GCSE

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WJEC Eduqas GCSE in

MUSIC

ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

Teaching from 2016



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For teaching from 2016
For award from 2018

GCSE (9-1) MUSIC

SAMPLE ASSESSMENT MATERIALS

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GCSE MUSIC

COMPONENT 2

COMPOSING

COMPOSITION BRIEF

SAMPLE ASSESSMENT MATERIALS

Release date: 1 September in the academic year in which the assessment is to be taken

INFORMATION AND ADVICE FOR CANDIDATES

You are permitted to compose for any combination of instruments/voices, unless otherwise stipulated in the composition brief.

You are advised to compose a piece between 2-3 minutes in length in order to satisfy the assessment criteria requirement to develop ideas.

The composition must be monitored by your teacher three times during the composition process as part of the authentication process.

You must complete and sign a composition log giving details of the composition process.

After the composition has been submitted and assessed by your teacher you are not permitted to add to or amend the piece.

ACKNOWLEDGEMENTS (IN THE COMPOSITION LOG)

All secondary source materials, such as musical quotes or pre-composed samples, must be clearly acknowledged and any work which is not entirely your own must be identified. Software packages must be listed with an explanation of how they have been used. Any musical influences you may have used must also be acknowledged in the composition log.

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1. Set briefs

You must compose a piece of music in response to **one** of the following set briefs:

Area of study 1: Musical Forms and Devices

Compose a piece of music in ternary form that is to be performed at a school awards ceremony.

Area of study 2: Music for Ensemble

Compose a piece for three instruments to be performed in a showcase event at the local music college.

Area of study 3: Film Music

Compose music for the opening sequence/scene in a new action movie to be premiered at the local cinema.

Area of study 4: Popular Music

Compose a pop song, aimed at raising money for charity in a local Music for Youth concert.

2. Composition evidence

You will be required to provide the following evidence when you submit your composition for assessment.

1. A recording of the composition

2. A score **or** a detailed written description of the music accompanied by an outline of the melody and chords used

2. A signed composition log outlining the development process and acknowledgements

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Assessment grid for Component 2: Composing

Each composition should be marked out of 36. Please see Section 3.2 for further assessment details.

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO2.1a, column 1, band 4 for AO2.1b, column 2 and band 3 for AO2.1c, column 3.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO2 **Compose and develop musical ideas with technical control and coherence**		
Band	**Creativity and development of musical ideas (AO2.1a)**	**Technical control of musical elements and resources (AO2.1b)**	**Structure and stylistic coherence (AO2.1c)**
4	10-12 marks • Ideas are highly effective, offering much potential for creative development • The content is skilfully developed throughout the piece • Highly effective contrasts of tone colour and moods	10-12 marks • Highly effective choice of elements and resources • A wide variety of musical elements are used skilfully • Resources, including technology, are skilfully controlled	10-12 marks • A very well-organised piece with a highly effective presentation of musical ideas • The style and character is highly effective in response to the chosen brief • The outcome is highly effective, musical and fully coherent
3	7-9 marks • Ideas are generally effective, offering potential for further development • The content is competently developed throughout the piece • Generally effective contrasts of tone colour and mood	7-9 marks • Generally effective choice of elements and resources • A variety of musical elements are used competently • Resources, including technology, are generally well controlled	7-9 marks • A well-organised piece with effective presentation of musical ideas • The style and character is generally effective in response to the chosen brief • The outcome is generally effective and coherent

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2	4-6 marks • Ideas are simple, offering some potential for development • Some ideas are partially developed • Some contrasts of tone colour and mood	4-6 marks • Some choices of elements and resources are effective • Some musical elements are used inconsistently • Inconsistent control of resources, including technology	4-6 marks • Inconsistent organisation with some effective presentation of musical ideas • The style and character is inconsistent in response to the chosen brief • The outcome is inconsistent displaying some sense of coherence
1	1-3 marks • Ideas are limited, offering little opportunity for further development • Only limited development is evident • Limited evidence of tone colour and mood	1-3 marks • Limited effectiveness in choice of elements and resources • Limited employment of musical elements • Limited control of resources including technology	1-3 marks • Limited organisation and presentation of ideas • The style and character is limited in response to the chosen brief • An incoherent and limited outcome
0	0 marks • No evidence of any creativity or development	0 marks • Ineffective control of the musical elements and resources	0 marks • No evidence of organisation, style and character or coherence

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Candidate Name	Centre Number					Candidate Number				
						0				

GCSE MUSIC

COMPONENT 3

APPRAISING

SAMPLE ASSESSMENT MATERIALS

1 hour 15 minutes approximately

Examiner's use only		
Question	**Max.**	**Mark**
1	**12**	
2	**12**	
3	**12**	
4	**12**	
5	**12**	
6	**12**	
7	**12**	
8	**12**	
Maximum Mark	**96**	

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answers to **all** questions, including rough work, should be made in the spaces provided in the answer book.

Answers in music notation may be written in pencil or ink.

INFORMATION FOR CANDIDATES

The appraising examination consists of **8** questions on the areas of study.

Full instructions are included on the CDs which will be played to you.

The maximum mark for this examination is **96.**

The allocation of marks is given at the end of each question or part-question.

At the end of this examination this answer book must be handed to the invigilator.

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Area of study 1: Musical Forms and Devices

1. **Prepared Extract.** Listen to the following extract from ***Eine Kleine Nachtmusik***, movement III. A skeleton score is provided below and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. **[12]**

You now have 1 minute to read the questions and look at the score before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) State the **year** in which this piece was composed. [1]

.....

(b) What does ***Allegretto*** mean? [1]

.....

