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# **GCSE MARKING SCHEME**

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**SUMMER 2016**

**MUSIC  
4413/01**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 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.

## GSCE MUSIC

### SUMMER 2016 MARK SCHEME

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]**

<b>Extract</b>	<b>Tonality</b>	<b>Type of composition</b>
Extract 1	<b>Major</b>	<b>Musical</b>
Extract 2	<b>Minor</b>	<b>Art song</b>
Extract 3	<b>Minor</b>	<b>Hymn-tune</b>
Extract 4	<b>Major</b>	<b>Cerdd dant</b>

2. 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.**

[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 / (when e-marking draw a box around each common answer and draw a line between them)

### Version 1

(i) Instruments/Voices

- (a) Melody:  
Strings or any orchestral string instrument (1 mark)  
Horns
- (b) Accompaniment:  
Orchestra =1 only if sections are not named  
Woodwind / or single named instrument  
Brass / or single named instrument  
Strings / or single named instrument  
Harp  
Percussion / Timps

(ii) Duration

- (a) Tempo: Andante/moderato (accept moderate/walking pace) / ♩ = 65 - 75 (69)
- (b) Time signature: Simple Triple / 3/4

### Other points of interest

- Suite/'Planets'/'Jupiter'/Holst/Composed 1914-1916 / Early twentieth century
- Major mode
- Eb major
- Two main themes A 4+4 and B 4+4
- ABABA structure
- Anacruses
- Thick texture
- Balanced phrases
- Unison sections of orchestra playing melody
- Chordal accompaniment
- Accented 1<sup>st</sup> and 3<sup>rd</sup> beats of the bar
- Diatonic harmonies
- Sequential feature in melody

- Homophonic (accompaniment)
- Melody played higher in final statement
- Crescendo from middle to end / Final statement of A = *ff* / *f*
- Diminuendo at end
- Legato / sustained style
- Interrupted cadence end of first half of A1
- Amen / Plagal cadence end of A2
- Imperfect cadence end of extract
- Rall at the end

**Do not double credit answers under points (i) and (ii). Credit for instruments will only be given with a point of interest.**

Version 2

- (i) Instruments/Voices
- (a) Melody:  
Male vocalists / Tenors and Bass  
Flute  
Harp  
Strings  
Violins
- (b) Accompaniment:  
Orchestra =1 only if sections are not named  
Vocal ensemble / vocal quartet (STBB) / backing vocals (not choir)  
Harp  
Strings / or single named instrument  
Woodwind / or single named instrument  
Brass / or single named instrument  
Percussion / or single named instrument
- (ii) Duration
- (a) Tempo: andante / moderato (accept moderate/walking pace) /  
Version 2 is slightly faster. / **●I = 70 – 80 (74)**
- (b) Time signature: Simple Triple / 3/4
- (iii) Other points of interest
- Major mode
  - Eb major
  - Vocal transcription 2 verses/lyrics added
  - 8 bars (+1 mark) introduction
  - Introduction
  - Introduction uses Theme B
  - Two main themes A 4+4 and B 4+4
  - Ternary ABA structure in vocals
  - Anacrusis
  - Longer than original version
  - Thinner texture
  - Some dotted note values (original) changed

- Some original quavers changed to dotted
- Opening vocal phrase A sung by soloist
- Homophonic
- Vocal harmonising
- Diatonic
- Balanced phrases
- Mainly syllabic setting
- orchestral bridge (8 bars (+1)) (using theme B after first verse (+1))
- Countermelody in this Bridge passage
- Timpani more prominent in version 2
- Military feel / snare drum
- Word painting with suitable reference
- Unison singing in second verse
- Legato / sustained style
- Rall
- Ends on Amen / Plagal cadence

**Total [20]**

**Do not double credit answers under points (i) and (ii). Credit for instruments/voices will only be given with a point of interest.**

- (a) Melody = maximum 2 marks
  - (i) Instruments/Voices
- (b) Accompaniment = maximum 4 marks
  - (ii) Duration = maximum 4 marks
  - (iii) Other points of interest = maximum 10 marks

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(s) 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
<b>Solo Instrument</b>	Guitar	✓			
	Trumpet			✓	
	Saxophone				✓
	Trombone		✓		
<b>Accompanying Instrument(s)</b>	Saxophones		✓	✓	
	Piano				✓
	Banjo			✓	
	Guitar(s)	✓		✓	
<b>Musical Style</b>	Big band Jazz		✓		
	Traditional Jazz			✓	
	Modern Jazz	✓			✓

4. Here is an extract from an instrumental movement. It will be played **three** times. **Underline** the correct answer in questions (a) to (g), giving reasons for your choices in questions (e) and (g).

