



GCSE MARKING SCHEME

MUSIC

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2014 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

SUMMER 2014 MARK SCHEME

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 / Operatic aria / Musical /
Country and Western / Art song / Folk song / Reggae**

(Each correct answer = 1 mark
[8])

Extract	Tonality	Type of composition
Extract 1	Minor	Folk song
Extract 2	Major	Reggae
Extract 3	Major	Cerdd dant
Extract 4	Minor	Operatic Aria

Q.2 Here are two versions of *Rejoice greatly* from the Oratorio 'The Messiah' by Handel. 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**
- **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:

Soprano (accept female voice but no other type of voice) / violins (Upper strings)

(b) Accompaniment:

Harpsichord / Bass Continuo / cellos (Lower strings) / double bass (Lower strings – credit once only) / String Orchestra

(ii) Duration

(a) Tempo:

Allegretto/Allegro (accept quick) / ♩ = 105-115 (accept first answer only)

(b) Time signature: Simple quadruple / 4/4 (accept first answer only)

Other points of interest (each bullet point = 1 mark max)

- **Baroque Era**
- **Major**
- **Bb**
- **Celebratory mood**
- **Biblical text**
- **Introduction**
- **8 bar introduction (longer)**
- **Balanced phrases**
- **(Orchestral / string) bridges (semiquavers) / antiphony**
- **Melismatic /florid vocal phrases (Rejoice)**
- **Aria**

- Less intensity in second section
- Diatonic harmonies
- Sequential (phrases)
- Mainly thin or thinner texture
- Dynamic mainly *f* (loud)
- Opening instrumental phrase imitated by opening vocal phrase
- Orchestral (strings) answering vocal lines
- Legato style
- Modulation to Dominant key in 2nd section
- Upper strings and voice in unison in outro / codetta
- Ends on perfect cadence
- Syncopation in vocal line
- Prominent semiquaver figures
- (Quaver) anacruses
- Harpsichord plays chords (triads)
- Ornamentation

Version 2

(i) Instruments/Voices

(a) Melody:

Female voices /Sopranos

(b) Accompaniment:

Voices / Synth / Drum kit / Bass Guitar / Tambourine / Keyboard (piano) / Clavichord / Trumpet

(ii) Duration

(a) Tempo: andante / moderato / slow(er) / ♩ = 70-80 (accept first answer only)

(b) Time signature: simple quadruple/ 4/4

(iii) Other points of interest (each bullet point = 1 mark max)

- Major mode
- G major
- Lower key (pitch)
- Celebratory mood
- Biblical text
- Introduction
- 4 bar introduction (shorter)
- Chordal introduction
- Soul / Gospel / Jazz style /up-beat / Contemporary style
- Some harmonies changed and enriched
- Sequential (phrases)
- Thicker texture

- **Homophonic**
- **Louder dynamic**
- **Ornamentation**
- **Singing in harmony**
- **Melismatic vocal style**
- **Staccato vocal style**
- **Some note values changed**
- **Opening vocal phrase repeated**
- **Countermelody in Trumpet (synth)**
- **Fewer instrumental bridges**
- **Modulation**
- **(Modulation) to Dominant key**
- **Ends on Perfect cadence**
- **Syncopation**
- **Dotted rhythms in bass guitar.**

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.3 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	Saxophone				✓
	Trombone		✓		
	Violin			✓	
	Trumpet	✓			
Accompanying Instrument(s)	Piano	✓	✓		
	Clarinet	✓			
	Saxophones				✓
	Guitar			✓	✓
Musical Style	Traditional Jazz	✓			
	Modern Jazz		✓	✓	
	Big band Jazz				✓

Q.4 Here are **two** versions of *March* from the 'Nutcracker Suite' by Tchaikovsky. Each version will be played **twice**. Version **1** is the original version.

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

(Each correct observation = 1 mark)

[6]

MARK THE FIRST POINT ONLY FOR EACH NUMBER (each bullet point = 1 mark max)

- **Electric Bass guitar**
- **(Electronic) Keyboard / piano added**
- **Drum kit added**
- **Contemporary Instruments / band**
- **Drum solo**
- **Syncopation / Rhythms altered**
- **More accented/upbeat**
- **Improvisation**
- **(Bass) Ostinati / repeated passages / walking bass**
- **Blues / based riffs (12 bar blues or any reference to blues)**
- **Louder dynamic (or similar)**
- **Rock n Roll**
- **Amplification**
- **Synthesised sounds**
- **Slower pulse / seems faster / busier**

(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 *Prélude* from the 'Te Deum' by Charpentier. It will be played **three** times. **Underline** the correct answer in questions (a) – (f).

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

[9]

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

String Orchestra / Brass Ensemble / Orchestra (1)


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

Homophonic / Monophonic / Polyphonic (1)

(c) Indicate the **period** in which this music was composed:

Baroque / Classical / 21st century (1)

(d) Which of the following three **rhythms** is played at the beginning of the extract?



