



For teaching from 2016
For award from 2018

GCSE MUSIC

SAMPLE ASSESSMENT
MATERIALS

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GCSE MUSIC

Unit 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.

You must write an evaluation of the composition.

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.

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 rondo form that is to be performed at the school eisteddfod on St David's Day.

Area of study 2: Music for Ensemble

Compose a piece for four instruments to be performed on the local Jazz radio station.

Area of study 3: Film Music

Compose music for an escape sequence in a new project for youth film makers at Aberystwyth Arts Centre.

Area of study 4: Popular Music

Compose a rock song, to be performed by a student rock group in the Valleys Sound Fest.

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
3. An evaluation of the composition
4. A signed composition log for authentication.

Assessment grid for Unit 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	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Highly effective choice of elements and resources • A wide variety of musical elements are used skilfully • Resources, including technology, are skilfully controlled 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Generally effective choice of elements and resources • A variety of musical elements are used competently • Resources, including technology, are generally well controlled 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • 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

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Ideas are simple, offering some potential for development • Some ideas are partially developed • Some contrasts of tone colour and mood 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Some choices of elements and resources are effective • Some musical elements are used inconsistently • Inconsistent control of resources, including technology 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • 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	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Ideas are limited, offering little opportunity for further development • Only limited development is evident • Limited evidence of tone colour and mood 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited effectiveness in choice of elements and resources • Limited employment of musical elements • Limited control of resources including technology 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited organisation and presentation of ideas • The style and character is limited in response to the chosen brief • An incoherent and limited outcome
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No evidence of any creativity or development 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Ineffective control of the musical elements and resources 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No evidence of organisation, style and character or coherence

Assessment grid for Unit 2: Evaluation

- The appropriate band 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**.
- 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.

Band	AO4 Use appraising skills to make evaluative and critical judgements about their own and others' music
4	10-12 marks <ul style="list-style-type: none"> • An in-depth evaluation of how the composition fulfils the set brief • An in-depth evaluation of how musical elements were used in the composition • Perceptive critical judgement as to the effectiveness of the final musical outcome • An in-depth evaluation of the quality of the final recording • Accurate and appropriate use of subject terminology
3	7-9 marks <ul style="list-style-type: none"> • A general evaluation of how the composition fulfils the set brief • A general evaluation of how musical elements were used in the composition • General judgements of the effectiveness of the final musical outcome • A general evaluation of the quality of the final recording • Generally accurate and appropriate use of subject terminology
2	4-6 marks <ul style="list-style-type: none"> • Some evaluation of how the composition fulfils the set brief • An inconsistent evaluation of how musical elements were used in the composition • Inconsistent judgement of the effectiveness of the final musical outcome • An inconsistent evaluation of the quality of the final recording • Some use of subject terminology
1	1-3 marks <ul style="list-style-type: none"> • Limited evaluation of how the composition fulfils the set brief • A limited evaluation of how musical elements were used in the composition • Limited appropriate judgement of the effectiveness of the final musical outcome • A limited evaluation of the quality of the final recording • Limited use of subject terminology
0	0 marks <ul style="list-style-type: none"> • No evaluation of how the composition fulfils the brief • No evaluation of how musical elements were used in the composition • No evaluation of the final musical outcome • No evaluation of the recording • No accurate use of music terminology.

Candidate Name	Centre Number				Candidate Number			
					0			

**GCSE MUSIC****Unit 3****APPRAISING****SAMPLE ASSESSMENT MATERIALS****1 hour approximately**

Examiner's use only		
Question	Max.	Mark
1	9	
2	9	
3	9	
4	9	
5	9	
6	9	
7	9	
8	9	
Maximum Mark	72	

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 **72**.

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.

Area of study 1: Musical Forms and Devices

1. **Prepared Extract.** Listen to the following extract from *Rondeau* from Purcell's *Abdelazar* suite. A skeleton 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 answer. **[9]**

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.