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(c) Give bar and beat numbers where one example of each of the following musical features can be found in the score. (e.g. 9^2 means bar 9, beat 2.) [4]

Features	**Bars**
A crotchet rest	
Repeat marks	
A slur	
A dominant 7^{th} chord	

(d) Underline the **device** which is found at the start of the piece.

[1]

sequence / chromatic movement / anacrusis / imitation

(e) In bars 7^3-8^1, the viola part plays two notes at the same time on each of the crotchet beats (as indicated by the bracket). Give the technical name for this.

[1]

.....

(f) Describe **two** features of the **texture** in bars 1 – 4 and compare it with the **texture** in bars 5 – 8. [4]

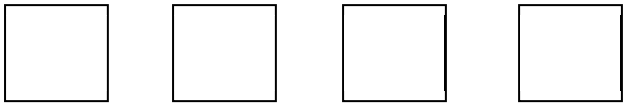
Bars	**Textural Feature 1**	**Textural Feature 2**
1 - 4	**.....** **.....** **.....**	**.....** **.....** **.....**
5 - 8	**Comparison: .....** **.....** **.....**	**Comparison: .....** **.....** **.....**

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2. You will hear an extract from another instrumental composition. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. **[12]**

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

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) Underline the **period** in which this music was composed. [1]

Baroque **Classical** **Romantic**

(b) Underline the **time signature** of the music. [1]

2/4 **3/4** **6/8**

(c) Underline the term that best describes the shape of the **melody** at the opening of the piece. [1]

Conjunct **Ascending** **Disjunct**

(d) In the table below, **tick three** musical features heard in this piece: [3]

Musical Features	**Tick**
Staccato	
Sustained notes	
Ostinato	
Sequence	
Glissando	
Repetition	

(e) Describe how the following musical elements are used in this composition. [1 mark per relevant comment] [3]

(i) Rhythm and Metre

.....

.....

.....

.....

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(ii) Harmony and Tonality [3]

.....

.....

.....

.....

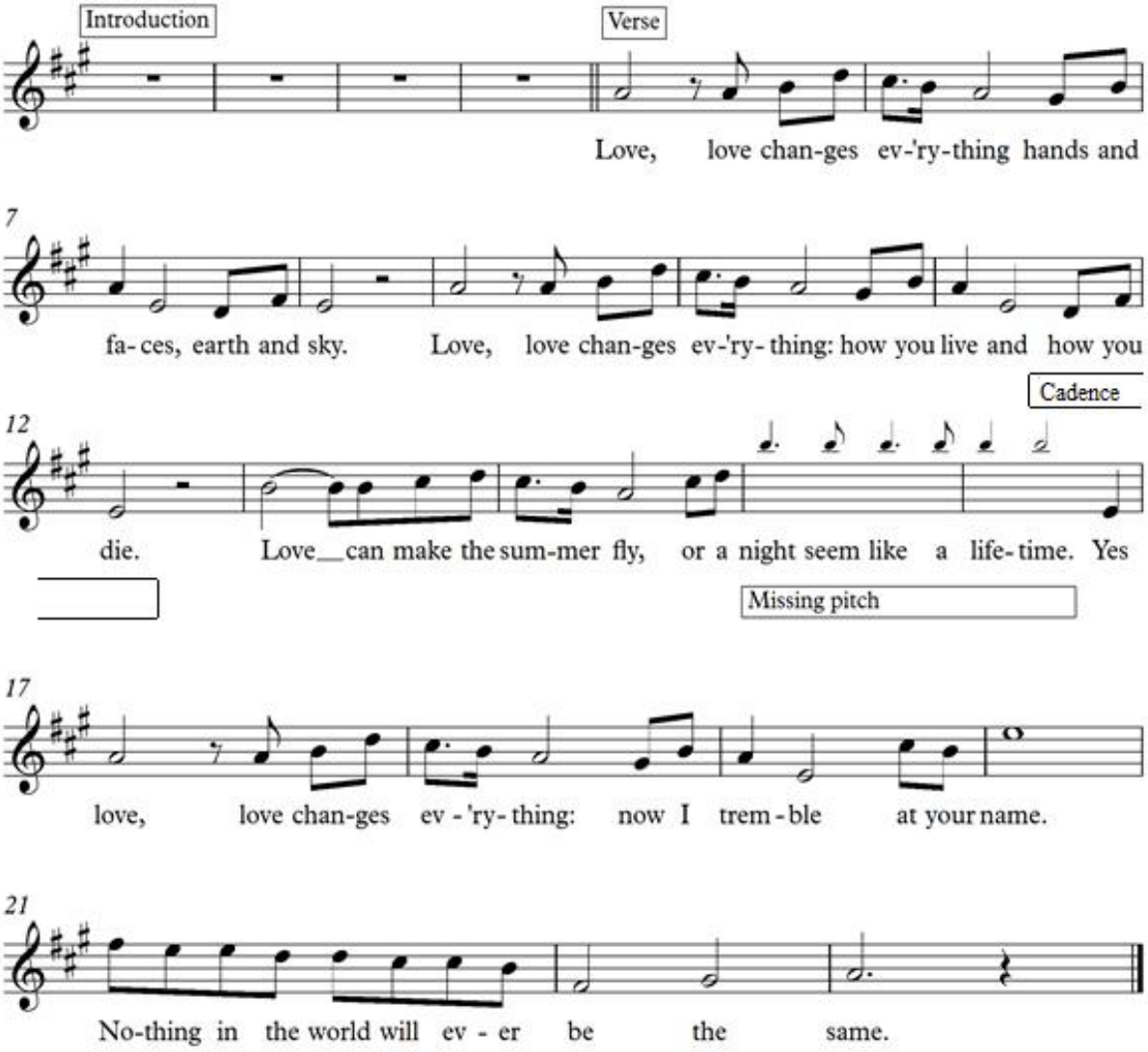
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Area of study 2: Music for Ensemble

3. You will hear an extract from a performance of the song ***Love Changes Everything***. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. The melody is printed below. **[12]**

You now have 1 minute to look at the melody and read the questions before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract.



