



GCSE MARKING SCHEME

SUMMER 2025

**GCSE
MUSIC – COMPONENT 3
C660U30-1**

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 – COMPONENT 3

SUMMER 2025 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 the 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.

Area of Study 1: Musical Forms and Devices

1. **Prepared Extract.** The following extract is **Section A** of the 'Badinerie' by **J. S. Bach**. A score is provided 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 answers.

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.

[12] AO3 – 8 / AO4 – 4

☐
☐
☐

Section A

Chord name

1 2 3 * 4 5

6 7 8 9 10 tr~

Key Cadence

11 12 13 14 15 16 *tr*

Cadence

- a) Give a **bar number** from the score where one example of each of the following features can be found. [2]AO3

A trill 8 / 10 / 15

An E in the cello part 3 / 7

- b) Give the **name** (for example, A) of the **first note** played by the **viola** in **bar 9**. [1]AO3

Note name D

- c) Give the **names** (for example, D major) of the **chords** marked with an asterisk (*) on the last quaver of bars 3 and 6. [2]AO3

Bar 3, last quaver F#7 / F#7 major / F# major dominant 7 / Accept F# major 7

Bar 6, last quaver B minor / B min

- d) The extract begins in B minor and ends in F# minor. Name the **other key** it passes through in bars 7 and 8. [1]AO3

Other Key A major / A maj

- e) Underline the **cadences** at bars 9² – 10¹ and 11² – 12¹. [2]AO3

Bars 9² – 10¹	<u>Imperfect</u>	Interrupted	Perfect	Plagal
Bars 11² – 12¹	Imperfect	Interrupted	<u>Perfect</u>	Plagal

f) Describe the **musical features** of the **flute part** and the **viola part** heard during the extract.

(i) **Flute part** [2]AO4

- Both conjunct and disjunct / Moves both in step and in leap
- Wide pitch range / Pitch range of more than an octave
- Quavers and semiquavers / Quavers in specific bars (locations must be given) / Semiquavers in specific bars (locations must be given)
- On the beat
- (outlines the) Chords / Broken Chords / Arpeggios / Triads
- Plays the melody / Plays the melodic line / Plays motifs x and y
- Sequences
- Staccato / Detached
- Ornaments / Trills
- Anacrusis / Upbeat

(ii) **Viola part** [2]AO4

- (mostly) Disjunct / Moves (mostly) in leap / Conjunct in specific bars (locations must be given)
- Pitch range of a 9th
- (mostly) Quavers / Crotchets in specific bars (locations must be given)
- On the beat
- (outlines the) Chords / Broken Chords / Arpeggios / Triads
- Plays in rhythmic unison with the 2nd violin / Plays in a homorhythm with the 2nd violin
- Provides an accompaniment / Does not play the melody / (provides) Harmony
- Staccato / Detached
- (quaver) Rests / Silences
- Anacrusis / Upbeat

Area of Study 1: Musical Forms and Devices

2. You will now hear two versions of a piece of instrumental music. The versions will be played **in the order shown below**, 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 first version.

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

[12] AO3 – 6 / AO4 – 6

Extract:

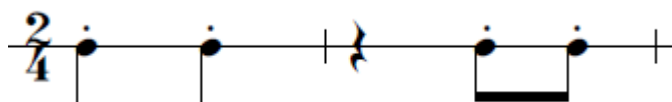
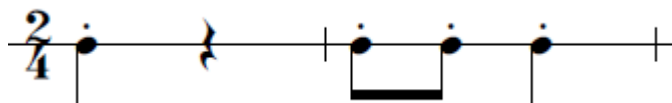
1	1	2	1	2
☐	☐	☐	☐	☐

Version 1 contains **three sections**:

Section 1 (8 bars)	Section 2 (8 bars)	Section 3 (8 bars)
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Version 1 *Beethoven – 2nd Movement from Symphony No 7*

- a) Tick (✓) the **rhythm** played by the **lowest instruments** in **Version 1**. [1]AO3

	☐
	☐
	☒

- b) Name the **family of orchestral instruments** performing in **Version 1**. [1]AO3

Strings

- c) Underline the **structure** of Version 1. [1]AO3

AAA

AAB

ABB

- d) Underline a **feature** of version 1. [1]AO3

Alberti Bass

Counter melody

Imitation

Unison

- e) Underline the **Section** which contains the **quietest dynamic** in **Version 1** [1]AO3

Section 1

Section 2

Section 3

- f) **Tick (✓)** the correct statement about the **articulation** in **Version 1**. [1]AO4

	Tick (✓) one
All instruments play legato	
Some instruments play legato and some play staccato	✓
All instruments play staccato	