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Violin I

Violin II

Viola

Violoncello

This block contains the first three measures of a musical score for Violin I, Violin II, Viola, and Violoncello. The music is in 3/2 time and B-flat major. Violin I has a melodic line with eighth and sixteenth notes. Violin II plays a similar but lower melodic line. Viola and Violoncello provide harmonic support with quarter and half notes.

4

This block contains measures 4, 5, and 6 of the musical score. Measure 4 starts with a measure rest for Violin I. A bracket under the Violoncello staff in measure 5 indicates a first ending. The music concludes in measure 6 with a repeat sign.

7

This block contains the final two measures, 7 and 8, of the musical score. Both measures end with repeat signs. The Violoncello part in measure 8 has a final whole note chord.

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

.....

- (b) Underline the term which accurately describes the **time signature**. [1]

Simple Triple

Compound Triple

- (c) Name the **interval** played in the cellos in bar 5, as indicated by the bracket on the score. [1]

.....

- (d) Identify **two** features of the **sequence** heard in bars 3 – 6. [2]

(i)

(ii)

- (e) Give bar and beat numbers where examples of the following musical features are found in the score. (e.g. 9⁶ means bar 9, crotchet beat 6.) [2]

Features	Bars
An anticipation note	
A subdominant chord	

- (f) (i) Underline the term which best describes the **melodic** shape heard in the first violin part in bar 1. [1]

Conjunct

Chromatic

Triadic

Pentatonic

- (ii) Underline the term which best describes the **melodic** shape heard in the first violin part in bar 2. [1]

Conjunct

Chromatic

Triadic

Pentatonic

2. You will hear an extract from another instrumental composition. 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 answer. [9]

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.

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

Baroque Classical Romantic

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

.....

- (c) Suggest a suitable **tempo** marking for this piece of music. [1]

.....

- (d) Underline the **device** played by the left hand part at the start of the piece. [1]

Alberti Bass Canon Drone

- (e) Underline the correct **tonality** of the music. [1]

Major Pentatonic Minor

- (f) Identify **two** features of the **texture** of the music heard in this extract. [2]

(i)

(ii)

- (g) In the table below, **tick two** musical features heard in this piece: [2]

Musical Features	Tick
Sustained chords	
Trill	
Conjunct movement	
Syncopation	

Area of study 2: Music for Ensemble

3. You will hear an extract from a performance of the song **Anthem** from **Chess**. 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. [9]

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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Introduction

9 Verse

No man, _____ no mad - ness, though their sad pow - er may pre - vail, can poss -

13

ess con quer my coun - try's heart, they rise to fail.

Missing pitch

17

She is _____ e - ter - nal long be - fore na - tion's lines were drawn. When no

21 Modulation

flags flew, when no ar - mies stood, my land _____ was born.

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

(i) Name the **cadence** heard in bars 15⁴ - 16. [1]

.....

(ii) Complete the missing notes of the **melody** in bars 14² - 17. (The rhythm is given for you.) [4]

(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) Name the **key** at the end of this extract (e.g. Bb major) [1]

.....

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

.....

4. You will now hear an extract of Welsh music entitled **Buchedd Garmon**. The extract will be played **twice** with a **30 second** pause after each playing. [9]

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) Name the **instrument** which plays the accompaniment. [1]

.....

- (b) Listen carefully to the one-bar rhythm played immediately after the first chord heard at the start of the extract. [1]

Identify this **rhythm** by ticking the correct answer from the 3 choices below.







- (c) What type of **choir** sings in the extract? [1]

Mixed choir

Male choir

Female choir

- (d) Complete the following sentences with the correct musical **term**. [3]

1. The **texture** of the singing in this extract is.....

2. The **tonality** of the music in this extract is.....

3. The **tempo** of the music in this extract is.....

(e) What is the **genre** of the extract? [1]

Ballad

Cerdd Dant

Folk Song

(f) Give **two** features of this **style** of music. [2]

(i).....

(ii).....

Area of study 3: Film Music**[9]**

5. You will hear **two** extracts of music. Extract 1 will be played **once only**, and extract 2 will be played **three** times in order for you to complete the additional question. There will be a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions below.