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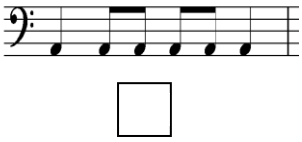
(a) Complete the following questions, **while listening carefully to the extract.**

(i) Underline the **instruments** playing in the introduction. [1]

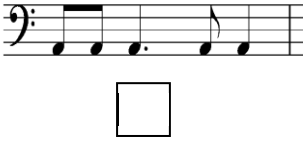
French Horns **Trumpets** **Trombones** **Tubas**

(ii) Identify the rhythm played by the **bass guitar/piano left hand** when the voice enters. [1]

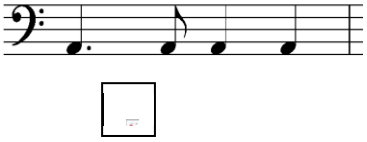
Tick ✓ the correct answer from the 3 choices below.



☐



☐



☐

(iii) Name the **cadence** heard in bars 11^4 – 12. [1]

.....

(iv) Complete the missing notes of the melody in bars 15-16. (The rhythm is given for you.) [5]

(b) You now have 3 minutes to complete the following questions, **referring to the given score.**

(i) Insert the correct **time signature** at the beginning of the music. [1]

(ii) Give the full name of the **key** of the extract (e.g. Bb major) [1]

.....

(iii) The following sign is used in bar 23. What does it mean? [1]

Sign	**Meaning**
	.....

(iv) From which type of large scale work is this song taken? [1]

.....

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4. You will now hear three versions of ***Summertime*** from ***Porgy and Bess*** by **George Gershwin**. Each version will be played **twice.** There will be a **2 minute** silence after the final playing of the last extract for you to complete your answer.

You now have 30 seconds to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear each version.

1	2	3

Version 1

(a) **Two** of the following statements are true. **Tick** ✓ the **two** statements that you believe to be **true**. [2]

Statement	**Tick (for True)**
A clarinet plays a descending arpeggio in the Introduction.	
A glockenspiel plays on beats 1 and 3 near the end of the Introduction.	
The string accompaniment during the verse is played in a legato style.	
This song is mainly sung by a tenor voice, in harmony with a soprano.	

You will now hear **two** further versions of ***Summertime***.

(b) Note **four** ways in which **Version 2** is **different** to the original, **Version 1**. [4]

Version 2

(i) ...……..

(ii) …….....

(iii) …….....

(iv) ...…….....……….....

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(c) Note **four** ways in which **Version 3** is **different** to the original, **Version 1**. [4]

Version 3

(i) …….....

(ii) …….....

(iii) …….....

(iv) …….....…….....

(d) Suggest a possible venue for a performance of **Version 1**. [1]

.....

(e) **Tick** ✓ the box which correctly states the style of music. [1]

Soul	**Rock**	**Hip-hop**	**Jazz**
☐	☐	☐	☐

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Area of study 3: Film Music

5. You will hear **three** extracts of music. Each extract will be played **twice**. There will be a **2 minute** silence after the final playing for you to complete your answer. **[12]**

You now have 30 seconds to read questions (a) and (b) below, and the three pages which follow.

You may wish to place a **tick** ✓ in the box each time you hear each extract.

1	2	3

(a) For **each** extract, **tick** ✓ [3+3]

(i) one solo instrument
(ii) one accompanying instrument (or instruments).

(b) The music in each extract creates a particular mood and atmosphere for the audience. For **each** extract, explain **two** ways in which the composer achieves this effect. [6]

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EXTRACT 1

(a) Identify the instruments:	**Choose from:**	**Tick**
(i) Solo Instrument	French Horn	
	Violin	
	Electric Guitar	
(ii) Accompanying Instrument(s)	Brass	
	Harp	
	Percussion	

(b) Explain two ways in which the composer achieves the mood and atmosphere of:

sorrow/reflection

(i)

.....

.....

.....

(ii)

.....

.....

.....

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EXTRACT 2

(a) Identify the instruments:	**Choose from:**	**Tick**
(i) Solo Instrument	Trombone	
	Clarinet	
	Electric Guitar	
(ii) Accompanying Instrument(s)	Brass	
	Piano	
	Percussion	

a. Explain two ways in which the composer achieves the mood and atmosphere of:

action/excitement

(i)

.....

.....

.....

(ii)

.....

.....

.....

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EXTRACT 3

(a) Identify the instruments:	**Choose from:**	**Tick**
(i) Solo Instrument	French Horn	
	Viola	
	Saxophone	
(ii) Accompanying Instrument(s)	Brass	
	Harpsichord	
	Percussion	

(a) Explain two ways in which the composer achieves the mood and atmosphere of:

suspense

(i)

.....

.....

.....

(ii)

.....

.....

.....

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6. Listen to the following extract of music which will be played **three** times with a **30 second** pause between each playing. There will be a **6 minute** silence after the final playing for you to complete your answer.

[12]

You now have 30 seconds to read the question.

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) State **two** ways in which **music technology** has been used in this music. [2]

.....

.....

(b) Explain how this music is appropriate for a **chase scene** in a film. [10]

In your answer refer to:

- musical elements
- the purpose and intention of the music.

.....

.....

.....

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Area of study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from ***Since You've been Gone*** by ***Rainbow***, which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. **[12]**

You now have 30 seconds to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear the extract.