- g) **Tick (✓)** the correct statement. [1]AO4

		Tick (✓) one
The tonality of Version 1:	is major	
	begins major , becomes minor and ends major	
	is minor	
	begins minor , becomes major and ends minor	✓

Version 2 *Joachim Horsley – Beethoven in Havana*

h) Underline the **keyboard instrument** playing in **Version 2**. [1]AO3

Glockenspiel

Harpsichord

Organ

Piano

i) **Other than the keyboard instrument**, describe **four** ways in which **Version 2 is different from Version 1**. [4]AO4

- Louder (accept Italian terms if provided for both versions)
- Wider dynamic range
- Faster (accept Italian terms if provided for both versions) / Accept answers than mean 'faster'
- Tempo changes / Tempo is inconsistent / Rubato / Rit. / Rall.
- Different ensemble / Fewer instruments / Different instruments
- (Double) Bass (Guitar) / (Any named) Untuned Percussion (instruments) / Do not accept any TUNED percussion instruments
- Different style / Latin-American style / Cuban style / Salsa style / Jazz style / Dance style / Rhumba
- Syncopated / Off the beat / Rhythm change
- 2-3 clave rhythm
- Different structure / AB structure
- Contrasting section / New section / Link section / Solo (section) / accept Cadenza
- Longer
- Blue notes / Altered melody / Improvised melody
- Wider pitch range
- (more) Staccato / (more) Detached
- Different harmonies / Dissonant / Diminished 7th chords / Chromatic
- Thicker texture / Busier texture
- Son Montuno piano riff

Area of Study 2: Music for Ensemble

3. You will now hear an extract from the song 'Who Will Buy?' taken from the musical *Oliver!* 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 answers.

Performed by Barbra Streisand

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.

[12] AO3 – 9 / AO4 – 3

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The words of the extract are as follows:

Line 1: Who will buy this wonderful morning?
Line 2: Such a sky you never did see!
Line 3: Who will tie it up with a ribbon,
Line 4: And put it in a box for me?

- a) The singer is accompanied by a harp and **two other instruments**. Name these instruments. [2]AO3

- (i) Oboe
(ii) Cello (accept Viola)

- b) Describe **one** musical feature of the music played by the **harp**. [1]AO4

- Accompaniment
- Harmony
- Cadences
- Chords / Broken chords / Arpeggios / Spread chords
- On the beat
- Glissando
- Staccato chord after the word 'ribbon'

- c) The extract uses a minor tonality. Underline the line which modulates to the **relative major**. [1]AO3

Line 1 **Line 2** **Line 3** **Line 4**

- d) Underline the **two lines** that are **identical in pitch**. [1]AO3

Line 1 **Line 2** **Line 3** **Line**

- e) Tick (✓) the correct statement. [1]AO4

		Tick (✓) one
The pitch range of the vocal part is:	more than an octave	
	an octave	✓
	less than an octave	

- f) In the table below, tick (✓) **three features** heard in the vocal part. [3]AO3

	Tick (✓) three
Belt	
Falsetto	
Legato	✓
Scat	
Syllabic	✓
Vibrato	✓

- g) The extract is performed using **rubato**. Explain the meaning of this word. [1]AO4

Stolen time / Robbed time
Bending and stretching the tempo / Temporarily disregarding the tempo

- h) Underline a suitable **tempo marking** for the extract. [1]AO3

Adagio **Allegro** **Andante**

- i) Underline the **cadence** heard at the **end** of the extract on the words 'for me'. [1]AO3

Imperfect **Interrupted** **Perfect** **Plagal**

Area of Study 2: Music for Ensemble

4. You will now hear an extract from a performance of 'Sing, Sing, Sing'. 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 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 extract.

[12] AO3 – 5 / AO4 – 7

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- a) In the table below, **tick (✓) three musical features** heard during the extract. [3]AO3

	Tick (✓) three
Blue notes	✓
Drone	
Ostinato	✓
Power chords	
Syncopation	✓
Tremolo	

- b) The **bass line** is played by a string instrument. Describe the **rhythm** of the bass line during the extract. [1]AO4

On the beat / Regular / Constant / Crotchets / Quavers / Walking Bass

- c) State the name of the **woodwind instrument** which performs a **solo** towards the end of the extract. [1]AO3

Clarinet

- d) Underline the **dynamic marking** of the extract. [1]AO3

Diminuendo

Fortissimo

Mezzo forte

Pianissimo

e) Describe how the following **musical elements** are used in this extract.