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

Extract 1 Extract 2

(a) EXTRACT 1

- (i) Underline the word which best describes the **string technique** heard at the start of the excerpt. [1]

Staccato **Glissando** **Pizzicato** **Arco**

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

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

- (iii) Underline an appropriate **dynamic** marking for the music. [1]

ff **f** **mf** **mp**

(b) EXTRACT 2

(i) Underline the main **family of instruments** heard at the start of the excerpt.[1]

Brass Strings Synthesized sounds Percussion

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

2 3 4 6
4 4 4 8

(iii) Underline the word which best describes the **musical device** heard at the start of the excerpt. [1]

Conjunct movement Ornamentation Imitation Fanfare

(c) Describe how the composer achieves the mood of excitement and anticipation in **Extract 2**. You must explain your observations by considering the use of **melody, harmony and/or tonality** and **texture** in the music. [3]

.....

.....

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.....

6. You will hear a further extract of film music. It will be played **three times**. [9]
There will be a **5 minute** silence after the final playing 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 extract.

- (a) Describe the use of musical elements in the extract. In your answer you may refer to: [9]

- structure
- rhythm
- dynamics
- melody
- harmony
- texture
- style
- mood.

You must organise your answer and write accurately using specialist terminology.

You may make rough notes on this page and begin your answer on page 23.

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Area of study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Handbags and Gladrags*, 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. [9]

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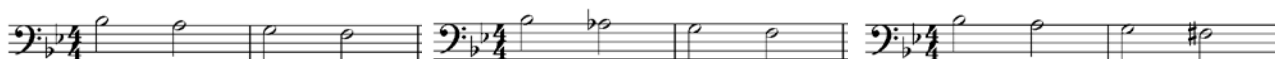
(a) This extract consists of **two** sections. Identify the **two** sections. [2]

First section.....

Second section.....

(b) Identify the riff played by the **bass guitar** in bars 1 and 2. [1]

Tick ✓ the correct answer from the 3 choices below.



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(c) Underline the **solo orchestral instrument** playing in the introduction. [1]

Flute Oboe Clarinet Bassoon

(d) This extract consists of **four** chords only. The name of the first chord has been given below. Name the next **three chords** that are used. [3]

Bb major	(i)	(ii)	(iii)
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(e) (i) Who originally sang this song in 1969? [1]

.....

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

Reggae Pop Rap Soul

8. Finally, you will hear two versions of ***Sunny Afternoon*** originally performed by **The Kinks**. Each version will be played **three times**. 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

Version 1

- (a) **Two** of the following statements are true. **Tick ✓** the **two** statements that you believe to be **true** of **version 1**. [2]

Statement	Tick (for True)
The drums do not enter until the chorus begins.	
Backing vocals join in when the solo voice starts singing.	
There is a prominent descending riff played by the bass guitar at the start of the extract.	
A violin plays a counter melody towards the end of the extract.	

Version 2

- (b) You will now hear another version of ***Sunny Afternoon***.

Tick the box which correctly names the **style** of music in **Version 2**. [1]

Soul

Rock

Hip-hop

Jazz

UNIT 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 red.
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 24 marks.

The assessment objectives are:

AO3: Demonstrate and apply musical knowledge

AO4: Use appraising skills to make evaluative and critical judgements about their own and others' music

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

Area of study 1: Musical Forms and Devices

1. **Prepared Extract.** Listen to the following extract from *Rondeau* from Purcell's *Abdelazar* suite. A skeleton 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 answer. **[9]**

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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Violin I

Violin II

Viola

Violoncello

This block contains the first three measures of a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The music is in 3/2 time and B-flat major. Violin I has a melodic line with eighth and sixteenth notes. Violin II plays a similar but lower line. Viola and Violoncello provide harmonic support with quarter and eighth notes.

4

This block contains measures 4, 5, and 6 of the musical score. Measure 4 is marked with a '4' above the staff. The Violin I part continues its melodic line, while the other instruments provide harmonic accompaniment. A bracket is placed under the Violoncello staff in measure 5, indicating a specific rhythmic or melodic element.

