



GCSE MARKING SCHEME

MUSIC

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 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.

GCSE MUSIC - UNIT 3
SUMMER 2013 - MARK SCHEME

Q.1 Here are **five** extracts of music. Each extract will be played **once** only.
Identify the **type** of group featured in each extract choosing from the list below.

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

**Brass Band / Folk Band / Full Orchestra / Mixed Choir /
Male Choir / Ladies Choir / Wind Band / String Orchestra /**

[Each correct answer = 1 mark]

[5]

Extract	Group
Extract 1	STRING ORCHESTRA
Extract 2	WIND BAND
Extract 3	MALE CHOIR
Extract 4	BRASS BAND
Extract 5	MIXED CHOIR

Q.2 Here are **three** extracts of film music. 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 or instruments and **one** compositional device – 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]

[9]

		Extract A	Extract B	Extract C
Solo Instrument	French Horn			✓
	Violin	✓		
	Electric Guitar		✓	
Accompanying Instrument(s)	Brass		✓	✓
	Harp	✓		
	Percussion		✓	✓
Compositional Device	Ostinato		✓	✓
	Pedal / sustained notes	✓	✓	
	Syncopation		✓	✓

Q.3 Here are two versions of the hymn-tune *Ebeneser*. Each version will be played **three** times. Compare the two versions using the headings below. Version 1 is the original version. **Credit will only be given for answers written within the appropriate boxes.**

[Each correct observation = 1 mark]

[20]


- 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.
- Section (iii): any common comments to both versions = 1 mark only e.g. major mode
- No re-directing correct comments possible with electronic marking.

Version 1

(i) Instruments/Voices

- (a) Melody
Sopranos, Organ
- (b) Accompaniment
Organ, ATB voices (credit choir but no credit for individual voices)

(ii) Duration
(tempo, pulse, metre, rhythm)

Regular, Simple Quadruple or 4/4, Moderato (accept Andante)  = 80 (accept 77 – 83), triplet feel

(iii) Other points of interest

- **Minor mode**
- **G minor**
- **Organ intro 4 bars or first line of hymn (solo stop) (no credit just for 'organ intro')**
- **Diatonic harmonies**
- **Homophonic**
- **Thick texture/ remains the same throughout**
- **Dynamic range from mp-ff/p-f (or single dynamic reference with location)**
- **Sustained singing / legato**
- **Conjunct movement in melody**
- **Strophic (accept verse/chorus)**
- **BA repeated at end of 2nd verse (accept coda)**
- **Structure Ternary/ A A B A**
- **Modulates/key change**
- **Relative major in B section (Bb)**
- **Pause held at end of B(repeat)**
- **4 bar/balanced phrases**
- **Melisma**
- **Sequence (credit once only)**
- **Rall at end**
- **SATB harmony**
- **Perfect cadence (credit once only)**

Version 2

- (i) Instruments/Voices
- (a) Melody
Male vocalist / Baritone
- (b) Accompaniment
Synth/keyboard, drum kit (set), rhythm guitar/ electric guitar, acoustic guitar, bass (guitar), backing vocals.
- (ii) Duration
(tempo, pulse, metre, rhythm)
Regular, Simple Quadruple or 4/4/Compound or compound quadruple or 12/8, Largo = 52 (accept 49- 55) (slower) Syncopation
- (iii) Other points of interest
- **Minor mode**
 - **E minor/ lower key**
 - **Introduction includes different/new material from original (no credit for just 'intro')**
 - **Diatonic harmonies**
 - **Different/more chromatic harmonies in places**
 - **Slight variations in melody**
 - **Rubato/parlando style**
 - **Overlapping instrumental motif**
 - **Drum roll at opening of intro**
 - **Polyphonic/contrapuntal**
 - **More varied texture**
 - **Polyrhythmic**
 - **Contemporary/pop/modern style**
 - **Acoustic strumming style/chordal accompaniment**
 - **Cymbal accompanies instrumental motif**
 - **Conjunct movement in melody**
 - **Downward scalar motif**
 - **Tonic pedal**
 - **Structure: Ternary/ AABA**
 - **Bridge section/instrumental section between verses (no credit for break)**
 - **Outro/Coda (repeat of last 2 bars of verse)**
 - **No A2 in 2nd verse**
 - **Dynamic range mezzo forte-forte (or single dynamic reference with location)**
 - **Perfect cadence at the end**

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 is an extract from a work for three solo instruments and accompaniment. It will be played **three** times. Underline the correct answer in questions (a) to (f). [12]

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

- (a) Which of the following three **rhythms** is played by the solo instruments at the beginning?