(a) This extract consists of **two** sections. Identify the **two** sections. [2]

First section.....

Second section.....

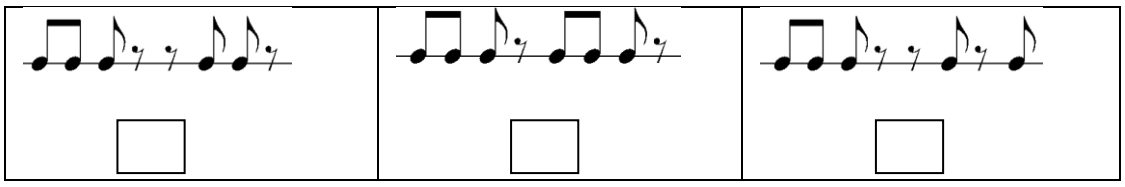
(b) The first section uses only **four** chords. The name of the first chord has been given below. Name the next three chords that are used. [3]

G major	(i)	(ii)	(iii)

(c) (i) In the first section, the rhythm is syncopated. Define the term **syncopation**. [1]

.....

(ii) **Tick** ✓ the rhythm which is played in bars 1 and 2. Choose from the three rhythms below. [1]



(d) Name the **three** instruments used in bars 1 – 10. [3]

.....

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(e) (i) Underline the **decade** in which this song was originally composed. [1]

1950s **1960s** **1970s** **1980s**

(ii) Underline the **style** of the song. [1]

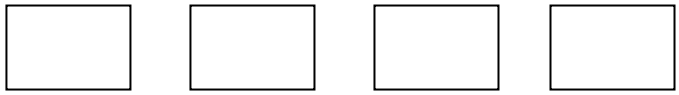
Reggae **Rock** **Ballad** **Soul**

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8. You will hear one final extract of music. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. **[12]**

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

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) Underline the word which describes the **tonality** of the extract. [1]

Major **Minor** **Pentatonic**

(b) **Tick** ✓ one of the following statements that you believe is **true**. [1]

Statement	**Tick for True**
The string playing at the start of the extract is disjunct and staccato.	
The string playing at the start of the extract is conjunct and legato.	

(c) Describe **two** ways in which the composer uses **dynamics** in this piece to create effect. [2]

(i) .....

.....

(ii) .....

.....

(d) (i) Underline the **style** of music heard in this extract. [1]

Pop **Bhangra** **Fusion** **Rock**

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

.....

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(e) Name **two** prominent **solo** instruments that can be heard in this extract. [2]

Alongside **each** named instrument, describe:

(i) **one** musical feature of the writing for that **solo** instrument [4]

(ii) **one** musical feature of the **accompaniment.**

Solo Instrument	**Features of the instrumental writing**
Instrument 1: …….....   <

COMPONENT 3: APPRAISING

MARK SCHEME

General principles for marking:

1. **Awarding marks:** Unless otherwise stated, this examination awards one mark per relevant comment.
2. **Multiple choice questions:** Accept only one correct answer. Where two answers are underlined, no mark is awarded.
3. **One word answers:** Where one specific response is required and more than one answer is supplied, accept the first answer only.
4. **One word answers:** The correct answers are provided in the marking scheme along with acceptable alternatives in brackets.
5. **Short answer questions:** Types of answers accepted are supplied along with examples of correct answers.
6. **Long answer question:** A marking grid is provided for this question. When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, markers should look at the learner's answer and check whether it fits the descriptor for that band. If the descriptor at the lowest band is satisfied, markers should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands, a best fit approach should be adopted to decide on the band and the learner's answer should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer should be placed at the upper end of band 2.
6. **Additional instructions:** Any additional instructions required to mark individual questions will be supplied with the answer in brackets [ ].
7. **Indicative content:** This is not exhaustive and it is used as a guide to the marker. Markers should use their professional judgement when considering responses from candidates, and if they have correctly answered the question with something not mentioned on the mark scheme the answer should be credited as per instructions to marker, or one mark per relevant comment.
8. Answers and instructions for markers are in blue.
9. Answers separated by/are additional acceptable answers on the same point.
10. Answers in brackets { } are alternative correct answers and credit should not be given for both.
11. Words in brackets ( ) are not needed for credit to be awarded.

Assessment Objectives

AO3 and AO4 are both targeted in this examination. AO3 has 48 marks and AO4 48 marks. The assessment objectives are:

AO3: Demonstrate and apply musical knowledge
AO4: Use appraising skills to make evaluative and critical judgements about music

The assessment objective targeted by each question is indicated next to the number of marks allocated.

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Area of study 1: Musical Forms and Devices

1. **Prepared Extract.** Listen to the following extract from ***Eine Kleine Nachtmusik***, movement III. A skeleton score is provided below and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. **[12]**

You now have1 minute to read the questions and look at the score before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) State the year in which this piece was composed. [1] AO3

.....*1787*.....

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(b) What does ***Allegretto*** mean? [1] AO3

..... *quite fast / fairly lively* [Mark first answer only; do not accept fast or other such comment which is not qualified by "quite" or a similar word].....

(c) Give bar and beat numbers where one example of each of the following musical features can be found in the score. (e.g. 9^2 means bar 9, beat 2.)
[4] AO3

Features	Bars
A crotchet rest	$7^1/8^2$
Repeat marks	8^2
A slur	$4^{2+3}/6^{2-3}/7^{2-3}$
A dominant 7^{th} chord	7^3

[Mark first answer only in each box]

(d) Underline the **device** which is found at the start of the piece.
[1] AO3

sequence / chromatic movement / *anacrusis* / imitation

(e) In bars 7^3-8^1, the viola part plays two notes at the same time, on each of the crotchet beats (as indicated by the bracket). Give the technical name for this.
[1] AO3

.....*divisi {double stopping} [**do not** accept bowed, arco or pizzicato]*.....