7

This block contains the final two measures, 7 and 8, of the musical score. Measure 7 is marked with a '7' above the staff. The music concludes with a double bar line and repeat dots in all staves.

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

..... 1695.....

- (b) Underline the term which accurately describes the **time signature**. [1] AO3

Simple Triple

Compound Triple

- (c) Name the **interval** played in the cellos in bar 5, as indicated by the bracket on the score. [1] AO3

.....(perfect) octave.....

- (d) Identify **two** features of the **sequence** heard in bars 3 – 6. [2] AO3

(i)..... One mark per relevant feature of the sequence up to a maximum of 2 marks, e.g.

- (ii).....
- downwards sequence
 - movement is down by a tone
 - uses the notes of the chord
 - triadic shapes etc

- (e) Give bar and beat numbers where examples of the following musical features are found in the score. (e.g. 9⁶ means bar 9, crotchet beat 6.) [2] AO3

Features	Bars
An anticipation note	8 ⁴ (2 nd quaver)
A subdominant chord	3 ³ {2 ² }

- (f) (i) Underline the term which best describes the **melodic** shape heard in the first violin part in bar 1. [1] AO3

Conjunct **Chromatic** **Triadic** **Pentatonic**

- (ii) Underline the term which best describes the **melodic** shape heard in the first violin part in bar 2. [1] AO3

Conjunct **Chromatic** **Triadic** **Pentatonic**

2. You will hear an extract from another instrumental composition. 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 answer. **[9]**

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.

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

Baroque **Classical** **Romantic**

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

4
4.....

- (c) Suggest a suitable **tempo** marking for this piece of music. [1] AO3

.....*Allegro*.....

- (d) Underline the **device** played by the left hand part at the start of the piece. [1] AO3

Alberti Bass **Canon** **Drone**

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

Major **Pentatonic** **Minor**

- (f) Identify **two** features of the **texture** of the music heard in this extract. [2] AO3

- (iii) ... One mark per relevant feature of the texture up to a maximum of 2 marks, e.g.
- (iv) ...
- *homophonic*
 - *melody and accompaniment*
 - *aspects of call-and response {interaction/dialogue between the two hands}*

- (g) In the table below, **tick two** musical features heard in this piece: [2] AO3

Musical Features	Tick
Sustained chords	
Trill	✓
Conjunct movement	✓
Syncopation	

Area of study 2: Music for Ensemble

3. You will hear an extract from a performance of the song **Anthem** from **Chess**. 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. [9]

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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Introduction

9 Verse

No man, _____ no mad - ness, though their sad pow - er may pre - vail, can poss -

Cadence

13

ess con quer my coun - try's heart, they rise to fail.

Missing pitch

17

She is _____ e - ter - nal long be - fore na - tion's lines were drawn. When no

Modulation

21

flags flew, when no ar - mies stood, my land _____ was born.

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

(i) Name the **cadence** heard in bars 15⁴ - 16. [1] AO3

.....*Perfect*.....

(ii) Complete the missing notes of the **melody** in bars 14² - 17. (The rhythm is given for you.) [4] 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.

<i>Number of correct pitches</i>	<i>Mark</i>
5-6	4
3-4	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.
 {also accept 2 or 4} [1] AO3
 2 4

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

(iii) Name the **key** at the end of this extract (e.g. Bb major) [1] AO3
*G major*.....

(iv) From which type of large scale work is this song taken? [1] AO3
*Musical..{Music Theatre}[Do not accept play.]....*

4. You will now hear an extract of Welsh music entitled **Buchedd Garmon**. The extract will be played **twice** with a **30 second** pause after each playing. **[9]**

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) Name the **instrument** which plays the accompaniment. **[1] AO3**

.....*Harp*.....

- (b) Listen carefully to the one-bar rhythm played immediately after the first chord heard at the start of the extract. **[1] AO3**

Identify this **rhythm** by ticking the correct answer from the 3 choices below.