You have 30 seconds to read the question before the first playing of the extract. [9]

- (a) Which of the following three **rhythms** is played at the beginning of the extract? [1]



**Answer = middle rhythm (no. 2) .**

- (b) The most suitable **tempo** for the extract is:  
**Adagio** / **Moderato** / **Allegro** [1]

- (c) The piece is **played** by a:  
**String Orchestra** / **Brass Ensemble** / **Orchestra** [1]

- (d) The **solo** instrument is:  
**Trombone** / **Tuba** / **French Horn** [1]

- (e) (i) Which of the following best describes the **type of composition** in this extract?  
**Concerto** / **Symphony** / **Overture** [1]

- (ii) Give a reason for your choice. [1]

**Soloist and orchestra / solo plus accompaniment**

- (f) Indicate the **period** in which this music was composed: [1]  
**Baroque** / **Classical** / **21<sup>st</sup> century**

- (g) (i) Which of the following best describes the **form** of the movement from which this extract is taken?  
**Ground Bass** / **Rondo** / **Fugue** [1]

- (ii) Give a positive reason for your choice. [1]

**Recurring theme / Repetition of theme / ABAC / ABACA**

**In questions (e) and (g) if part (i) is wrong, do not credit part (ii).**



5. Here are **two** versions of a composition. Each version will be played **twice**. Version 1 is the original version.

*You have 30 seconds to read the question before the playing of extract 1.*

(a) Name **two** instruments playing in version 2 which were not present in version 1. [2]

- **Vibes**
- **Marimba**
- **String Bass (Pizz)**
- **Drum Kit**

(b) Other than dynamics and instrumentation, state four ways in which the style of the original version has been changed in version 2. [4]  
[Each correct observation = 1 mark]

**MARK THE FIRST POINT ONLY FOR EACH NUMBER**

- **Texture thinner**
- **Rhythms altered**
- **More accented**
- **Upbeat**
- **Syncopation**
- **Improvisation**
- **(Modern/Latin) jazz**
- **Faster tempo**

(c) State which version you prefer.

Version .....

Give **two** brief **positive, musical** reasons for your choice.[2]

1. ....

2. ....

Do not double credit answers from (a) and (b) in question (c).

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. [15]

- (a) At the beginning of the extract insert the **time signature**. 3/4 [1]
- (b) Give the **full name** of the **key** of the extract. [2]

Key: **F minor (F = 1 mark)**

- (c) Complete the **melody** in bars 5-8 by writing in the missing notes (pitch).  
The rhythm 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 15]**

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

- (d) Name the key (e.g. E major) to which the music modulates in bars 7-9.  
**Ab Major / Ab (1 mark) / Relative Major** [2]

- (e) Name the **cadences** in bars 11/12 and 15/16. [2]

Bar 11/12: **Imperfect**

Bar 15/16: **Perfect**

- (f) Name the **two** instruments in the extract. [2]
- (i) **Flute**
- (ii) **Harp**

7. Here is the song ‘**Can you feel the love tonight**’ from the musical ‘*The Lion King*’ written in 1994 by Elton John with lyrics by Tim Rice. 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.

*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.*

Write about the music, commenting on anything you hear. **You should relate your comments to appropriate line numbers** considering the features listed below:

- Instruments
- Voice
- Melody
- Rhythm
- Texture
- Form
- Style
- Harmony

[Each correct observation = 1 mark]      **[20]**

### **General points**

- 4/4 / common time
- Andante / 76 bpm
- Major mode
- Bb
- Mainly syllabic word setting
- Pop Ballad
- Balanced phrases / 2 bar phrases
- Diatonic / consonant harmonies
- Structure = Intro Verse Chorus Verse Chorus Outro
- 2 Strophic verses
- Orchestra / pit band
- Male vocalist
- Syncopation
- Sliding / portamento

## Intro

- 4 bars in length
- Syncopated rhythm (Bar 4)
- Descending bass line
- Piano RH melody
- Arpeggi (embellishments)
- *mp*

## Verse 1

**Line 1**      **There's a calm surrender to the rush of day**

- Melody sung by male vocalist
- Repeated stepwise 1 bar phrase
- Subdominant/Tonic harmony
- Piano
- Chordal accomp
- Thin Texture

