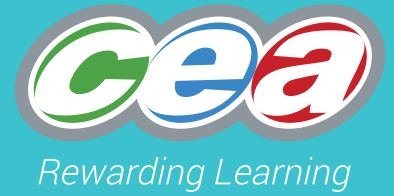


GCSE



CCEA GCSE Specimen Assessment Materials for **Music**

For first teaching from September 2017
For first assessment in Summer 2019
For first award in Summer 2019
Subject Code:7010



Foreword

CCEA has developed new specifications which comply with criteria for GCSE qualifications. The specimen assessment materials accompanying new specifications are provided to give centres guidance on the structure and character of the planned assessments in advance of the first assessment. It is intended that the specimen assessment materials contained in this booklet will help teachers and students to understand, as fully as possible, the markers' expectations of candidates' responses to the types of tasks and questions set at GCSE level. These specimen assessment materials should be used in conjunction with CCEA's GCSE Music specification.

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GCSE Music

Specimen Assessment Materials

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Subject Code	7010
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SPECIMEN PAPERS



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2019**

Music

Component 2:

Composing

[CODE]

SPECIMEN

**Pre-Release Stimulus for
Composition B**

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Candidates should choose **one** from the following three stimuli to create a composition.

Candidates' work will be assessed using the following compulsory criteria:

- Creation, organisation and development of ideas (10 Marks)
- Understanding, control and use of resources (8 Marks)

and three from the following additional criteria:

- Use of harmony (4 Marks)
- Texture/accompaniment (4 Marks)
- Use of technology (4 Marks)
- Rhythmic interest (4 Marks)
- Expressive interest (4 Marks)

The total marks for Composition B is **30**.

Candidates are permitted to create/choose lyrics if they wish to include a vocal part in their composition.

If appropriate to the choice of style or genre, candidates are permitted to make alterations to the melody, chord sequence or rhythm as the composition progresses but the chosen stimulus should appear as written at some point.

Stimulus 1



Stimulus 2



Stimulus 3

C major A minor F major G major A minor D minor G major

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Centre Number

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Candidate Number

--	--	--	--

Music

Component 3:

Listening and Appraising

[CODE]

SPECIMEN PAPER

TIME

1 hours 30 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **all** questions in Section A, Section B and Section C.

INFORMATION FOR CANDIDATES

The total mark for this paper is **70**.

Figures in brackets printed down the right-hand side of pages indicate the marks awarded to each question or part question.

Quality of written communication will be assessed in **question 9**.

For Examiner's use only	
Question Number	Marks
1	
2	
3	
4	
5	
6	
7	
8	
9	
Total Marks	

Section A

This section contains four questions based on the set works you have studied. You must answer all questions in this section.

- 1 For unto us a child is born,
- 2 unto us a Son is given,
- 3 unto us a Son is given.
- 4 For unto us a child is born,
- 5 unto us a Son is given,
- 6 unto us a Son is given.
- 7 For unto us a child is born,
- 8 unto us a Son is given,
- 9 unto us a Son is given,
- 10 unto us a Son is given:
- 11 and the government shall be upon His shoulders,
- 12 and the government shall be upon His shoulders.

1 'For Unto Us A Child is Born'

Examiner Only

Marks Re-mark

You will hear an extract from one of your set works.
You will hear the extract **four** times.
The text is printed on the opposite page.

(a) Identify the **type of choral ensemble** performing in this extract.

_____ [1]

(b) Identify the **melodic device** used in the vocal part during lines 2 and 3. **Circle** your answer.

arpeggio ostinato scale sequence

[1]

(c) Describe the **vocal texture** in lines 11–12.

_____ [2]

(d) From what **type of work** is this chorus taken?

_____ [1]

(e) Give **two** reasons why this music is typical of the Baroque period.

1 _____

2 _____
_____ [2]

2 'Burn Baby Burn'

Examiner Only

Marks Re-mark

You will hear an extract from one of your set works.
You will hear the extract **four** times.

- (a) Identify the **order** in which the following instruments are heard.
Number 1 to 4 in the boxes below.

Drum Kit

Bass

Lead Guitar

Rhythm Guitar [4]

- (b) Complete the 4 bar chord sequence below, which is repeated
throughout the introduction.

B Maj	<hr/>	<hr/>	F# maj
-------	-------	-------	--------

[2]

- (c) Identify the **effect** which is used on the rhythm and lead guitars.

_____ [1]

- (d) What is the **musical genre** of this extract?

_____ [1]

3 'Superman Theme'

Examiner Only

Marks Re-mark

You will hear two extracts from one of your set works.
You will hear each extract **four** times.

- (a) Look at the melody below, which is heard at the beginning of the extract.

Fill in the missing notes. The rhythm is given above the music.



[4]

- (b) Identify the **instrument** which plays this opening theme.