- (c) What type of **choir** sings in the extract? **[1] AO3**

Mixed choir

Male choir

Female choir

- (d) Complete the following sentences with the correct musical **term**. **[3] AO3**

4. The **texture** of the singing in this extract is..... *homophonic*.....

5. The **tonality** of the music in this extract is..... *major*.....

6. The **tempo** of the music in this extract is..... *andante*.....

(e) What is the **genre** of the extract? [1] AO3

Ballad

Cerdd Dant

Folk Song

(f) Give **two** features of this **style** of music. [2] AO3

(i)*vocal improvisation*.....

(ii) ...*melody & accompaniment have independent lines*.....

[Other relevant answers linking to 'Cerdd Dant' are acceptable and may be awarded according to the examiner's discretion. However, no feature already identified in answers (a) – (g) above maybe accepted here.]

Area of study 3: Film Music**[9]**

5. You will hear **two** extracts of music. Extract 1 will be played **once only**, and extract 2 will be played **three** times in order for you to complete the additional question. There will be a **2 minute** silence after the final playing for you to complete your answer.

You now have 30 seconds to read the questions below.

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

Extract 1 Extract 2

(a) EXTRACT 1

- (i) Underline the word which best describes the **string technique** heard at the start of the excerpt. [1] AO3

Staccato **Glissando** **Pizzicato** **Arco**

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

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

- (iii) Underline an appropriate **dynamic** marking for the music. [1] AO3

ff f mf mp

(b) EXTRACT 2

- (i) Underline the main **family of instruments** heard at the start of the excerpt. [1] AO3

Brass Strings Synthesized sounds Percussion

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

2 3 4 6
4 4 4 8

- (iii) Underline the word which best describes the **musical device** heard at the start of the excerpt. [1] AO3

Conjunct movement Ornamentation Imitation Fanfare

- (c)** Describe how the composer achieves the mood of excitement and anticipation in **Extract 2**. You must explain your observations by considering the use of **melody, harmony and/or tonality** and **texture** in the music. [3] AO4

One mark per relevant observation about melody, harmony and texture which describe the appropriate mood and atmosphere of the chosen extract up to a maximum of 3 marks. e.g.

Melody:

- **(Opening):** solo trumpet plays tonic and dominant notes / disjunct melody
- **(Second contrasting section):** thematic material is strong and distinctive / again based on the interval of a 5th / also uses repetition on one note as a motivic idea

Harmony and Tonality:

- major key + diatonic harmonies / answered by distinctive major chords to suggest grandeur

Texture:

- **(Opening):** unison (fanfare) / then in octaves / homophonic {chordal} between fanfare sections
- **(Second Contrasting section):** starts with a low and insistent ostinato rhythmic pattern/ based on driving rhythms / which suggests action, pace and anticipation /this is built up through the orchestra to further increase excitement / texture here is homophonic

[Award up to a maximum of 2 marks on any individual element of music.]

6. You will hear a further extract of film music. It will be played **three times**. [9]
There will be a **5 minute** silence after the final playing 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 extract.

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- (a) Describe the use of musical elements in the extract. In your answer you may refer to: [9] AO4

- structure
- rhythm
- dynamics
- melody
- harmony
- texture
- style
- mood.

You must organise your answer and write accurately using specialist terminology.

You may make rough notes on this page and begin your answer on page 23.

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The following indicative content is about the musical elements which reflect the chosen extract and should be used in conjunction with the grid that follows.