(f) Describe **two** features of the **texture** in bars 1 – 4 and compare it with the **texture** in bars 5 – 8. [4] AO4

Bars	Textural Feature 1	Textural Feature 2
1 - 4	..... *Homophonic*	..... *Two part texture i.e.* .... *(Violins) 8ve apart* .... *{Violas and cellos also in 8ves}* .....
5 - 8	**Comparison:**..... ..... *(Also) homophonic {same or similar texture}* ..... *(Now in) 4 part harmony [only accept if not offered as a comparison in textural feature 2]*	**Comparison:**..... ..... *(Now in) 4 part harmony {4 part texture}* ....
	Award up to a maximum of two marks for relevant comments on texture in the top row. There must be comparison between bars 1-4 and 5-8 up to a maximum of 2 marks. Where there is no comparison, award no more than 2 marks for bars 1-4 only.	

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2. You will hear an extract from another instrumental composition. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. [12]

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

You may wish to place a **tick** ✓ in the box each time you hear the extract.

☐ ☐ ☐ ☐

(a) Underline the **period** in which this music was composed. [1] AO3

Baroque **Classical** **Romantic**

(b) Underline the **time signature** of the music. [1] AO3

2/4 **3/4** **6/8**

(c) Underline the term that best describes the shape of the **melody** at the opening of the piece. [1] AO3

Conjunct **Ascending** ***Disjunct***

(d) In the table below, **tick three** musical features heard in this piece: [3] AO3

Musical Features	**Tick**
Staccato	✓
Sustained notes	
Ostinato	
Sequence	✓
Glissando	
Repetition	✓

[If four or more boxes are ticked, mark the first three ticks in descending order down the page.]

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(e) Describe how the following musical elements are used in this composition.
[1 mark per relevant comment] [3] AO4

(i) **Rhythm and Metre**

Relevant comments linked to rhythm and metre, or specific note values as appropriate, up to a maximum of 3 marks e.g.

- *regular and constant throughout*
- *on the beat*
- *mainly made up of quavers and semiquavers*
- *continuous and steady in the bass part*
- *more rhythmic variety in the main melodic part.*

[Correct comments on the music not linked to rhythm and metre will be awarded 0.]

(ii) **Harmony and Tonality** [3] AO4

Relevant comments linked to the harmony and tonality, up to a maximum of 3 marks e.g.

- *diatonic harmonies*
- *quick moving chords*
- *(some) complicated chords*
- *starts {and ends} in a minor key*
- *(some) modulations heard*
- *perfect cadences (at the end of sections).*

[Correct comments on the music not linked to harmony and tonality will be awarded 0.]

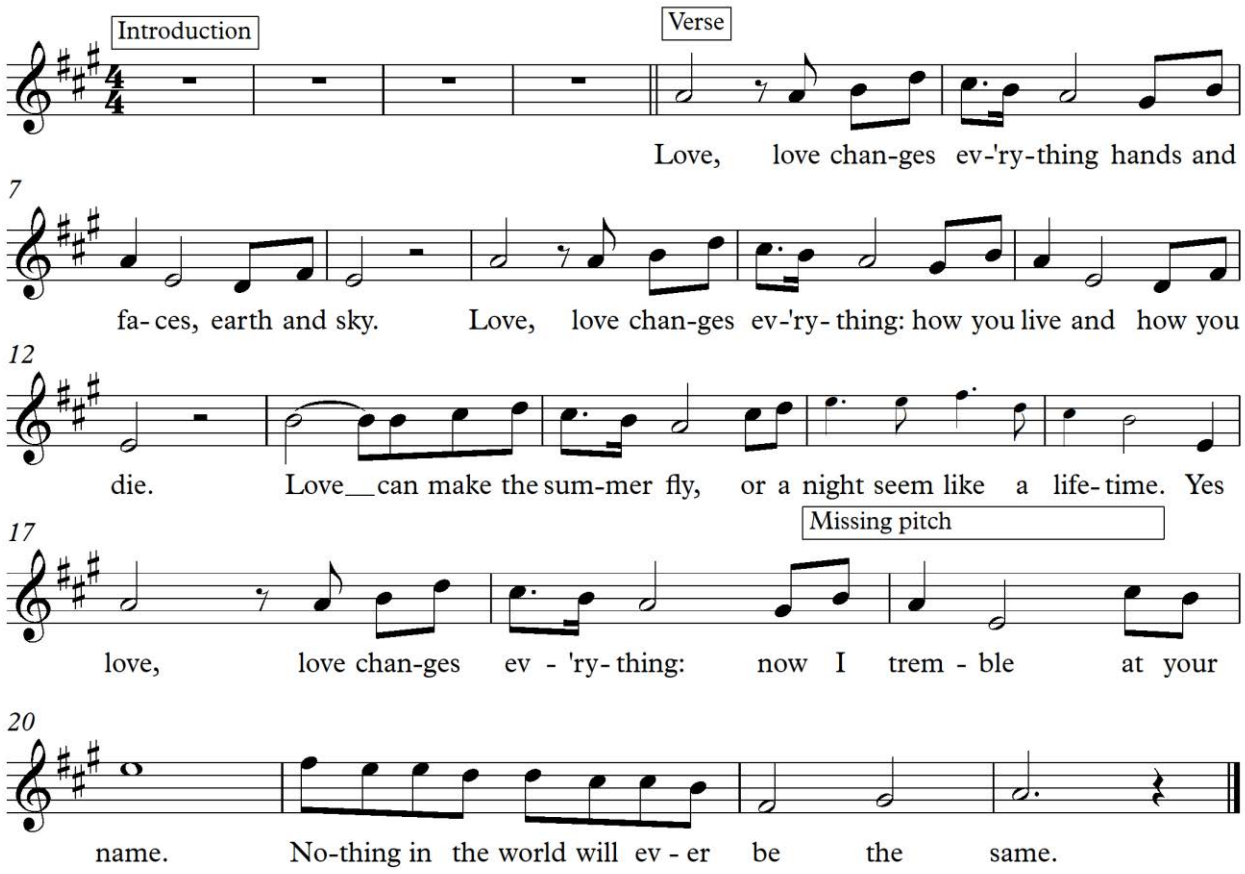
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Area of study 2: Music for Ensemble

