



GCSE MARKING SCHEME

MUSIC

SUMMER 2015

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2015 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 2015 MARK SCHEME

Q.1 Here are **five** instrumental extracts. Each extract will be played **once** only.

Identify

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

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

Wind Band / Brass Band / String orchestra / Full Orchestra String Quartet / Male Choir / Mixed Choir / Ladies Choir

[Each correct answer = 1 mark]

[10]

Extract	Type of group	Tonality
Extract 1	Wind Band	Minor
Extract 2	Male Choir	Minor
Extract 3	String Orchestra	Major
Extract 4	Brass Band	Minor
Extract 5	Full Orchestra	Major

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** musical 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]

[09]

		Extract A	Extract B	Extract C
Solo Instrument	Piccolo	✓		
	Oboe			✓
	Saxophone		✓	
Accompanying Instrument(s)	Side drum	✓		
	Brass	✓	✓	
	Strings		✓	✓
Musical Device	Ostinato	✓		
	Sequence		✓	
	Stepwise bass			✓

Q.3 Here are two versions of the same music. 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.**

- 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:
Violin/Viola/Flute/Oboe/Clarinet/Bassoon/Horn (all of the above instruments acceptable)
- (b) Accompaniment:
Lower strings / Cellos/Double bass / Trumpets / Timpani
- (ii) Duration
- (a) **Tempo: Andante / Moderato / Allegretto / ♩ = 66. Accept 60-70
Faster / quicker / moderate / walking pace**
- (b) **Time signature: Simple Duple, Quadruple / 2/4 /4/4**
- (iii) Other points of interest
- **Classical Era / Beethoven**
 - **Minor**
 - **Symphony / Symphonic**
 - **2nd movement**
 - **Melody moves mainly stepwise / conjunct**
 - **Diatonic harmonies**
 - **Chromatic harmonies**
 - **Sequence**
 - **Repeated rhythm / repeated notes / repetition**
 - **Notation of crotchet, quaver, quaver, crotchet, crotchet**
 - **Homophonic**
 - **Staccato**
 - **Accented / marcato**
 - **3 sections**
 - **Structure ABB in each section**
 - **8 bar sections / balanced sections (phrases)**
 - **perfect cadence (credit once only)**
 - **Section A / first section ends in Major key**
 - **Sections 1 and 2 (opening sections) *p* / *pp* / soft dynamics**
 - **Final section *ff* dynamic / louder / crescendo**
 - **Melody in Section 3 (last section) played octave(s) higher**
 - **Counter melody / additional melody in sections 2 and 3**
 - **Thin texture in sections 1 and 2**
 - **Thick texture in section 3 / texture gets thicker**
 - **Codetta / Coda / Outro**
 - **Accompaniment in triplets**

Version 2

- (i) Instruments/Voices
- (a) Melody:
Treble vocalist(s) / Children's voices / Young / Soprano / Female
- (b) Accompaniment:
Voices / Drum kit / Bongos / Bass drum / Tambourine / Strings / Harp / Bassoon
- (ii) Duration
- (a) **Tempo: Larghetto / Andante / Moderato / Slower / Moderate • I = 56. (Accept 50-60)**
- (b) **Time signature: Simple Duple, Quadruple / 2/4 /4/4**
- (iii) Other points of interest
- **Minor mode**
 - **Words added**
 - **Opening solo**
 - **Then unison / monophonic**
 - **Section 1 harmonies added (without words)**
 - **Close harmony**
 - **Homophonic**
 - **Contemporary style**
 - **Section 1 sung a cappella / unaccompanied**
 - **Section 1 = p / soft**
 - **Sequence**
 - **Some rhythms changed (to accommodate words)**
 - **(Mainly) syllabic**
 - **Section 2 *mp* / *mf* / louder**
 - **Section 2 countermelody / descant**
 - **Section 2 polyphonic**
 - **Section 2 adds rhythmic accompaniment**
 - **Thicker texture in Section 3**
 - **Section 3 sung *ff* /loudest**
 - **8 bar sections / balanced sections (phrases)**
 - **perfect cadence (credit once only)**
 - **Legato vocal style**
 - **Melisma**
 - **Melody sung in octaves in last verse**
 - **Diatonic harmonies**
 - **Chromatic harmonies**
 - **3 sections / verses repeated**
 - **Structure ABB in each section**
 - **Extended codetta /coda / outro**
 - **Thin texture at end**
 - ***pp* dynamic at end**
 - **Solo voice at end**
 - **High pitch at end**
 - **Last phrase repeated octave lower**

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 of music. 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. [8]

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

String Orchestra / Brass Ensemble / Full Orchestra [1]

(b) Which of the following best describes the **texture** of the opening of this 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 Andante Allegro [1]

(f) How would you describe the tonality of the music? [1]

Minor Atonal Major

(g) Name any **two** of the instruments playing in the extract. [2]

Violin / Viola / Cello / Bass / Organ

(accept plurals)

Q.5 Here are extracts from **three different styles** of music. State **three** of the **main stylistics features** of each extract.

