh shouty sound/raspy/belt

- (c) Describe **two** features of the **string parts** in the **outro**. **[2] AO4**

Legato/Smooth
Bowed/Arco
In octaves
Melody from verse
(First time) strings have melody
Sustained notes (minims/semibreves)/held notes
Mostly conjunct with some disjunct movement/mostly conjunct/some disjunct
Syncopated rhythms
Descends at end (in minims)

- (d) Give the full name of the final **chord** in this song. **[1] AO3**

E Major 7th / E^Δ
Do not accept E / E Major

- (e) Underline a **musical feature** heard in the **outro**. **[1] AO3**

Fill **Hammer on** **Round** **Slap Bass**

(f) State the **title** of this song. [1] AO3

Everything Must Go

(g) Name the **lead vocalist** performing in this song. [1] AO3

(James Dean) Bradfield

From Me to You: Beatles (1963)

: Modern Version Thirsten (2016)

8. You will now hear two versions of the song 'From Me to You'. 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) Underline the **structure** of the extract. **[1] AO3**

AAAB AABA ABAB ABBA

- (b) **Tick** ✓ the statement below which describes the extract. **[1] AO3**

		Tick ✓ one
The extract uses:	major chords only	
	minor chords only	
	major and minor chords	✓

- (c) Name **two** instruments **accompanying** the voices. **[2] AO3**

(Electric/Rhythm) Guitar Kit/Drums Bass (Guitar)

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

4
4 / common time/simple quadruple

BOTH EXTRACTS

- (e) Other than instruments and voices, describe **four** ways in which Extract 2 is **different from** Extract 1. [4] AO4

Use the boxes below to show differences between Extract 1 and Extract 2.

Extract 1	Extract 2
Metre: 4/4 or 2/4 accepted Simple Duple/Simple Quadruple	Metre: 6/8 or 3/4 time (12/8 accepted) Compound Duple, Compound Quadruple, Simple Triple
Style /Genre: Pop/Rock/strong beat (to dance to)	Style: Ballad/Love / more reflective/lilting/more modern
Texture: Thicker version / more parts	Texture: Thinner version/ fewer parts
Rhythm: Syncopated Vocal, Straight Accompaniment (crotchets and quavers), Rock/Driving rhythms	Rhythm: Straight/Dotted Accompaniment Syncopated
Melody/Pitch: Lower Key Simple melody	Melody Pitch: Higher key Ornamented/decorated improvisatory
Harmony: Simple / Diatonic	Harmony: (Slightly) more complex (with suspensions)
Structure: AABA (accept Chorus Chorus Verse Chorus – 8 bar sections (in 4/4) 32 bar song form Longer in length	Structure: BA / Verse and Chorus /2x 8 bar sections in 12/8 Last line repeated at end. Shorter in length
Tempo: Faster version/Strict tempo to the end	Tempo: Slower version/ slight rit. at end.
Dynamics: Louder version	Dynamics: Quieter version