3. You will hear an extract from a performance of the song ***Love Changes Everything***. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing for you to complete your answer. The melody is printed below. **[12]**

You now have 1 minute to look at the melody and read the questions before the first playing of the extract.

You may wish to place a **tick** ✓ in the box each time you hear the extract.



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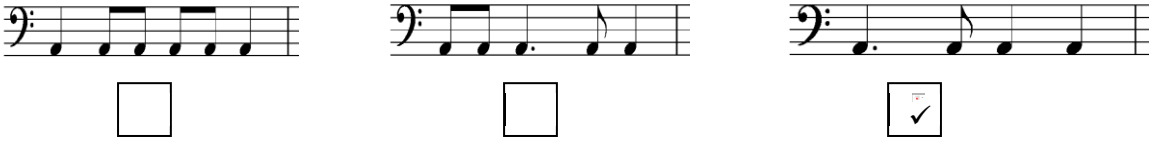
(a) Complete the following questions, **while listening carefully to the extract.**

(i) Underline the **instruments** playing in the introduction. [1] AO3

French Horns **Trumpets** **Trombones** **Tubas**

(ii) Identify the rhythm played by the **bass guitar/piano left hand** when the voice enters. [1] AO3

(**Tick** ✓ the correct answer from the 3 choices below)



☐ ☐ ☑

(iii) Name the **cadence** heard in bars 11^4 – 12. [1] AO3

.....*Plagal (Cadence)* {IV-I} {Amen}.....

(iv) Complete the missing notes of the melody in bars 15-16. (The rhythm is given for you.) [5] AO4

[The number of marks allocated per correct pitch is in the table below. No credit is awarded for the correct shape of the melody; the pitch needs to be exactly right for each note].

Number of correct pitches	Mark
5-6	5
4	4
3	3
2	2
1	1
0	0

(b) You now have 3 minutes to complete the following questions, **referring to the given score.**

(i) Insert the correct **time signature** at the beginning of the music. [1] AO3

[See answer on score]

(ii) Give the full name of the **key** of the extract (e.g. Bb major) [1] AO3

.....*A major* [do not accept A].....

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(iii) The following sign is used in bar 23. What does it mean? [1] AO3

Sign	**Meaning**
	.....*Crotchet rest* {1 beat rest} {1 beat silence}.....

(iv) From which type of large scale work is this song taken? [1] AO3

.....*Musical {Music Theatre} [**do not** accept play]*.....

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4. You will now hear three versions of ***Summertime*** from ***Porgy and Bess*** by **George Gershwin**. Each version will be played **twice.** There will be a **2 minute** silence after the final playing for you to complete your answer. **[12]**

You now have 30 seconds to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear each version.

1	2	3

Version 1

(a) **Two** of the following statements are true. **Tick** ✓ the **two** statements that you believe to be **true**. [2] AO4

Statement	**Tick (for True)**
A clarinet plays a descending arpeggio in the Introduction.	✓
A glockenspiel plays on beats 1 and 3 near the end of the Introduction.	
The string accompaniment during the verse is played in a legato style.	✓
This song is mainly sung by a tenor voice, in harmony with a soprano.	

[if more than two boxes are ticked, mark the first two ticks from the top.]

You will now hear **two** further versions of ***Summertime***.

(b) Note **four** ways in which **Version 2** is **different** to the original, **Version 1**.[4] AO4

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Version 2

*Relevant comments about version 2 which show clear **differences** to the original version up to a maximum of 4 marks e.g.*

- *piano broken 8ves (in intro)*
- *saxophone ostinato (in the intro)*
- *swing rhythms*
- *quicker tempo*
- *trombone ensemble*
- *off-beat 'stabs'*
- *sax countermelodies*
- *muted trumpet plays the solo/with (wah-wah Harmon) mute*
- *pitch bend {slide}/improvised style*

*[Do not accept correct observations which **do not** highlight differences to the original version.]*

(c) Note **four** ways in which **Version 3** is **different** to the original, **Version 1**. [4] AO4

Version 3

*Relevant comments about version 3 which show clear **differences** to the original version up to a maximum of 4 marks e.g.*

- *a cappella {voices only}/male*
- *accompanying voices hum/harmonise*
- *limited number of chords*
- *rubato/legato (style of) singing*
- *brushes on kit (in the intro)*
- *kit is the only accompanying instrument*
- *shorter intro*

*[Do not accept correct observations which **do not** highlight differences to the original version.]*

(d) Suggest a possible venue for a performance of **Version 1**. [1] AO3

.....*Jazz Club {Concert Hall}*.....

(e) **Tick** ✓the box which correctly states the style of music. [1] AO3

Soul	**Rock**	**Hip-hop**	**Jazz**
			✓

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Area of study 3: Film Music

5. You will hear **three** extracts of music. Each extract will be played **twice**. There will be a **2 minute** silence after the final playing for you to complete your answer. **[12]**

You now have 30 seconds to read the questions on each extract.

