



GCSE MARKING SCHEME

MUSIC

SUMMER 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 examination in GCSE MUSIC. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were 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 conferences was to ensure that the marking schemes were 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' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

UNIT 3

Q.1. You will hear **four** vocal extracts. Each extract will be played **once** only.

Identify

- (i) the **tonality** as either major or minor,
- (ii) the **type** of composition choosing from the list below.

You now have 30 seconds to read the question before the playing of the first extract.

**Cerdd dant / Hymn-tune / Country and Western / Art song /
Pop-ballad / Folk / Musical / Rap / Reggae / Blues**

[Each correct answer = 1 mark]

[8]

Extract	Tonality	Type of composition
Extract 1	Major	Country and Western
Extract 2	Minor	Art song
Extract 3	Major	Cerdd dant
Extract 4	Minor	Folk

Q.2 Here are **four** extracts from the world of Jazz. Each extract will be played **once** only with a short pause between each playing.

For each extract tick only **one** solo instrument, **one** accompanying instrument and **one** musical style – a maximum of three (✓) for each extract.

You now have 30 seconds to read the question before the playing of the first extract.

[Each correct answer = 1 mark]

[12]

		Extract A	Extract B	Extract C	Extract D
Solo Instrument	Trumpet				✓
	Harp			✓	
	Saxophone	✓			
	Clarinet		✓		
Accompanying Instrument	Bass/Electric Guitar			✓	✓
	Organ	✓			
	Banjo		✓		
Musical Style	Traditional Jazz		✓		
	Modern Jazz	✓			✓
	Big band Jazz			✓	

- Q.3** Here are two versions of an extract from *Bohemian Rhapsody* by *Freddie Mercury*. Each version will be played **three** times. Compare the two versions using the headings below. **Credit will only be given for answers written within the appropriate boxes.** Version 1 is the original version.

[Each correct observation = 1 mark]

- **References to instrumentation must be justified unless stated.**
- **No credit for negative responses e.g. *There is no coda in Version 1.***
- **Common comments pertinent to sections (i) and (ii) = 1 mark each**
- **Any comparative comments = 1 mark (circle comments)**
e.g. *thinner/thicker texture*
e.g. *quicker/slower tempo*
- **Section (iii): any common comments to both versions = 1 mark only**
e.g. *major mode*

Version 1

(i) Instruments/Voices

(a) Melody

Male vocalist / Tenor (accept male voice or man but no other type of voice)

(b) Accompaniment

Piano / Bass guitar / Kit or drums

(ii) Duration

(tempo, pulse, metre, rhythm)

Regular, Simple Quadruple or 4/4, Andante / Adagio / Moderato (accept slow or medium) crotchet = 68 (accept a number between 63 and 73)

(iii) Other points of interest

- Major mode
- A major
- Introduction
- Introduction 1 bar
- Modulation/change of key
- Modulates to a higher key (4th higher)
- Modulates to D major
- Diatonic harmonies
- Chromatic harmonies
- Some minor chords
- Some diminished chords
- Contemporary/ pop/rock composition
- Ostinato(i) (repeated melody(ies))
- Arpeggio/Broken chord
- Mainly homophonic
- Mainly thin or thinner texture
- Dynamic mainly mf or f (moderately loud or loud)
- P (quiet) at beginning and at end
- Crescendi
- Balanced phrases
- Falsetto singing
- Melody moves mainly stepwise/conjunct
- Mainly syllabic (word setting)
- Melismatic 'ooh'
- Legato
- Descending instrumental line leading to:
 - Instrumental at end/outro
 - 2 bar instrumental at end
 - Uses material from the introduction
 - Perfect cadence

Version 2

(i) Instruments/Voices

(a) Melody

Flute, Piano, **Upper** strings/Violins

(b) Accompaniment

Orchestra/Band/any 2 named **sections**, Piano

(ii) Duration

(tempo, pulse, metre, rhythm)

Regular, Simple Quadruple or 4/4, Andante / Adagio / Moderato (accept Slow or medium) crotchet = 63 (accept 58 to 68)

Slower than version 1 or same as version 1

(iii) Other points of interest

- Major mode
- D major - higher or different key/pitch
- Modulation/change of key
- Modulates to a higher key (4th higher)
- Modulates to G major
- Diatonic harmonies
- Chromatic harmonies
- Rubato
- Homophonic episodes played mainly by strings
- Sustained strings
- Thicker texture
- Balanced phrases
- Introduction
- Introduction 1 bar
- Some minor chords
- Some diminished chords
- Ostinato(i) (repeated melody(ies))
- Arpeggio/Broken chord
- Melody moves mainly stepwise/conjunct
- 'Classical' arrangement
- Greater dynamic range (mp to ff)
- Crescendi
- Material from the introduction played by flute at the end
- Perfect cadence

Total [20]

(i) Instruments/Voices

(a) **Melody** = maximum 2 marks

(b) **Accompaniment** = maximum 4 marks

(ii) **Duration** = maximum 4 marks

(iii) **Other points of interest** = maximum 10 marks

Q.4 Here are **two** versions of *Canon* by Pachelbel. Each version will be played **twice**. Version **1** is the original version.