[You should not simply list the instruments you hear]

Each extract will be played **twice**. [Each correct observation = 1 mark] **[9]**

Mark the first point only on each line

Extract A: **[3]**

- **Scalic initial idea / conjunct / stepwise**
- **Repetition**
- **Changing one note at a time (metamorphosis)**
- **Minimalistic style**
- **Accent shift / change**
- **Monophonic**
- **Melodic change with repetition of 2/3 note cells**
- **Narrow pitch range**
- **Panning**
- **Phasing**
- **Minor / Modal**

Extract B: **[3]**

- **Aleatoric/chance style**
- **Built on major 9th chord**
- **Dissonance**
- **Static harmony**
- **Experimentation of vocal sounds**
- **Improvisation**
- **Each singer with different pitch level**
- **A capella / Unaccompanied**
- **Repetition**
- **Changing metre**

Extract C: **[3]**

- **Fusion of rock / funk / contemporary music and symphonic / classical style**
- **Pre-scored and improvised music (both required for credit)**
- **Repetition of motifs (riffs) / ostinato**
- **Sequences**
- **Acoustic and electronic sounds/ contrasting timbres**
- **Syncopation**
- **Diatonic harmonies**

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.

You have 1 minute to read the question before the first playing of the extract. [16]



Rhif Myfyriwr: 4413/01 Rhif Sedd: Music
 Cwestiwn: 6 Côd y Modiwl: 2015
 Teitl y Modiwl: Mark Scheme GCSE

1 2 3 4

L a s c i a c h' i o p i a n g a m i a c r u - t r a s o r - t e

5 6 7 8

e c h e s o - s p i - r i l a l i - b e r - t a .

9 10 11 12

e c h e s o - s p i - r i e c h e s o - s p i - r i l a

13 14

l i - b e r - t a !

- (a) Give the **full** name of the **key** of the extract [2]

Key: **F major**

[1 mark for F, + 1 for major. No credit for stating major only]

- (b) At the beginning of the extract insert the **time signature**. [1]
[Credit only if placed correctly on the score]
3/4

- (c) Above the stave in Bar 1, write an appropriate Italian term [e.g. *presto*] to describe the tempo of the extract. [1]
[Credit only if placed correctly on the score]

Adagio / Largo / Lento

- (d) Write in the missing **rest** at the end of bar 2. [1]

Crotchet rest – [accept both versions of the rest.]

- (e) Complete the **melody** in bars 5 – 7 by writing in the missing notes (pitch). The rhythm (and the pitch of the last note in bar 6) has been provided for you. [6]

[If an incorrect leap is made, credit the following intervals if correct. The final note must make the correct interval with the printed interval in Bar 8]

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

- (f) Name the **cadence** in bars 7 – 8. [1]

Cadence: Perfect or V- I

- (g) Name either the **modulation** or the full name of the **new key** in bar 9 –14. [2]
 Modulation/New key: **Dominant (2) / C major (2) / 1 mark only for C**

- (h) Write in the missing **accidentals** in bar 10 and bar 12 [2]

B Naturals [Must be written before the note]

Q.7 Here is part of the song 'All that Jazz' from the musical Chicago written by John Kander and Fred Ebb and first produced on stage in 1975. 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.

NB: Do not accept answers already GIVEN in the question above.

- **Common time / 4/4 / Simple Quadruple**
- **Allegro / 120-130**
- **Major**
- **Jazz / Show Band**
- **Diatonic / consonant harmonies**
- **Strophic / verses**
- **Each verse is ABA / AABA / AABBA / Ternary**
- **Female soloist**
- **Mixed voice chorus**
- **Syncopated**
- **Jazz genre / style**
- **Repeat rhythmic vocal pattern**
- **Balanced phrases**
- **Syllabic setting**
- **Stride / Vamp piano style**

Intro

- **4 bar (instrumental)**
- **Piano**
- **Repeated chords**
- **Tonic chords**
- **Tonic & Dominant / oompah bass line / ostinato**
- **Tuba / Sousaphone**
- **Staccato**
- **Thin texture**

Verse 1 Section

Line 1: Come on, babe, why don't we paint the town, and all that jazz!