You may wish to place a **tick** ✓ in the box each time you hear each extract.

1	2	3

(a) For **each** extract, **tick** ✓ [3+3] AO3

(i) one solo instrument
(ii) one accompanying instrument (or instruments).

(b) The music in each extract creates a particular mood and atmosphere for the audience. For **each** extract, explain **two** ways in which the composer achieves this effect. [6] AO4

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EXTRACT 1

(a) Identify the instruments:	Choose from:	Tick
(i) Solo Instrument	French Horn	
	Violin	✓
	Electric Guitar	
(ii) Accompanying Instrument(s)	Brass	
	Harp	✓
	Percussion	

(b) Explain two ways in which the composer achieves the mood and atmosphere of:

sorrow/reflection

Relevant comments on musical elements which suggest how the composer has achieved the required effect up to a maximum of 2 marks, plus any other relevant comments clearly linked to mood/atmosphere e.g.

- *sad melodic (character)*
- *use of the minor key*
- *lento tempo {slow moving beat}*
- *pedal*
- *sustained notes*
- *rubato / legato (playing)*
- *piano dynamic*

[Do not award marks for correct observations about the music not linked to mood.]

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EXTRACT 2

(a) Identify the instruments:	**Choose from:**	**Tick**
(i) Solo Instrument	Trombone	
	Clarinet	
	Electric Guitar	✓
(ii) Accompanying Instrument(s)	Brass	✓
	Piano	
	Percussion	✓

b. Explain two ways in which the composer achieves the mood and atmosphere of:

action/excitement

.....
.....
.....
.....
.....
.....

Relevant comments on musical elements which suggest how the composer has achieved the required effect up to a maximum of 2 marks, plus any other relevant comments clearly linked to mood/atmosphere e.g.

- *stab/dissonant chords for emphasis*
- *pedal*
- *forte {loud} start*
- *(strong) motivic theme {patterns}*
- *(frequent) repetition to emphasize motif*
- *ostinato*
- *(exciting) rhythmic variety*
- *jazzy (feeling)*
- *dotted rhythms*

[Do not award marks for correct observations about the music not linked to mood.]

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EXTRACT 3

(a) Identify the instruments:	**Choose from:**	**Tick**
(i) Solo Instrument	French Horn	✓
	Viola	
	Saxophone	
(ii) Accompanying Instrument(s)	Brass	✓
	Harpsichord	
	Percussion	✓

(a) Explain two ways in which the composer achieves the mood and atmosphere of:

suspense

Relevant comments on musical elements which suggest how the composer has achieved the required effect up to a maximum of 2 marks, plus any other relevant comments clearly linked to mood/atmosphere e.g.

- *low pitched/quiet bass/ostinato (to start)*
- *disjunct {angular} melodic patterns/which become quicker*
- *(increasingly) gets higher (in pitch)/and louder*
- *Forte {Loud}/off-beat chords (at the end)*
- *syncopated (chords)*
- *strong percussive beat (increases sense of tension)*

[Do not award marks for correct observations about the music not linked to mood.]

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6. Listen to the following extract of music which will be played **three** times with a **30 second** pause between each playing. There will be a **6 minute** silence after the final playing for you to complete your answer.

[12]

You now have 30 seconds to read the question.

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) State **two** ways in which **music technology** has been used in this music.[2] AO3

Relevant answers which suggest the appropriate use of technology up to a maximum of 2 marks e.g.

- *use of synthesised sounds*
- *electronic drum patterns*
- *computer generated ideas*
- *reverb/enhanced effects*
- *digital recording techniques*

[Mark first answer on each line only.]

(b) Explain how this music is appropriate for a **chase scene** in a film. [10] AO4

In your answer refer to:

- musical elements
- the purpose and intention of the music.

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Indicative comment should be used in conjunction with the grid which follows.

Answers should explain musical features that reflect the action up to a maximum of 10 marks e.g.

- *use of synthesized sounds / percussion / orchestral instruments*
- *strings play very high notes / extremely high pitches –show tension, anticipation*
- *synthesizer plays thematic riff and insistent semiquaver pattern on drums – indicate speed/action*
- *horns/brass play ascending/rising motif – portrays the build-up of excitement and pace*
- *high scalic pattern in violin/strings lead to build up towards the end of the extract – achieve high tension*
- *lower strings scalic pattern at end of extract – displays expectancy*
- *use of dissonant {discordant} (harmonies) (to start) – achieves discord in the mood*
- *sustained string notes (at the beginning) create tensions*
- *strong ostinato/rhythmic ostinato –achieves sense of power*
- *relentless drum beats {patterns} set the pace/and support the feeling of rapid movement - achieves anticipation and excitement*
- *use of syncopated/short motifs – portrays unexpected shifts*
- *use of ascending ideas/and angular patterns for excitement*
- *insistent repetition*
- *rhythm at start is free but becomes regular, 4/4 when percussion enters*
- *dynamics are **mf** at the start of the extract, though build / crescendo with the entry of different sound sources to **ff***
- *texture is quite thin at the start of the extract, but becomes much thicker with the variety of the different sound sources*
- *tempo is mainly quick with a slower opening to highlight the drama*
- *tonality is ambiguous with both major and minor 3rd of tonic chord used*

This content is not exhaustive and examiners should use their professional judgement to consider all valid and additional alternatives.

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The following bands should be used in conjunction with the indicative content above.

AO4 Use appraising skills to make evaluative and critical judgements about music	
Mark	**Criteria**
9-10	• A perceptive answer which gives a detailed explanation of the musical features including critical judgements about how the content is appropriate and effective in portraying the action • There is accurate use of specialist vocabulary in the response
7-8	• A generally secure answer which gives a competent account of the musical features, including general judgements about how the content is appropriate and effective in portraying the action • There is generally accurate use of specialist vocabulary in the response
5-6	• An inconsistent answer, with some identification of the musical features, offering some judgements about how the content is appropriate in portraying the action • There is some accurate use of specialist vocabulary in the response
3-4	• A limited answer with elementary detail of the musical features, including relevant judgements about how the content portrays the action. • There is limited accurate use of specialist vocabulary in the response
1-2	• A very limited answer, with little or no detail of the musical features and insufficient judgements about how the content is appropriate in portraying the action • There is little or no accurate use of specialist vocabulary in the response
0	• No information offered of value

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Area of study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from ***Since You've been Gone*** by ***Rainbow***, which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. **[12]**

You now have 30 seconds to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear the extract.

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(a) This extract consists of **two** sections. Identify the **two** sections. [2] AO3

First section.....*Introduction*.....

Second section.....Verse 1 {verse}.....

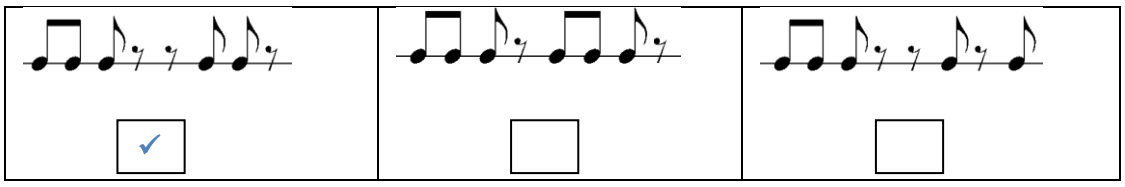
(b) The first section uses only **four** chords. The name of the first chord has been given below. Name the next three chords that are used. [3] AO3

G major	(i) *D major {D}*	(ii) *E minor* ***[do not** accept E]*	(iii) *C major {C}*

(c) (i) In the first section, the rhythm is syncopated. Define the term **syncopation**. [1] AO3

.....*Off-beat*.....

(ii) **Tick** ✓ the rhythm which is played in bars 1 and 2. Choose from the three rhythms below. [1] AO3



(d) Name the **three** instruments used in bars 1 – 10. [3] AO3

.....*electric {lead} guitar/drum kit/bass guitar*.....

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(e) (i) **Underline** the decade in which this song was originally composed. [1] AO3

1950s **1960s** ***1970s*** **1980s**

(ii) **Underline** the **style** of the song. [1] AO3

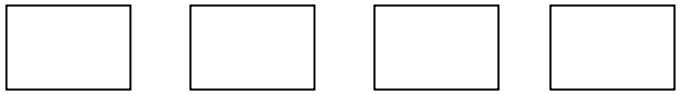
Reggae ***Rock*** **Ballad** **Soul**

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8. You will hear one final extract of music. It will be played **four** times with a **30 second** pause between each playing. There will be a **3 minute** silence after the final playing to complete your answer. **[12]**

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

You may wish to place a **tick** ✓ in the box each time you hear the extract.



(a) **Underline** the word which describes the tonality of the extract. [1] AO3

Major **Minor** **Pentatonic**

(b) **Tick** ✓ one of the following statements that you believe is **true**. [1] AO4

Statement	**Tick for True**
The string playing at the start of the extract is disjunct and staccato.	
The string playing at the start of the extract is conjunct and legato.	✓

(c) Describe **two** ways in which the composer uses **dynamics** in this piece to create effect. [2] AO4

Relevant comments which link correctly recognised dynamics to effect, e.g.

- *quiet {p} opening (introduction) to create a sense of anticipation*
- *(Forte) brass chords {fanfares}/and timps - strength and purpose*
- *orchestral (thematic) section starts piano – more reflective*
- *crescendo when the strings enter – reinforcing sense of movement and growth*
- *rock section is ff throughout – very strong and powerful (commanding)*

(d) (i) Underline the **style** of music heard in this extract. [1] AO3

Pop **Bhangra** ***Fusion*** **Rock**

(ii) Give a reason for your choice. [1] AO3

....Classical and rock fused together {Symphony Orchestra with Rock Band}...

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(e) Name **two** prominent **solo** instruments that can be heard in this extract. [2] AO3

Alongside **each** named instrument, describe:

(i) **one** musical feature of the writing for that **solo** instrument [4] AO4

(ii) **one** musical feature of the **accompaniment**.

Solo Instrument	**Features of the instrumental writing**
Instrument 1: ……	Writing for the solo instrument: *Accept relevant comments up to a maximum of 2 which correctly identify:* *one feature of the solo writing. e.g.* • *clarinet plays a solo of 2 (extended yet) balanced phrases* • *syncopated rhythms* • *use of embellishment {decoration or triplet}* *features of the accompaniment e.g.* • *bassoon plays (bass) ostinato (to accompany the clarinet melody)/repeated/in sequence* • *syncopated string chords (in accompaniment)* *[**Do not** accept correct statements which do not address instrumental writing.]*
Instrument 2: ……	Writing for the solo instrument: *Accept relevant comments up to a maximum of 2 which correctly identify:* *one feature of the solo writing e.g.* • *uses much pitch bend* • *same melody as clarinet/but develops differently/in an improvisatory manner* • *answering phrase is a new ascending motif/(still) syncopated* *(ii) features of the accompaniment e.g.* • *rock band enters* • *drum kit plays heavy rock beat/with fills* *[**Do not** accept correct statements which do not address instrumental writing.]*

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