**Line 2**      **when the heat of the rolling world can be turned away.**

- Answering phrase
- Imperfect cadence

**Line 3**      **An enchanted moment, and it sees me through**

- Repeat of line 1
- Continued piano chordal accomp

**Line 4**      **It's enough for this restless warrior just to be with you.**

- Repetition of line 2
- Imperfect cadence

## Chorus

**Line 5**      **And can you feel the love tonight how it's laid to rest?**

- Anacrusis
- Crescendo
- Octave melodic leap
- Increased intensity
- Thicker texture
- Bass guitar
- Descending scalar movement
- Strings / Synth layering
- Legato accomp
- Imperfect cadence

**Line 6**      **It's enough to make kings and vagabonds believe the very best**

- Vocalist taking liberties with the rhythms
- Upper strings layering with sustained chords
- Descending bass line
- Vocal syncopation
- Perfect cadence
- Drum link to bridge

### **Instrumental Bridge**

- Repeat of intro material (Bars 1-4)
- 4 bars
- Anacrusis
- Drum fill
- Flute solo
- Descending bass line
- Synth
- Piano
- Bar 4 crotchet rhythm different from intro
- Ascending scale (into verse 2)

### **VERSE 2**

**Line 7      There's a time for everyone, if they only learn**

- Repetition of line 1 / Repetition of melody or harmony
- Accompaniment with added strings
- Legato / sustained
- Drum beat
- Texture gets thicker

**Line 8.      that the twisting kaleidoscope moves us all in turn.**

- Repetition of line 2 / Repetition of melody or harmony
- Accompaniment with added strings
- Legato / sustained
- Drum beat

**Line 9.      There's a rhyme and reason to the wild outdoors**

- Repetition of line 7 / Repetition of melody or harmony
- Accompaniment with added strings
- Counter melody in upper strings
- Legato / sustained
- Drum beat

**Line 10      when the heart of this star-crossed voyager beats in time with yours.**

- Repetition of line 8 / Repetition of melody or harmony
- Accompaniment with added strings
- Legato / sustained
- Drum beat

### Instrumental Bridge

- 1 bar
- Upward rushing semi quavers
- Modulation to C major / higher key
- Strings
- Crescendo
- Prominent side drum
- Tambourine

### Chorus

**Line 11**      **And can you feel the love tonight how it's laid to rest?**

- Repetition of line 5 (tone higher)
- Full orchestral tutti
- Thick texture
- *ff* dynamics
- Counter melodies in upper strings, brass / trumpets and w/w
- Imperfect cadence

**Line 12**      **It's enough to make kings and vagabonds believe the very best.**

- Repetition of line 6 (tone higher)
- Plagal cadence
- Flute 4 note ascending
- 6/4 cadential tonic ending

**Line 13**      **It's enough to make kings and vagabonds believe the very best.**

- Outro/coda
- Repetition of line 12
- *A piacere / ad lib / rubato*
- Rit/rall
- Recit / music theatre vocal style
- Parlando style
- Thin texture
- Piano flute synth
- *mp* dynamic
- *pause*
- plagal cadence
- Melismatic on **very** / decorated on **very**
- **Augmentation**

- **A** credit once only for accompaniment
- **An** credit once only for anacrusis
- **C1 C2** credit twice only for cadences
- **CM** credit once only for countermelody
- **D1 D2** credit twice only for dynamics
- **F1- 4** credit once for general form, max 3 located refs
- **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
- **R1** credit once only for Rit/Rall
- **S1** credit once only for tempo / speed references
- **Sy** credit once only for syncopation
- **T1 T2** credit twice only for texture
- **V** credit once only for male voice



8. Choose a piece of music that you have performed as part of an **ensemble**. Evaluate the preparation process and the final performance commenting on strengths and areas for development. In your response include the title of the piece and list the instruments and/or voices in the ensemble.

*In your response you must consider:*

- *empathy with other performers*
- *balance of instruments and/or voices*
- *choice of repertoire and style*
- *interpretation*
- *rehearsal process*
- *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]

Title of piece: .....

Instruments/voices.....

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Mark	Description
8-7	Displays an excellent understanding of the preparation process and final performance of the ensemble. 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 preparation process and final performance of the ensemble. 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 preparation process and final performance of the ensemble. 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 preparation process and final performance of the ensemble. 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