_____ [1]

- (c) Identify the **rhythmic device** used in bars 1 and 3 of the opening theme.

_____ [1]

- (d) Give **one** reason why this extract is typical of film music.

_____ [1]

4 'Prelude Polka'

You will hear an extract from one of your set works.
You will hear the extract **four** times.

(a) Identify **two** traditional instruments heard in this extract.

_____ [2]

(b) Identify **one** non-traditional instrument heard in this extract.

_____ [1]

(c) Identify the **time signature** of the extract.

_____ [1]

(d) Identify the **tonality** of this extract?

_____ [1]

(e) Describe the **texture and accompaniment style** in the extract.

_____ [2]

Examiner Only	
Marks	Re-mark

Section B

Examiner Only

Marks Re-mark

This section contains four questions based on unfamiliar music from the Areas of Study. You must answer all questions in this section.

5 You will hear an extract of orchestral music.
The extract will be played **four** times.

(a) Identify the **solo instrument** playing at the start of the extract.

_____ [1]

(b) Describe the instrumental **accompaniment** to the opening melody.

_____ [2]

(c) Identify the **woodwind instrument** which plays in unison on the repeat of this melody.

_____ [1]

(d) Which of the following melodies is heard?
Tick the correct box.







[1]

(e) Suggest an Italian term to describe the instrumental technique used to play the **melody**.

_____ [1]

(f) Identify the final **cadence**.

_____ [1]

Examiner Only	
Marks	Re-mark

6 You will hear an extract of popular music.
The extract will be played **four** times.

Examiner Only

Marks Re-mark

(a) How many different **chords** are used in the instrumental section of the extract?

_____ [1]

(b) Identify the **tonality** of the extract.

_____ [1]

(c) Describe the **drum kit** part in the instrumental section.

_____ [2]

(d) Describe the **accompaniment** from when the vocals enter to the end of the extract. Make **three** points.

_____ [3]

7 You will hear an extract of Irish Traditional music.
The extract will be played **four** times.

Examiner Only

Marks Re-mark

(a) Identify the percussion **instrument** playing at the beginning of the extract.

_____ [1]

(b) Identify the **harmonic device** that is used at this point.

_____ [1]

(c) Which of the following best describes the music?
Circle your answer.

Air **Jig** **Hornpipe** **Slip Jig**

[1]

(d) Describe how the music changes when section A is repeated.

_____ [2]

(e) Identify **one instrument** playing the melody in section B.

_____ [1]

(f) Describe the **texture** in section B.

_____ [1]

Section C

This section contains one question based on the set works.

9 You will hear the set work in its entirety **three** times.

The total for this question is 12 marks including marks for quality of written communication.

Discuss how Eric Coates uses the following musical elements in *March (The Dam Busters)*. Make **three** valid points for each musical element.

- Instrumentation
- Melody
- Dynamics and Articulation
- Tonality and Harmony

[12]

Examiner Only	
Marks	Re-mark

THIS IS THE END OF THE QUESTION PAPER

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MARK SCHEMES



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2019

Music

GENERAL MARKING INSTRUCTIONS

General Marking Instructions

Introduction

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for GCSE Music.

Candidates must:

- AO1** perform with technical control, expression and interpretation;
- AO2** compose and develop musical ideas with technical control and coherence
- AO3** demonstrate and apply musical knowledge; and
- AO4** use appraising skills to make evaluative and critical judgements about music.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is satisfactory.

Level 3: Quality of written communication is good.

Level 4: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 1 (Limited): The candidate makes only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is no use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Level 2 (Satisfactory): The candidate makes only a basic selection and use of an appropriate form and style of writing. The organisation of material shows some clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not always clear.

Level 3 (Good): The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Level 4 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

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Music

Component 3: Listening and Appraising

**[CODE]
SPECIMEN**

**MARK
SCHEME**

			AVAILABLE MARKS
1	Messiah, <i>For Unto Us a Child is Born</i> 0:00 – 1:11		
(a)	SATB choir	[1]	
(b)	sequence	[1]	
(c)	Begins with tenors, answered by sopranos, imitative, pedal in tenor part, homophonic texture	[2]	
(d)	oratorio	[1]	
(e)	Basso continuo Use of sequences Use of harpsichord (2 x [1])	[2]	7
2	'Burn Baby Burn' 0:00 – 0:36		
(a)	Lead Guitar Bass Drum Kit Rhythm Guitar	[4]	
(b)	E maj, C# min (2 x [1])	[2]	
(c)	Distortion	[1]	
(d)	Rock/Alternative Rock/Indie Rock	[1]	8
3	'Superman Theme' 0:00 – 0:43		
(a)	C, G, C, E (4 x [1])	[4]	
(b)	Horns	[1]	
(c)	Triplet	[1]	
(d)	Any one of the following: <ul style="list-style-type: none"> • Use of ostinato • Fanfare opening • Use of full orchestra • Leitmotifs 	[1]	7