(i) **Texture and Instrumentation** (do not simply list instruments) [3]AO4

Texture

- Thin texture to begin / Soloist at the beginning / Monophonic to start
- Thick texture in the middle / Homophonic texture in the middle / Melody and accompaniment in the middle
- Thin texture to end / Soloist at the end / Monophonic at the end

Instrumentation

- Band plays an ostinato while trumpet(s) play(s) a (blues based) melody
- Piano plays chords

Drum Kit (Drums):

- Solo
- Ostinato
- Syncopated (rhythm)
- Begins and ends the piece
- Plays on tom toms (at the start and the end)
- Hi hat plays on beats 2 and 4 / Hi hat plays off the beat
- Hi hat plays a swing rhythm
- Ride cymbal plays a swing rhythm in the solo section

Woodwind:

- Saxophones play the same rhythms / Saxophones play homorhythms / Saxophones play the same rhythms in unison
- Saxophones play the melody (most of the time)
- Saxophones play in unison (most of the time)
- Clarinet plays the solo
- Clarinet solo is accompanied by Saxophones
- Saxophones play in harmony (during the clarinet solo)

Brass:

- Play the same rhythms / Brass play homorhythms / Trumpets and Trombones play the same rhythms (in unison)
- Trumpets provide stab chords / Trumpets provide dialogue
- Trumpets play in unison
- Trumpets play in harmony
- Rough tone on the Trumpets / Growl technique on the Trumpets / Flutter tonguing on the Trumpets

Double Bass:

- On the beat
- Pizzicato / Plucked
- Walking bass / Conjunct notes / Moves in step

(ii) **Tonality and Harmony**

[3]AO4

Tonality

- (begins) Minor / (begins) E minor
- Major in the middle
- Modulates / Changes key
- Minor at the end (both locations must be provided for a double credit of minor) / A minor at the end (both locations must be provided for a double credit of minor) / Sub-Dominant at the end
- Ends in a different key
-

Harmony

- Slow harmonic rhythm at the start
- Fast harmonic rhythm / Two chords per bar
- Chords I and V / Tonic and Dominant / Primary chords
- Extended chords / Altered chords / Extended harmony
- Inversion chords / Inversions
- Diminished 7th chords / Dim 7th
- Perfect cadences
- Diatonic

Max 2 marks for e(i) and e(ii) if the answer refers to only one of the stated elements.

Area of Study 3: Film Music

5. You will now hear an extract of film music. There are **three Sections** presented in this extract. The Sections will be played **in the order shown below** 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.

Performed by Nicola Benedetti

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.

[12]AO3 – 3 / AO4 – 9

Section A	Section B	Section A1	Whole Extract	Whole Extract
☐	☐	☐	☐	☐

There are **three sections** presented in this extract:

Section A (16 bars)	Section B (16 bars)	Section A1 (16 bars)
--------------------------------	--------------------------------	---------------------------------

During Section A

- a) Describe **two** musical features of the **melody** heard during **Section A**.

[2]AO4

- Conjunct / Moves in step
- Chromatic
- Wide pitch range / High pitch range
- Anacrusis / Upbeat
- Sequence
- Ornaments / Mordents / Trills / Glissando / Portamento / accept slide
- Regular phrases / Balanced phrases
- Four phrases, each lasting four bars
- a b a1 c structure

During Section B

- b) **Tick** (✓) the correct statement.

[1]AO4

		Tick (✓) one
During Section B , the harmonic rhythm is mostly	one chord each bar	✓
	one chord every two bars	
	two chords each bar	

c) Describe **three** ways in which **Section B is different** from Section A. [3]AO4

- Minor
- Begins and ends with contrasting tonalities / Tierce de picardie / Changes from minor to major
- Different harmonic rhythm / Quicker harmonic rhythm
- Louder
- Wider dynamic range
- Different combination of instruments / Piano (joins in) / Piano is prominent
- Thicker texture / Different texture / Busier texture / (more) Polyphonic texture / More instruments
- Different melody / New melody
- Descending melody
- Different phrase structure / Two phrases, each lasting eight bars
- Descending bass line
- Bass line is scalar / Bass line moves in step / Bass line is conjunct
- (more obvious) Tango rhythm / (more obvious) Dance rhythm

During Section A1

d) Describe **two ways** in which **Section A1 is different** from **the original A Section**. [2]AO4

- Different instrument plays the melody / Accordion plays the melody
- Original melody instrument plays something new / Violin plays new material
- Countermelody / Polyphonic
- Wider pitch range / Higher pitch range
- More interactions between instruments / Dialogue between instruments / Question and answer
- Texture is different / Other instruments play less than before

The whole extract

e) Underline the **time signature** of the extract. [1]AO3

3/4 4/4 9/8 12/8

f) Underline the **performance technique** heard in the extract. [1]AO3

Arco Distortion Falsetto Muted

g) Underline the **structure** of the extract. [1]AO3

Binary Form Ternary Form Rondo Form Variation Form

h) In this scene a nervous young woman learns to dance in a new style.
Explain how the music describes this scene. [1]AO4

- The music contains distinct changes of mood and emotion
- The first section is rather hesitant whereas the middle section is far more confident reflecting the girl tentatively learning the steps of the dance
- The piece uses a typical tango rhythm
- Any other reasonable answer which connects features of the music with the content of the scene

Area of Study 3: Film Music

6. Listen to the following extract of music which is taken from the film *Jaws*. It 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 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 extract.