- 2 note vocal melody (tonic)
- Same intro chordal accompaniment
- Chromatic flavour
- Accented augmented dominant chord (E+) on 'jazz'
- Unaccompanied on "all that jazz" (refrain)
- One bar instrumental before refrain
- Imperfect cadence
- Thin texture
- Quiet dynamic

Line 2. I'm gonna rouge my knees and roll my stockings down, and all that jazz!

- Repeat of melody line 1
- Unaccompanied refrain
- Continued chordal (strumming) accompaniment
- Anacrusis / upbeat

Line 3. Start the car, I know a whoopee spot

- Same rhythms as lines 1 and 2
- Melody now up a fifth
- Dominant chord (E7)
- Banjo

Line 4. Where the gin is cold but the piano's hot,

- Sequence
- Up a semitone (F7)
- Piano
- Tremolando / tremolo
- Anacrusis / upbeat

Line 5. It's just a noisy hall where there's a nightly brawl, and all that jazz!

- Melody back to tonic
- Prominent piano accompaniment
- Descending chromatic bass line
- Brass
- New treatment of 3 note refrain (all that jazz') / augmentation
- Words separated by percussion (hi-hat) stabs
- Blues scale
- Perfect cadence
- Anacrusis / upbeat

Instrumental bridge

- 4 bars
- Decorated improvisatory piano motif
- Syncopation
- (Prominent) drum kit
- Oompah bass line
- Rising bass motif into next verse
- Crescendo / louder

Verse 2 Section

Line 6. Slick your hair and wear your buckle shoes, and all that jazz!

- Repeat of line 1 (see scheme for Line 1)
- Syncopated piano accompaniment
- More prominent piano
- Thicker texture on this verse

Line 7. I hear that father Dip is gonna blow the blues, and all that jazz!

- Repeat of line 2 (see scheme for line 2)
- Rubato on 'blow the blues'

Line 8. Hold on hon, we're gonna bunny hug,

- Repeat of line 3 (see scheme line 3)
- Trumpets
- Muted / wah-wah

Line 9. I bought some aspirin down at United Drug

- Repeat of line 4 (see scheme line 4)

Line 10. In case we shake apart and want a brand new start to do that jazz.

- Augmentation
- Words separated on "do that jazz"
- New key (Bb major)
- Semitone higher on the word 'jazz.'
- Slurred / glissando / portamento treatment by voices
- Backing vocals on "jazz"
- Unison
- 'Jazz' overlaps Instrumental Bridge

Instrumental bridge

- New key (Bb major)
- Trumpets
- Trombones
- Arpeggios / broken chords
- Straight quavers / not swung
- Glissando
- Percussion
- 4 bars
- Thicker texture
- Dynamic now ff / louder
- Tonic and Dominant harmony

Verse 3 Section

- Line 11. Find a flask we're playing fast and loose, and all that jazz!
- Lines 11-15 same melody as 1 -5
 - Sung by female soloist
 - Louder dynamic / ff
 - Countermelody
 - Improvised
 - Clarinet
 - Glissando
 - Refrain sung tutti
 - Unison
 - New key / Modulation
- Line 12. Right up here is where I store the juice, and all that jazz!
- Repeat of line 11
 - Clarinet
 - Improvisation
 - Glissando
 - Tutti refrain
 - Vocal rasp / growl (or similar)
 - Rubato on "Juice"
- Line 13. Come on babe we're gonna brush the sky
- Saxophone
 - Saxophone chords
 - Sustained accompaniment / Saxes
 - Soloist
- Line 14. I betcha lucky Linda never flew so high
- Up a semitone
 - Sax accompaniment
 - Crescendo / louder
- Line 15. Cause in the stratosphere how could he lend an ear to all that jazz!
- Tutti / chorus
 - Unison
 - Augmented on "all that jazz"
 - Unaccompanied "all that jazz"
 - Hi-hat
 - Perfect cadence
 - Fade out at end
- A credit twice only for accompaniment
 - C1 C2 credit twice only for cadences
 - D1 D2 credit twice only for dynamics
 - F1- 4 credit once for intro/section/verse (max 4)
 - H credit once for homophonic
 - M credit once only for melody
 - O1-O4 credit four only for orchestration
 - Os1,2 credit twice only for ostinato
 - R1 credit once only for rit /rall
 - RB credit once only for rubato
 - S1 credit once only for tempo / speed references
 - S2 credit once only for syncopation
 - St credit once only for staccato
 - T1 T2 credit twice only for texture
 - UN credit once only for unaccompanied
 - V credit once only for female voice
 - AN credit once only for anacrusis
 - G credit twice only for glissando

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 (Unit 1).

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]**

Name of piece:Composer:

In order to access the top box (7 – 8), Area of Study must be noted.

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. 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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