- The extract has three identifiable sections: the same section to start and end / with a slower middle section
- Clear contrast in the music between these sections / first and last section is more regular and rhythmic / note also the varying and complexity of accents / while the mid-section is freer / uses rubato
- Modal flavour to the harmonies
- In outer sections - much use is made of repetition / insistence on a single note / strong ostinato patterns / use of layering
- Dynamics in the outer sections are louder {forte}; mid-section is quieter and more reflective {piano}
- Strong 'nationalistic' features in the melodic content {Spanish features} i.e. strumming 'flamenco' style, percussive layers and 'claps' / decorative turns in the melody / pauses in the music / fast scalar ideas / use of 'Spanish' instruments (Spanish guitar, castanets)
- Mood is exciting and fast-paced in the outer section / more calming and reflective in the middle section
- It depicts a dance scene
- Instrumentation increases throughout the extract / oboe solo and cello theme in the mid-section / building to full orchestra towards the end of the extract / ends with low notes / bell at end

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 the use of musical elements observed in the film extract • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate 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 the use of musical elements observed in the film extract • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
4-5	<ul style="list-style-type: none"> • An inconsistent answer, with some description of the use of musical elements observed in the film 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 film 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 film 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 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Handbags and Gladrags*, 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. [9]

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*.....

- (b) Identify the riff played by the **bass guitar** in bars 1 and 2. [1] AO3

Tick ✓ the correct answer from the 3 choices below.

<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

- (c) Underline the **solo orchestral instrument** playing in the introduction. [1] AO3

Flute **Oboe** **Clarinet** **Bassoon**

- (d) This extract consists of **four** chords only. The name of the first chord has been given below. Name the next **three chords** that are used. [3] AO3

Bb major	(iv) <i>B^{b7} {B^b/A^b}</i>	(v) <i>E^b {E^b/G}</i>	(vi) <i>F9(sus4)</i>
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[In this instance the / precedes the bass note and is not an additional correct answer.]

- (e) (i) Who originally sang this song in 1969? [1] AO3

.....*Rod Stewart*.....

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

Reggae **Pop** **Rap** **Soul**

8. Finally, you will hear two versions of **Sunny Afternoon** originally performed by **The Kinks**. Each version will be played **three times**. 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

Version 1

- (a) **Two** of the following statements are true. **Tick ✓** the **two** statements that you believe to be **true** about **Version 1**. [2] AO4

Statement	Tick (for True)
The drums do not enter until the chorus begins.	
Backing vocals join in when the solo voice starts singing.	✓
There is a prominent descending riff played by the bass guitar at the start of the extract.	✓
A violin plays a counter melody towards the end of the extract.	

Version 2

- (b) You will now hear another version of **Sunny Afternoon**.

Tick the box which correctly names the style of music in **Version 2**. [1] AO3

Soul	Rock	Hip-hop	Jazz
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

- (c) Compare the two versions, referring to contrasts in **instrumentation** and any other features of interest. When describing Version 2, concentrate on the **differences** in the music. Write your answers in the columns provided below. [2+4] AO4

Version 1	Differences in Version 2
<p>Instrumentation: <i>Typical rock group set-up + harmonica</i> <i>Male Solo +backing vox</i> <i>Backing vox join in with solo, in harmony on the repeat of the chorus</i> <i>Vocal range is narrow</i> <i>Often melodic patterns on a repeated pitch.</i></p> <p>Other features of interest: <i>Major key / much use of repetition/both in the melody and in the chordal progressions / use of riffs</i> <i>4/4 time / steady crotchet idea prevalent in accompaniment style / little variation here etc.</i></p>	<p>Differences in instrumentation: <i>Big Band sound / but not sustained throughout / contrasting sections</i> <i>Front line insts and rhythm section used</i> <i>Short solo lines from trumpet / electric piano / trumpet / trombone etc-</i> <i>Duet, not solo</i> <i>Vocal content is more challenging</i> <i>Vocal effects/instrumental effects (+relevant details) / use of slides (gliss) / reverb/digitally enhanced sound etc.</i></p> <p>Other features of interest: <i>Additional melodic material / use of countermelodies /links+bridges etc</i> <i>Changes made in structure/different phrase-lengths etc</i> <i>Texture is richer and accompaniment more complex.</i> <i>In a different / higher key etc.</i></p>
<p>Relevant answers must provide a comparison between version 1 and version 2. Do not credit answers where information is already stated in 8(a). No more than 2 marks on instrumentation, of which at least 1 mark must be for version 2. No more than 3 marks in total should be awarded for version 1.</p>	