4 Prelude Polka 0:00 – 1:00

- | | | |
|---|-----|---|
| (a) Banjo, Guitar, Accordion (2 x [1]) | [2] | |
| (b) Drumkit | [1] | |
| (c) 4/4 | [1] | |
| (d) Major | [1] | |
| (e) Homophonic, Unison, Use of chords in guitar | [2] | 7 |

5 Delibes, Sylvia – Pizzicato 1.03 – end

- | | | |
|--|-----|---|
| (a) Flute | [1] | |
| (b) Upper strings play pizzicato chords
Strings play ascending octaves, highlighting the second beat of the bar
Double bass plays on the first beat of the bar | [2] | |
| (c) Clarinet | [1] | |
| (d) Extract B | [1] | |
| (e) Pizzicato | [1] | |
| (f) Perfect cadence | [1] | 7 |

**AVAILABLE
MARKS**

6 Avicii - Wake Me Up 1.30 - 2.30

- | | | |
|---|-----|---|
| (a) 4 chords | [1] | |
| (b) Major | [1] | |
| (c) Steady 4/4 beat
Strong bass drum
Syncopated (off-beat) hi-hats
Playing loudly (2 x [1]) | [2] | |
| (d) Drums drop out
Dynamics are quieter
Drums come back in with hi-hat
Texture decreases - only one guitar (3 x [1]) | [3] | 7 |

7 O'Sullivan's March, The Essential Chieftains 0:00 – 2:10

- | | | |
|--|------------|---|
| (a) Bodhrán | [1] | |
| (b) Drone | [1] | |
| (c) Jig | [1] | |
| (d) Tin whistle plays in unison with the melody
Harp plays chords and broken chords | [1]
[1] | |
| (e) Tin whistle/Harp | [1] | |
| (f) Unison | [1] | 7 |

AVAILABLE
MARKS

8 *The Magnificent Seven* (Elmer Bernstein) 2:06 – 3:29

AVAILABLE
MARKS

(a) Brass [1]

(b) Any **three** of the following:

- Repeated quavers in upper strings.
- Syncopated chords in lower brass.
- Fanfare motif in brass before the theme is repeated
- Percussion including cymbals (playing the same rhythm as accompaniment)
- Snare drum
- Timpani

[3]

(c) Any **four** of the following:

- Lyrical
- Slower
- Horn plays theme followed by
- Flute countermelody
- Flute then plays the theme
- Oboe plays the theme for this third time with interjections from violin and then horn
- Horn plays chromatic scale
- Harp plays broken chords
- Strings play sustained notes
- Pizzicato strings
- Indian bells

[4]

8

Level		Descriptor
Award 0 marks for work not worthy of credit.		
1	[1]–[3]	The answer is limited by insufficient knowledge of the set work. There is a limited attempt to relate the content of the answer to the question. The answer may contain a significant number of irrelevant details. The response includes one valid point in reference to some of the musical elements. The quality of written communication is limited.
2	[4]–[6]	The answer displays some knowledge of the set work. There may be irrelevant information and insufficient musical detail presented. There is some attempt to relate the content of the answer to the question. The response includes at least one valid point in reference to each musical element. The quality of written communication is satisfactory.
3	[7]–[9]	The answer displays a good knowledge of the set work with appropriate musical detail. There is a good attempt to relate the content of the answer to the question. The response includes at least two valid points in reference to each musical element. The quality of written communication is good.
4	[10]–[12]	The answer displays an excellent knowledge of the set work with a high level of musical detail. There is a very good attempt to relate the content of the answer to the question. The response includes three valid points in reference to each musical element. The quality of written communication is excellent.

March (The Dam Busters) - The Dam Busters - Eric Coates

Any **three** of each of the following or any other valid comment:

Instrumentation

- Sharing of themes amongst parts, particularly between brass, woodwind and strings
- Sections of orchestra used as an accompanying role to reinforce thematic material
- Percussion used effectively throughout
- Fanfare style Brass playing
- Effective use of whole orchestra

Melody

- There are two main melodic themes in 2/4 time signature
- Use of an auxiliary notes
- Played by various instruments at varying times
- Augmentation and Diminution
- Binary and ternary structure of melodies
- Chromatic movement

Dynamics and Articulation

- Gradation of dynamics
- Use of crescendo and diminuendo
- Wide range of dynamics used
- Use of legato and staccato

Tonality and Harmony

- Written in C major
- Modulations to G major and F major
- Quick modulations through F minor and D minor
- Use of perfect, imperfect and interrupted cadences [12]

Accept alternative valid response.

**AVAILABLE
MARKS**

12

Total

70



INVESTORS
IN PEOPLE