(a) Note **six** ways in which the **sound, instruments and style** of the original version have been changed in Version **2**.

[Each correct observation = 1 mark]

MARK THE FIRST POINT ONLY FOR EACH NUMBER

[6]

- String instruments use pick-ups/are sampled
- Reverb added
- Electric guitar
- Rhythms altered
- More accented/upbeat
- Louder dynamic (or similar)
- Busier/fuller/thicker texture
- Motifs repeated
- Rock style or band /Fusion (rock and classical)
- Combined acoustic and electrical sounds (real and amplified)
- Drum kit added
- Improvisation
- Amplification
- Synthesised sounds
- Distant entry of first guitar

(b) State which version you prefer.

Version

Give **two** brief **positive, musical** reasons for your choice.

[2]

1.

2.

Q.5 Here is an extract from an orchestral composition *Palladio*. It will be played **three** times. Underline the correct answer in questions (a) – (e).

You have 30 seconds to read the question before the first playing of the extract. [12]

(a) The piece is **played** by a:

Brass Band / String Orchestra / Symphony Orchestra [1]

(b) Which of the following best describes the **texture** of this extract?

Homophonic / Monophonic / Polyphonic [1]

(c) Which of the following three **rhythms** is played by the upper strings at the very beginning?: [1]



(d) The most suitable **tempo** for the extract is:

Adagio crotchet = 60 / Andante crotchet = 90 / Allegro crotchet = 120 [1]

(e) How many **beats** are there in each bar?

2 3 4 5 [1]

(f) **Where** would you expect to hear a live performance of this type of music? [1]

Concert Hall (or similar) / Festival / Church (or similar) / Concert / Theatre

(g) State **three** compositional devices/features used by the composer in the music. [Each correct answer = 2 marks] [6]

- **Ostinati (rhythms)**
- **Sequences**
- **Imitation**
- **Pedal**
- **Arpeggi (motifs)**
- **Repeating phrases(8ve higher)**
- **Stepwise/walking bass movement**
- **Alternating or using major/minor chords/harmony or modes**

CAROL *Largo* *leli y moqwi:*

1. **Time Signat.**

2.

3.

4.

5.

6.

7.

8.

9.

10.

11. **MISSING PITCH**

12. **CADENCE**

Q.6 The following extract will be played **four** times. There will be a 1 minute silence after the final playing for you to complete your answers. The melody is printed below.

You have 1 minute to read the question before the first playing of the extract. [12]

- (a) At the beginning of the extract insert the time signature. (Award only if in correct position on stave)

4/4 / C [1]

- (b) Above the stave in bar 1, write in an appropriate Italian term [e.g. *Allegro*] to describe the **tempo** of the extract.

Largo / Grave [1]

- (c) Give the full name of the **key** of the extract:

Key: D major (2 marks) D = 1 mark [2]

- (d) Complete the **melody** by writing in the missing notes (pitch) in bars 11-12. The rhythm has been provided for you. [5]

9-10 ✓ = 5 marks

7-8 ✓ = 4 marks

5-6 ✓ = 3 marks

3-4 ✓ = 2 marks

1-2 ✓ = 1 marks

- (e) Name the **solo** instrument playing the extract. [2]

Name of solo instrument: Cor Anglais [Oboe = 1 mark]

- (f) Name the **cadence** in bar 12. [1]

Cadence: Perfect

- Q.7** Here is the song I Dreamed a Dream which is sung by Fantine from the musical Les Miserables by Alain Boublil and Claude Michel Schönberg. It will be played **four** times with a 30 second silence between each playing and a further fifteen minutes after the final playing for you to complete your answer.

Write about the music, commenting on anything you hear. **You should relate your comments to appropriate line numbers** considering the features listed below:
[Each correct observation = 1 mark]

Instruments, Voices, Melody, Rhythm, Orchestration, Texture, Form, Style, and Period.

You have 30 seconds to consider the question before the first playing of the extract. [20]

You may make rough notes pages 12 and 13, but begin your answer on page 14.

General points

- Common time 4/4
- Andante/Moderato/Slow/Medium
- Major (mode)
- Eb major
- Orchestra
- Modern period / 20th century
- Diatonic/consonant harmonies
- Form A B A/Ternary (Modified)
- Female (voice)/Soprano/Mezzo
- Mainly balanced / symmetrical phrases (2 bars long)
- Every vocal phrase begins with a dotted quaver rest (apart from one)
- Atmosphere of ethereal hiraeth or expressive
- Homophonic texture
- Mainly syllabic word setting

Intro

- 3 Bars / short string instrumental
- dynamic 'p'
- (Gentle) syncopated rhythm
- Repeated tonic, over falling bass
- Arpeggiac semi quaver motif (broken chords), played on synth (harp/guitar), in 2nd bar
- Tonic & sub dominant chords

Verse 1 A section

Lines 1-2 I dreamed a dream in time gone by,
when hope was high and life worth living.