[1]

- (b) How would you describe the opening tonality of the extract? [1]

Major / Minor / Atonal

- (c) The accompanying **keyboard** instrument is:

Organ / Harpichord / Piano [1]

- (d) Which of the following best describes the **texture** of this extract? [1]

Homophonic / Monophonic / Polyphonic

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

Largo / Moderato / Allegro [1]

- (f) Indicate the period in which this music was composed [1]

Baroque / Romantic / Classical

- (g) Name the three solo instruments. [Each correct answer = 1 mark]

(i) **Violin** (ii) **Oboe** (iii) **Flute** [3]

- (h) Name **three** compositional devices heard in the extract. e.g. ostinato [3]

[Each correct answer = 1 mark]

Imitation	Scalic movement
Fugal entries/fugue	Ornamentation/trills
Canonic entries	Accented passing notes
Walking bass	Modulation
Arpeggi	Suspension

Q.5 Here are **three** extracts of music. State **four** of the musical **characteristics** of each extract. [You should not simply list the instruments you hear]
Each extract will be played **twice**. [Each correct observation = 1 mark] **[12]**

Mark only the first point on each line.

Extract **A**: **[4]**

- **12 tone row / Dodecaphonic /Serial**
- **Dissonance/clashes**
- **Atonal**
- **Wide leaps**
- **Angular melodic fragments/disjunct/large jumps in pitch**
- **Rhythmically uncomplicated**
- **Extreme range of upper strings (upper strings required to get the credit)**
- **Legato/sustained notes**
- **Contrapuntal/polyphonic**
- **Chromaticism**

Extract **B**: **[4]**

- **Ostinati**
- **Brass fanfares**
- **Syncopation**
- **Homophonic string writing**
- **Fusion of symphonic/classical and Rock music**
- **Acoustic and electronic amplified sounds/contrasting timbres (both required for credit)**
- **Pre-scored and improvised passages (both required for credit)**
- **Pitch bending**
- **Repetition of motifs in rock band**

Extract C:

[4]

- **Minimalistic style**
- **Build-up of layers / texture**
- **Repetition**
- **Imitation**
- **Very gradual change/transformation**
- **Ostinati**
- **Accent shift/change**
- **Narrow range of motifs**
- **Pedal / Drone**
- **Stagnant harmony**

- 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. [14]

Pa - nis an - gel - i - cus fit panis hominum;
 dat panis coeli - cus figu - ris termi - num
 res mi - rabil - is Man - du cat Dominum
 Pau - per, pau - per ser - vus hu - mi - lus.

- (a) At the beginning of the extract insert the time signature. **4/4 or C (credit only if placed on the correct place on the score)** [1]
- (b) Above the staff in bar 1, write in an appropriate Italian term [e.g. *Allegro*] to describe the *tempo* of the extract. **(credit only if placed on the correct place on the score)** [1]

Andante/Moderato

- (c) Complete the **melody** by writing in the missing notes (pitch) in bars 5-8. The rhythm has been provided for you. If an incorrect leap is made – mark the following intervals if correct. The final note must make the correct interval with the printed note on bar 9. [6]

Correct pitch	Marks
1-2	1
3-4	2
5-6	3
7-8	4
9-10	5
11	6

(d) Write in the missing **rest** at the end of bar 8 [1]

(e) State the device heard in the backing vocals in bars 9-13 [1]

Device: **Echo**
Imitation
Canon
Repetition

(f) Name the cadence in bar 12 [2]

Cadence: **Imperfect**

(g) Give the full name of the **key** of the extract [1 for Ab+1 for major – no credit for stating ‘major’ only]

Key: **Ab major**

Q.7 General observations which may be subsumed within the answers without specific references to line numbers.

Each correct observation = 1 mark

Total [20]

- **Common time 4/4**
- **Slow /Adagio / Lento/ tempo ♩ = 76**
- **Major mode**
- **D major (home key)**
- **(Symphony) Orchestra (O)**
- **Modern period / 20th century**
- **Diatonic/consonant harmonies**
- **Form Binary / AB /A1, A2, B1, B2, B3, etc. (this response might include Coda but doesn't receive extra credit here) (F)**
- **Male voice/Baritone/Tenor (V)**
- **Balanced / symmetrical phrases (4 bars long)**
- **Homophonic texture (T)**
- **Rubato (Rb) (this can only be credited once, but may occur in any section of the song)**

Intro

- **8 Bars instrumental**
- **Oboe solo (no credit for ww)**
- **Ornaments**
- **Thin texture**
- **mp**
- **Strings accomp**
- **Imperfect cadence (on dominant chord)**

A1 section

Lines 1-2 No man no madness, though the sad power may prevail,

- **Expressive and thoughtful /hiraeth**
- **String accomp**
- **Horn scalistic motif at 'prevail'**
- **Flowing melody/legato**
- **Ornamentation/turn on 'man'**
- **mainly stepwise**

can possess, conquer my country's heart, they rise to fail.