(1)

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

Adagio •l = 60 / Andante •l = 90 / Allegro •l = 120 (1)

(f) Which of the following correctly defines the **structure** of the extract:

AABB ABAB AABA ABBA (1)

(g) State **three** ways in which the B section differs from the A section.

(Each correct answer = 1 mark)

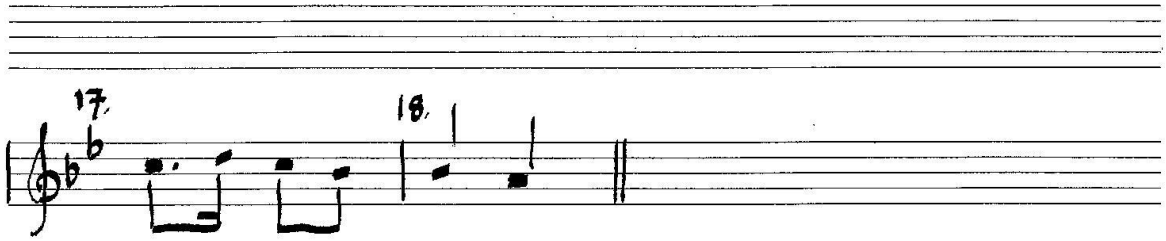
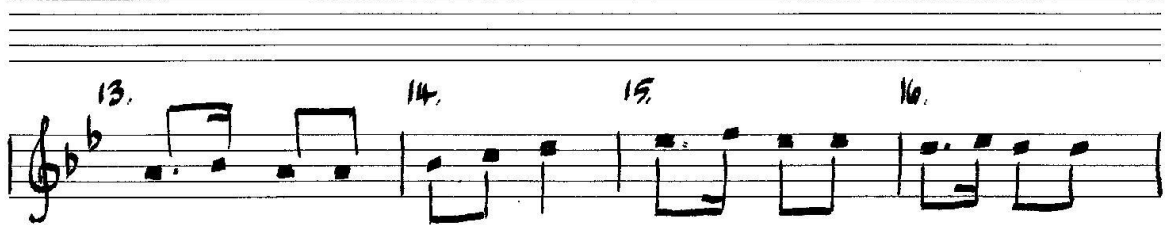
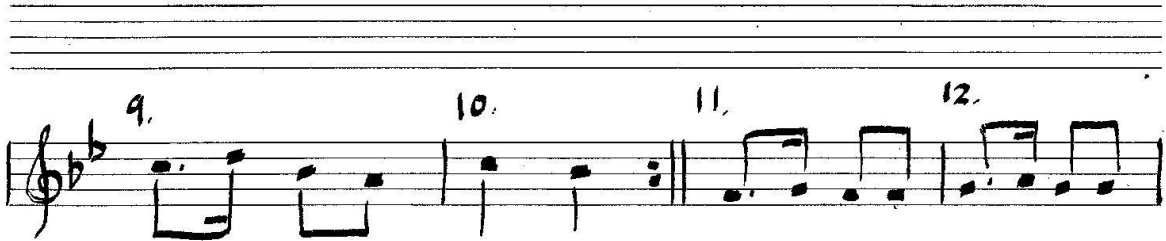
[3]

Lighter scoring / fewer instruments / brass are silent / timps are silent / thinner texture / softer dynamics / more legato style / minor tonality (key change) / more trills / ornamentation / melody played by the flute / strings more prominent



Rhif Myfyriwr: 4413/01 Rhif Sedd: Music
 Cwestiwn: 6 Uned 3 Côd y Modiwl: GCSE
 Teitl y Modiwl: Mark Scheme 2014

Andante



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

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

- (a) At the beginning of the extract insert the **time signature**. (1)
2/4
- (b) Name the cadences in bars 4/5 and 9/10. (2)
4/5: imperfect / 9/10: perfect
- (c) Name the **compositional device** used in bars 11-13. (1)
Compositional device: **Sequence**
- (d) Complete the **melody** in bars 15-17 by writing in the missing notes (pitch). The rhythm has been provided for you. (6)

The pitch of each note is marked in relation to the previous note and the final note must be correct.

1-2 = 1 mark
3-4 = 2 marks
5-6 = 3 marks
7-8 = 4 marks
9-10 = 5 marks
11-12 = 6 marks

See extract (previous page)

- (e) Name the **solo** instrument playing the melody in bars 11-18. (2)
Solo instrument: **Oboe**
- (f) What **technical term** describes the way the lower strings are played in the extract? (1)
Technical term: **Pizzicato/Plucking**
- (g) Give the full name of the **key** of the extract (2)
Key: **Bb (1 mark only) / Bb major**

- Q.7** Here is part of the song, *All you need is love*, written by John Lennon and Paul McCartney and recorded by the Beatles in 1967. It will be played **four** times with a 30 second silence between each playing and a further 15 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:

- Instruments
- Voices
- Melody
- Rhythm
- Texture
- Form
- Style
- Harmony.