- Repeated syncopated rhythm of intro
- String accompaniment
- Melody dotted rhythm constant
- Stepwise melodic movement (minimal)
- Falling stepwise bass in Eb major
- Fills by synth (harp/guitar)
- Harmonies changing every minim beat
- Accomp ending on imperfect cadence (end of line 2)
- *mp*

Lines 3-4 I dreamed that love would never die,
I dreamed that God would be forgiving.

- Above melody repeated in sequence (Maj 3rd/higher) except for final cadence which is the same
- Exact repeat of melodic rhythm in lines 1-2
- Falling stepwise bass
- Harmonies changing every minim beat
- Accomp ending on imperfect cadence (end of line 4)
- *mp*
- Brass added

Verse 2 B section

Lines 5-6 But the tigers come at night,
with their voices soft as thunder.

- Dynamic change to *f*
- Thicker string texture
- Minim legato chords with orchestra
- Minor mode (Fm) (night)
- Major mode (F) thunder
- Cadential counterpoint/countermelody by oboe
- Voice in lower register
- 2 bar phrases
- Line 5 and 6 repeated phrase with different ending

Lines 7-8 As they tear your hope apart,
as they turn your dream to shame.

- Rhythm of 5-6 repeated in sequence a tone lower
- Perfect cadence in tonic (dream to shame)
- Upward (scalic) extended phrase (3 bars) on 'shame' (accept melismatic)
- Imperfect cadence
- Tonic pedal
- Crescendo in voice and orchestra
- Sustained note on 'shame'

Verse 3 A section

Lines 9-10 He slept a summer by my side,
he filled my days with endless wonder.

- Repeat of lines 1-2
- Slight change of rhythm on line 9
- Same orchestral rhythms
- Percussive shimmer
- Fuller scoring
- Rubato on 'endless'
- Cor Anglais playing motifs at ends of phrases

Lines 11-12 He took my childhood in his stride
but he was gone when autumn came.

- Repeat of lines 3-4
- Thicker texture
- Brass (Horns) pedal notes more prominent
- Falling stepwise bass
- Harmonies changing every minim beat
- Ending on perfect cadence (came)

- 2 bar bridge based (falling chromatic bass line) on vocal line 8 (shame) leading to key change to F major/tone higher
- Violins play melody
- Orchestral crescendo

Verse 4 A2/ C section

Lines 13-15 I had a dream my life would be
so different from this hell I'm living.
So different now from what it seemed.

- 1 bar instrumental
- (Vlins 8ve higher)
- **ff**
- based on original vocal opening (line 1)
- Triplet rhythm introduced for first time
- Vocal melody as a counter-melody (accept imitation)
- Same minim chordal pattern with falling bass
- Melodic focus alternates between vocal and orchestral lines
- Lines 14-15 continuous
- Strong orchestral line on 'seemed' (vocal climax)
- Decrescendo - tension gives way to release

Line 16 now life has killed the dream I dreamed.

- Dynamic **p**
- Pause on 'dream'
- Perfect cadence
- Unaccompanied end of line

Coda

- 4 bars **mp** orchestral ending
 - Voice holds 'dreamed' for lunga pause
 - 2 synths (harps) playing semiquaver arpeggiated figure
 - Thin texture
 - Perfect cadence
 - Rit and pause on final cadence
-
- **A** credit once only for accompaniment
 - **C1 C2** credit twice only for cadences
 - **D1 D2** credit twice only for dynamics
 - **F1- 4** credit once for general form, max of 3 located references
 - **L** credit once for legato
 - **M** credit once only for melody
 - **O1-O4** credit four only for orchestration
 - **P** credit once only for pause, silence
 - **Pd** credit twice only for pedal
 - **R1** credit once only for Rit/Rall
 - **R2** credit once only for Rubato
 - **S** credit once only for tempo / speed references
 - **T1 T2** credit twice only for texture
 - **V** credit once only for female voice

Q.8 Choose a piece of music you have **either** performed **or** composed during the course. Evaluate your composition/performance, commenting on strengths and areas for development with reference to the musical elements. In your response include the title and composer of the piece and the connections with an Area of Study.

You are reminded that quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question. [8]

Mark	Description
8-7	Displays an excellent understanding of the musical elements within the evaluation. Displays mature evaluative skills, explaining strengths and areas for development. Title of piece and connection to Area of Study must be included in response. Performers must specify the instrument/voice. Clear and fluent expression, using correct musical terminology. The answer will be well structured with few errors in grammar, punctuation and spelling
6 -5	Shows a good understanding of the use of the musical elements within the evaluation. Displays good evaluative skills explaining strengths and areas for development. Mainly clear expression and use of correct musical terminology. The answer will be reasonably well structured with some errors in grammar, punctuation and spelling.
4-3	Shows a modest understanding of the use of the musical elements within the evaluation. Displays modest evaluative skills, relying mainly on description. Communicates on first reading, using a basic musical terminology. There will be errors in spelling, punctuation and grammar.
2-1	Shows a basic understanding of the use of the musical elements within the evaluation. Displays minimal evaluative skills, relying heavily on description. Weak expression using limited musical terminology. Errors in grammar, punctuation and spelling are likely to impede communication on occasions.
0	No response



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