- **Passing briefly through minor key (Em)**
- **3 note horn motif at cadence**
- **Strings play melody**
- **Perfect cadence**

A2 section

Lines 3-4 She is eternal, long before nations lines were drawn,

- Exact repeat of melody lines 1-2 (credit repeats of melodic line under Form – F1 to 4)

when no flags flew, when no armies stood, my land was born.

- Melody rising stepwise
- modulating
- to dominant A major
- Perfect cadence
- Upper strings play melody with voice

B1 section

Lines 5-6 And you ask me why I love her through wars, death and despair:

- Anacrusis
- Back to tonic key
- Harp (on first beat of each bar)
- Thicker orchestral texture
- Sustained strings
- Arpeggio horn motif

She is the constant, we who don't care,

- Horn plays melody with voice
- Imperfect cadence

B2 section

Lines 7-8 And you wonder will I leave her, but how?

- Vocal repeat of first 2 bars line 4
- 2 bar arpeggio orchestral melody copies 'death and despair' line 4
- Oboe doubles melody
- Glockenspiel punctuates
- Orchestra completes phrase

I cross over borders but I'm still there now.

- Melody similar to line 3 (F)
- Orchestra plays melody
- Perfect cadence
- Timps at cadence
- Crescendo
- Horn motif
- Rit

B3 / Coda section

Lines 9-10 How can I leave her? Where would I start?

- Repeat of line 5
- Thick texture
- Sustained / legato orchestration
- Melodic sequence
- *ff* dynamic
- Downward chromatic harmonies in accomp

Let man's petty nations tear themselves apart.

- Repeat of line 7 (F)
- Strong orchestral tutti play with voice
- Interrupted cadence
- Accented singing
- Trumpet fanfare-like

Line 11 My land's only borders lie around my heart

- Repeat of line 9 (F)
- *ff*
- Thick texture
- Upper strings play melody with voice
- Pause on 'my'
- Molto rit
- Melody finishes on dominant note (Top A)
- Perfect cadence (end of vocal line)
- Full orchestral tutti
- Timpani prominent
- Voice holds on 'heart' for 3 bars
- Over tonic pedal
- Plagal cadence in orchestra (to conclude)

- **V** credit once only for male voice
- **R1 -R2** credit twice only for Rit/Rall
- **Rb** credit once only for Rubato
- **O1-O4** credit four only for orchestration
- **P** credit once only for pause, silence
- **Pd** credit once only for pedal
- **A** credit once only for accompaniment
- **M** credit once only for melody
- **T1-T2** credit twice only for texture
- **D1 - D2** credit twice only for dynamics
- **C1- C2** credit twice only for cadences
- **L** credit once for legato
- **F1-4** credit once for general form, max of 3 located references

Q.8 Evaluate the preparation process and final performance of **one** piece of music (solo or ensemble) that you have presented for your GCSE practical examination.

In your response you should consider:

- Links to Areas of Study
- Technique
- Interpretation
- Response to feedback
- Any other points you wish to include

[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

Marc	Disgrifiad
8-7	Yn arddangos dealltwriaeth ardderchog o'r elfennau cerddorol o fewn y gwerthusiad. Yn arddangos sgiliau gwerthuso aeddfed, gan egluro cryfderau a manau lle mae cyfle i'w datblygu. Mynegiant clir sy'n llifo, gan ddefnyddio'r derminoleg gerddorol gywir. Bydd strwythr da iawn i'r ateb gydag ond ychydig iawn o wallau gramadeg, atalnodi a sillafu yn perthyn iddo.
6-5	Yn dangos dealltwriaeth da o'r elfennau cerddorol o fewn y gwerthusiad. Yn arddangos rhai sgiliau gwerthuso, gan egluro cryfderau a manau lle mae cyfle i'w datblygu. Mynegiant clir ar y cyfan, gan ddefnyddio'r derminoleg gerddorol gywir. Bydd strwythr eitha da i'r ateb gyda rhai gwallau gramadeg, atalnodi a sillafu yn perthyn iddo.
4-3	Yn dangos dealltwriaeth gymedrol wrth ddefnyddio'r elfennau cerddorol o fewn y gwerthusiad. Yn arddangos sgiliau gwerthuso cymedrol gan ddibynnu i raddau helaeth iawn ar ddisgrifiad. Bydd yn cyfathrebu ar y darlleniad cyntaf, gan ddefnyddio terminoleg gerddorol elfennol. Bydd camgymeriadau gramadeg, atalnodi a sillafu.
2-1	Yn dangos dealltwriaeth elfennol wrth ddefnyddio'r elfennau cerddorol o fewn y gwerthusiad. Yn arddangos y lleifswm o sgiliau gwerthuso, gan ddibynnu'n drwm iawn ar ddisgrifiad. Mynegiant gwan gan ddefnyddio terminoleg gerddorol gyfyngedig. Bydd camgymeriadau gramadeg, atalnodi a sillafu yn debyg o darfu ar y cyfathrebu ar adegau.
0	Dim ymateb



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