(Each correct observation = 1 mark)
[20]

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

You may make rough notes on pages 10 and 11, but begin your answer on page 12.

General points

- Alternating **4/4** and 3/4 / 7/4 / quadruple and triple meters (must have both for mark) / Irregular metre
- Andante/Moderato/Slow/Medium/ 90-100 mm
- Major mode
- G major
- Mainly syllabic word setting
- Pop/March style
- Diatonic/consonant harmonies
- Form
Either (Intro) AABA (do not accept ternary) A is lines 1-4 and lines 5-7, B is lines 8-9 and A is line 10 /
Or (Intro) Verse Verse Chorus Coda, Verse 1 is lines (1) 2-4, Verse 2 is lines 5 -7, Chorus is lines 8-9 and coda is line 10 /
Or (Intro) ABBCA, A is line 1, B lines 2-4 and 5-7, C is lines 8-9 and A is line 10
(4 marks maximum)
- Mostly major chords
- Sense of swing
- Fusion / mixture of acoustic and electronic instruments / pop band and orchestral instruments
- Syllabic
- Homophonic

Intro

- 3 bars in length
- Anacrusis
- Brass Ensemble/Band
- Brass fanfare
- 4/4 time
- March style
- 'Marseillaise' derivation / French National Anthem
- Overlaps with line 1
- Dotted rhythms
- (Side) drum roll.

Line 1 Love, love, love. Love, love, love. Love, love, love.

- 3 repeated phrases
- 3rd phrase sequential
- Chordal pattern of first two phrases **I: V: vi**
- 3 note scalar (stepwise) motif (m,r,d) / Conjunct motif.
- Harmonised vocals / backing vocals
- Cello
- descending bass line
- guitar
- bass guitar
- drum kit
- Outer voices in parallel 10ths
- Thin Texture.
- Harpsichord
- legato

Lines 2-4 There's nothing you can do that can't be done. Nothing you can sing that can't be sung. Nothing you can say, but you can learn how to play the game. It's easy

- Solo Male
- Melody sung by male voice
- Repeat of line 1
- Melody of line 2 and 3 are the same
- Parlando style
- Repeated backing vocal
- Repeated harmonic sequence
- Prominent cello bass line
- Phrases end on interrupted cadence (D – Em).
- Varied drum rhythm in line 4
- Appoggiatura line 4
- Piano
- Line 4 is in 4/4

Lines 5-7 **Nothing you can make that can't be made.
No one you can save that can't be saved.
Nothing you can do, but you can learn how to be you in
time. It's easy**

- Based on chords I & V
- Repeat of lines 2-4
- Phrases end on interrupted cadence (D – Em)
- Upper strings layering with sustained chords
- Richer texture.
- Repetition of previous pattern (line 4)
- Downward scalar bass line
- Appoggiatura - line 7 only

Lines 8-9 **All you need is love. All you need is love,
All you need is love, love, love is all you need.**

- Vocal harmonies / backing harmonies
- 7 bars long
- Repeated phrase
- First two phrases monotonal
- All in 4/4 / Regular time
- Modulates
- Question and answer between voices and instruments
- Trumpet added to melody
- Thicker texture
- Flute & Saxes added
- Syncopation
- Contrary motion
- 1 bar band instrumental interpolations (responses)
- Chromatic instrumental melody
- Perfect cadence.

Line 10 **Love, love, love. Love, love, love. Love, love, love.**

- Repeat of Line 1.
- Improvised guitar solo
- harmonised vocal backing
- (instrumental) bridge
- Quick repeated notes on strings
- Strings.

- **A** credit once only for accompaniment
- **C1 C2** credit twice only for cadences
- **F1- 4** credit once for general form, max 3 located references
- **H** credit once for homophonic
- **L** credit once for legato
- **M** credit once only for melody
- **O1-O4** credit four only for orchestration
- **S1** credit once only for tempo/speed references
- **S2** credit once only for syncopation
- **T1 T2** credit twice only for texture
- **V** credit once only for male voice

Q.8 Evaluate the preparation process and final submission of **one** composition that you have presented for your GCSE composition folio (Unit 2).

In your response you should consider:

- a link to an Area of Study
- stimulus
- style
- structure
- response to feedback
- any other points you wish to include.

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

[8]

Name of composition:

Mark	Description
8-7	Shows an excellent understanding of the use of musical elements within the evaluation. Displays mature evaluative skills, explaining strengths and areas for development. Clear and fluent expression, using correct musical terminology. Clear links to the Area of Study are made. The answer will be well structured with few errors in grammar, punctuation and spelling.
6-5	Shows a good understanding of the use of 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



WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk