



GCSE MARKING SCHEME

SUMMER 2024

**GCSE
MUSIC - UNIT 3
3660U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE MUSIC - UNIT 3
SUMMER 2024 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. Short answer questions: A description of the types of answers accepted are supplied along with examples of correct answers.
5. Additional instructions: Any additional instructions required to mark individual questions will be supplied with the answer in brackets [].
6. Answers and instructions for markers are in blue.
7. Answers separated by bullet points are separate answers and answers separated by / are additional acceptable answers on the same topic.
8. Answers in brackets { } are alternative correct answers and credit should not be given for both.
9. Words in brackets () are not needed for credit to be awarded and are there to provide context to the answer.
10. 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.
11. Marking bands are supplied for longer answer questions and indicate levels of response which should be considered with the indicative content. 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.
12. Rubric infringements: Where there is a choice of question and the candidate answers more than one, the marker must mark both questions and award the mark for the question on which the candidate scored the highest.

Area of Study 1: Musical Forms and Devices

Grieg: Peer Gynt Suite No.1: Anitra's Dance (1875)

1. **Prepared Extract.** Listen to the following extract from the Peer Gynt Suite No.1 (Op.46). A score is provided and the extract will be played **three** times with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

You now have **1 minute** 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. **[9]**

| | | |
|--|--|--|
| | | |
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Musical Device

The image shows a musical score for the first 12 measures of Anitra's Dance. The score is written for Violin I, Violin II, Viola, Violoncello, Bass, and Triangle. The time signature is 3/4. A bracket labeled "Musical Device" spans measures 2, 3, and 4. A large "X" is placed above measure 9. The score includes various musical notations such as notes, rests, and dynamics.

Musical score extract showing parts for Vln. I, Vln. II, Vla., Vc., Vc., Bs., and Tri. The score is divided into two sections: **Melody** (bars 13-16) and **Key** (bars 17-18). The first violin part features a melodic line starting with a minor 3rd interval, followed by a 4-note motif, a diminished chord, and a broken chord/arppeggio/triadic pattern with passing notes. The second violin and cellos play a supporting role with arco/bowed and pizzicato/plucked textures respectively.

- (a) Underline the **section** heard at the **start** of the extract. [1] AO3

Section A Section B Section A1 Section A2

- (b) State the **performance techniques** used by the **second violins** and **cellos** in **bars 1-4**. [2] AO3

Second violins: Arco/Bowed Cellos: Pizzicato/ Pizz. / Plucked

- (c) State the **melodic device** used in **bars 1 and 2** of the **first violin part**. [1] AO3

Inversion

- (d) Describe the **melody** in bars **13 to 15** of the extract. [2] AO4

Starts with a minor 3rd
 4 note motifs
 Diminished chord
 Broken chord/arppeggio/triadic including passing notes
 Disjunct between opening two notes and then conjunct (leap then stepwise accepted)
 Descending
 Imitation / Repetition
 Passed between instruments
 Anacrusis
 Sequence

- (e) Give the full name of the **key** in the **last two bars** of the extract [for example, C Major]. [1] AO3

D Major

- (f) The note **X** on the score is a dotted crotchet. State the **duration** (*for example* 4 beats) of this note. [1] AO3

1.5 (beats)

- (g) Underline the **country** where the incidental music for 'Peer Gynt' was **first performed** in 1876. [1] AO3

Denmark

Finland

Norway

Sweden

Kreisler: Variations on a Theme (Corelli)

2. You will now hear another extract, which will be played **three** times. There will be a **30 second** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

The extract has **two** sections:

| | |
|----------------------------|--------------------------------|
| Theme (24 bars) | Variation (20 bars) |
|----------------------------|--------------------------------|

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

You may wish to place a **tick** ✓ in the box each time you hear the extract. AO4 [9]

| | | |
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| | | |
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Describe the use of the following **four** elements in the theme **and** variation:

- **melody**
- **performance techniques/articulation**
- **tempo**
- **texture**

In your answer you must refer to all **four** elements. Remember to give a location for each answer (e.g. end of theme). You may make rough notes on this page, but you must begin your answer on the next page.

The quality of written communication and the accurate use of specialist terminology will be assessed in this question.

| | Theme | Variation |
|---|---|--|
| Melody | Anacrusis (start) Trills/Ornamented Sequence Repetition Anticipation note (end of phrase) Mainly Stepwise/Scalic/Conjunct Disjunct/leaps Wide range/range over two octaves | Starts on beat 1 Stepwise/Scalic/Conjunct (less) Disjunct/leaps (more) Sequence Repetition Wide range/range over two octaves |
| Performance Techniques/ Articulation | (Violin) - arco/bowed (Violin) – legato only (Piano) – legato and staccato | (Violin) – arco/bowed (Violin) – double stopping (Violin) – mostly staccato (Violin) – little slide/glissando (Violin & Piano) – accented |
| Tempo | Allegro/Lively/Fast/160-180bpm Broader tempo towards end Rit./Rall./slows down (end) Pause/held (last note) | Allegro/Lively/Fast/165-185bpm/little faster Rit./Rall./slows down (towards end) Pause/held (last note) |

| | | |
|----------------|---|--|
| Texture | -Melody and Accompaniment/Chordal/Homophonic -start & end) - Imitation/ Polyphony/Contrapuntal (accept Round/ Canonic - middle | Melody and Accompaniment/Chordal/Homophonic |
|----------------|---|--|

To achieve a mark in the top box candidates must refer to both sections and all 4 elements overall.

| AO4 Use analytical and appraising skills to make evaluative and critical judgements about music | |
|--|--|
| Mark | Criteria |
| 8-9 | <ul style="list-style-type: none"> • A perceptive answer which presents a detailed description of all of the musical elements observed in the musical extract, referring to both sections • The answer is well organised and presented in a highly appropriate manner using accurate and specialist subject terminology, with accurate grammar, punctuation and spelling |
| 6-7 | <ul style="list-style-type: none"> • A secure answer which presents a reasonable description of many musical elements observed in the musical extract • The answer is mostly organised and presented in an appropriate manner using generally accurate and specialist subject terminology, with accurate grammar, punctuation and spelling |
| 4-5 | <ul style="list-style-type: none"> • An inconsistent answer, with some description of some musical elements observed in the musical extract • The answer is partly organised with some use of subject terminology and reasonably accurate grammar, punctuation and spelling |
| 2-3 | <ul style="list-style-type: none"> • A basic answer with little description of the use of musical elements observed in the musical extract • The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication |
| 1 | <ul style="list-style-type: none"> • A limited answer with very little description of the use of musical elements observed in the musical extract • The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication |
| 0 | No response / no information is worthy of credit. |

Area of Study 2: Music for Ensemble

Men of Harlech – Traditional – arranged by G. Wood

Y Darlun – Davey Davies/ T Rowland Hughes – arranged by J. Howard

3. You will now hear two extracts of music. Extract 1 will be played **twice** and Extract 2 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 answers.

You now have **1 minute** to read the questions before the first playing of extract 1.

You may wish to place a **tick** ✓ in the box each time you hear the extracts. **[9]**

| | | |
|-----------|--|--|
| Extract 1 | | |
|-----------|--|--|

| | | | | |
|-----------|--|--|--|--|
| Extract 2 | | | | |
|-----------|--|--|--|--|

EXTRACT 1

- (a) Name **two percussion instruments** heard in the extract. **[2] AO3**

Claves/Wood block Bongos/Congas Maracas/Shakers
 Timpani Cowbell Tambourine
 Drum Kit /Drums/Kit (or any two of snare drum/Cymbals/toms/ bass drum/hi-hat)

- (b) Underline the other **family of instruments** heard in the extract. **[1] AO3**

Brass Strings Woodwind

- (c) Underline the **tonality** of the extract. **[1] AO3**

Major Minor Modal

- (d) **Tick one** statement below that you believe to be **true**. **[1] AO3**

| | | |
|-----------------------------------|----------------|---|
| The metre of the music is: | compound time. | |
| | simple time. | ✓ |
| | irregular. | |

EXTRACT 2

- (e) Complete the missing notes of the **melody** in **bars 2 to 4**. (The rhythm is given for you.) [4] AO4

Andante

Missing Pitch

1 2 3 4

Dwy law yn er - fyn sydd yn y dar - lun wrth y - myl fy ngwe - ly i; Bob

5 6 7 8

bo - re a nos mae'u gwe - ddi'n un dlos, Mi wn er na chly - waf hi.

8 notes in total

7-8 notes correct – 4 marks

5/6 notes correct – 3 marks

3/4 notes correct – 2 marks

1/2 notes correct – 1 mark

0 notes correct – 0 marks

Good Morning Baltimore (Hairspray) – Marc Shaiman & Scott Wittman (2002)

4. You will now hear an extract from the musical 'Hairspray'. It will be played **three times** with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers. The lyrics of the song are given for you.

You now have **30 seconds** to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear the extracts. **[9]**

| | | |
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Bars 1 and 2 – drum kit only

Bars 3 and 4 – adds melodic fill and glissando

*Oh, oh, oh woke up today feeling the way I always do,
Oh, oh, oh hungry for something that I can't eat then I hear that beat,
That rhythm of town starts calling me down – it's like a message from high above,
Oh, oh, oh pulling me out to the smiles and the streets that I love.*

*Good morning Baltimore – every day's like an open door,
Every night is a fantasy – every sound's like a symphony,
Good morning Baltimore and some day when I take to the floor,
The world's gonna wake up and see Baltimore and me.*

- (a) (i) Name the **instrument** performing a **melodic fill** in the **opening bars** of the extract. **[1] AO3**

Saxophone

- (ii) Name the **instrument** performing a **glissando** at the same time. **[1] AO3**

Piano

- (b) Name the **cadence** heard before the voice starts to sing. **[1] AO3**

Perfect (Cadence)

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

| | | | |
|---|----------|---|---|
| 3 | 4 | 5 | 6 |
| 4 | <u>4</u> | 4 | 8 |

- (d) Tick the correct **rhythm** as sang to the words 'I hear that beat'. [1] AO3



- (e) Describe **two** features of the **backing vocals** in the extract. [2] AO4

Male + Female vocals / Soprano, alto & tenor/Soprano, alto & bass/mixed/SATB vocals
Sing tune/melody
Sing in harmony / in chords
Sing using 3rds/6ths intervals
Sing ahs and oohs /humming/mm
Repeating word(see)
Singing with the solo voice
Only sing in the chorus
Unison

- (f) Describe the **structure** of the extract. [2] AO4

Introduction (4 bars)
Verse (16 bars) / Verse (8 bars) + Pre-chorus (8 bars) / Section A
Chorus (16 bars / 8+8) / Section B

(For 2 marks the three different sections must be recognised
For 1 mark two different sections must be recognised)

Area of Study 3: Film Music

Yr Ymadawiad (The Passing) – Jeremy Holland Smith (2014)
Progress – Bright Beginnings – Jeremy Holland Smith (2011)

5. You will now hear two extracts of film music. Each extract will be played **three** times with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

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. **[9]**

| | | | | | | | |
|-----------|--|--|--|-----------|--|--|--|
| Extract 1 | | | | Extract 2 | | | |
|-----------|--|--|--|-----------|--|--|--|

EXTRACT 1

- (a) Give **one** word to describe the **harmony** at the **start** of the extract. [1] AO3

Dissonant / Chromatic

- (b) Underline the **performance direction** you can hear in the extract. [1] AO3

Crescendo Falsetto Glissando Pianissimo

- (c) Name the **type of voices** heard in the extract. [1] AO3

Mixed (Choir)/ SATB (Choir)/Male and Female

- (d) **Tick one** statement below which describes the extract. [1] AO3

| | | |
|----------------|----------------------------|---|
| The choir sing | in unison throughout. | ✓ |
| | in harmony throughout. | |
| | in unison then in harmony. | |
| | in harmony then in unison. | |

EXTRACT 2

- (e) Underline the **interval** between the first two notes of the **melody**. [1] AO3

2nd 4th 5th 7th

- (f) Underline an **instrument** heard in the extract. [1] AO3

Glockenspiel Harpsichord Organ Xylophone

- (g) Describe the **bass notes** heard in the extract. [1] AO4

Sustained/held long
In octaves
1st and 4th degree of the scale

- (h) Name the **musical style** heard in the film extract and give a **reason** for this choice. [2] AO3

Musical Style: Minimalism

Reason: Only subtle changes occur/ gradual change / circular/ phase shifting/ metamorphosis / repetition / loops/ ostinato / uses few notes / addition or subtraction of notes / layering techniques

Django Unchained (He's the King) – L. Bacalov (2012)

6. You will now hear another extract of film music. It will be played **three times** with a **30 second** pause between each playing. There will be a **2 minute** silence after the final playing for you to complete your answers.

You now have **30 seconds** to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear the extracts. **[9]**

| | | |
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| | | |
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- (a) The table below shows the chords at the start of the extract. Complete the **chords** in **bars 5 and 6** (one in each bar). **[2] AO3**

| | | | | | | |
|--------------|----|---|----|---|-----------|----------|
| Bar | 1 | 2 | 3 | 4 | 5 | 6 |
| Chord | Dm | C | Dm | C | Dm | G |

- (b) Tick **two musical features** of the whistling part. **[2] AO3**

| | |
|-------------|---|
| Accented | |
| Drone | |
| Ornamented | ✓ |
| Scat | |
| Syncopation | ✓ |

- (c) Underline an **instrument** heard in **bars 8 and 9**. **[1] AO3**

Bassoon Clarinet Flute Oboe

- (d) State how the **tempo** is different when the voices enter in the extract. **[1] AO3**

Faster tempo / Andante to Allegro / Slow to Fast

- (e) Describe the music played by the **trumpet**. **[2] AO4**

(Melodic) Fill
 Fanfare
 High Pitch
 Syncopated
 Triplet rhythms
 (Mostly) Pentatonic
 Loud dynamics

(f) Underline a **film genre** suggested by the music.

[1] AO3

Horror

Romance

Science Fiction

Western

Area of Study 4: Popular Music

Everything Must Go: Manic Street Preachers (1996)

7. **Prepared Extract.** Listen to the following extract from *Everything Must Go*, 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 answers.

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. **[9]**

| | | |
|--|--|--|
| | | |
|--|--|--|

- (a) Describe **two** features of the **riff** heard at the **start** of the extract. **[2] AO4**

Descending
Pentatonic
Two bars long
Loud dynamic/forte
Syncopated
Unison (guitar and bass)

- (b) Name the **section** of the song heard after the **riff**. **[1] AO3**

(Vocal and Instrumental) Interlude

- (c) Explain how the **string parts** are different from earlier in the piece. **[1] AO4**

They now play the melody

- (d) Underline the **instrument** heard in the extract that would use an **alto clef**. **[1] AO3**

Guitar Tambourine Viola Violin

- (e) Underline the **vocal performance technique** used on the word '**happy**'. **[1] AO3**

Belt Falsetto Rap Scat

(f) Tick the **key signature** of this piece of music.

[1] AO3



(g) Give the full name of the **key** of the music [for example, C Major].

[1] AO3

E Major

(h) Underline the **date** when the band Manic Street Preachers was **formed**.

[1] AO3

1981

1986

1991

1996

Higher Ground: Red Hot Chilli Peppers (1990)
Break My Heart: Dua Lipa (2020)

8. Finally, you will hear two extracts of popular music, 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 answers.

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

You may wish to place a **tick** ✓ in the box each time you hear the extract. **[9]**

| | | | | | | | |
|-----------|--------------------------|--------------------------|--------------------------|-----------|--------------------------|--------------------------|--------------------------|
| Extract 1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Extract 2 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|-----------|--------------------------|--------------------------|--------------------------|-----------|--------------------------|--------------------------|--------------------------|

EXTRACT 1

The Introduction is 12 bars long and there are 4 crotchet beats in each bar. You will hear a 4 beat pulse before the extract begins.

| | | | |
|---|----|----|----|
| 1 | 2 | 3 | 4 |
| 5 | 6 | 7 | 8 |
| 9 | 10 | 11 | 12 |

- (a) The bass guitar starts playing in bar 1. Give the **bar numbers** where the following instruments are heard for the **first** time. **[2] AO3**

| | <u>Bar Number</u> |
|-----------------|-------------------|
| Drum Kit | 4 |
| Electric Guitar | 5 |

- (b) Give the **bass guitar technique** heard at the **start** of the extract. **[1] AO3**

Slap (Bass)

- (c) Describe **two** ways in which the **use of technology** has enhanced the **vocals** in this performance. **[2] AO4**

Echo/Delay

Reverb

Amplified/Electronic

EQ

Autotune/pitch alteration/ pitch bend/pitch fall

Compression

EXTRACT 2

- (d) The vocal melody begins before the first beat of the bar. Underline the **correct name** for this. [1] AO3

Anacrusis Answering Phrase Leitmotif Phrasing

- (e) State the **tonality** of the music. [1] AO3

Minor

- (f) Describe the **texture** of the extract. Give locations (*for example*, at the start) in your answer. [2] AO4

Melody and Accompaniment/Homophonic at the start
Backing Vocals added/extra vocal layers as the piece continues
Counter melody in part / polyphony as the piece continues
2-part vocal texture as the piece continues
Thicker at the start/Gets thinner / instruments drop out/fewer instruments towards the end
Solo voice/ monophonic at the end