[12]AO3 – 2 / AO4 – 10

☐☐☐

- a) Name the **type of ensemble** performing this extract. [1]AO3

Type of ensemble Orchestra

- b) Underline the **interval** which features in the opening bars of the extract. [1]AO3

Major 3rd

Perfect 4th

Semitone

Tone

- c) The film is about three men who hunt a great white shark that is attacking beachgoers at a summer resort in America. Explain how the music introduces both the **suspense and horror** of a shark attack. You should use musical vocabulary in your answer. [10]AO4

In your answer refer to:

- (i) musical elements
- (ii) how they are used to create a mood of suspense and horror

Use this box for rough work

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.

Melody:

- Begins with a single pitch
- Silence(s) / Rest(s) / Pause(s) / Stops and starts
- Silences get gradually shorter
- (single pitch becomes a) Semitone / (single pitch becomes a) Minor 2nd
- (single pitch becomes a) Two-note motif / (single pitch becomes a) Leitmotif
- (which then becomes a) Three-note motif
- Settles back onto the two-note motif
- Conjunct
- Low pitch range
- Contrasting melody (is then presented by a brass instrument)
- Brass melody has an ascending shape
- Arpeggio / Broken chord / Disjunct
- Wider pitch range as the extract develops / Pitch gradually rises

Tonality and Harmony:

- Minor Key / Modal
- Chromatic
- Dissonant / Two keys at the same time / Bitonal
- Dominant 7th
- (very) Slow harmonic rhythm / (very) Few chords

Tempo:

- Unclear pulse to begin
- Allegro / Allegretto / Fairly quick
- Maintains a consistent pulse

Rhythm and Metre:

- Begins with long notes / Begins with crotchets
- (two-note motif uses) Quavers
- Off-beat accents / Syncopation
- Triplet figure (towards the end)
- 4/4

Texture:

- Monophonic to begin
- Becomes polyphonic (when the brass instrument enters)
- Texture thickens as the piece progresses
- Homophonic at the end

Structure:

- Through-composed
- Gradual development of the two melodic ideas
- Ostinato / Repetition
- Sudden stop / Abrupt ending / Feels unfinished

Dynamics:

- Begins (very) quietly
- Crescendos throughout / Gets louder during the extract
- Sforzando(s)
- Ends (very) loudly

Sonority:

- Low legato strings to begin
- Becomes a staccato string ostinato
- Upper strings join the ostinato towards the end
- Brass melody is legato
- Each phrase of the brass melody ends with a sustained note
- Low brass stab chords provide an accompaniment /
- Woodwind join the brass melody in unison
- Brass stab chords to end
- High woodwind ascending scalar runs / Tuned percussion ascending scalar runs
- Piano joins the bass line

An incredibly ominous and sinister sound-world is created at the very start of the extract. The music initially represents the slow, cautious movements of the shark before becoming more active as the animal identifies its prey and moves in for the kill. The final moments are a frenzy as the shark makes contact in a violent, aggressive attack.

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

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 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 few 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

Area of Study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from 'Africa' performed by **Toto**. A score is provided 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 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.

[12]AO3 – 8 / AO4 – 4

☐
☐
☐

Upper melodic line

Lower melodic line

5 6 7 8 9

10 11 12

13 14 15

"Hur - ry boy, she's wait - ing there for you."

- a) State the name of the **Section** from which the extract is taken. [1]AO3

Section Instrumental / Verse 3 / Synth solo / Do not accept 'solo'

- b) This section is based on a motif. State the name of the **Section** where this motif is first heard in the song. [1]AO3

Section Introduction / Intro / Opening

- c) State the name of the **type of scale** on which the first line of the extract is based. [1]AO3

Type of Scale Pentatonic

- d) The first twelve bars of the extract have upper and lower melodic lines. Underline the **intervals** between these lines. [1] AO3

Seconds and thirds **Thirds and fourths** **Fourth and fifths**

- e) In the table below, tick (✓) the **metre** of the extract as shown on the score. [1]AO3

	Tick (✓) one
Two crotchet beats per bar	
Two minim beats per bar	✓
Four crotchet beats per bar	
Four minim beats per bar	

- f) Describe **two** ways in which the extract is **the same as** Verse 2. [2]AO4

- Key / Tonality
- Tempo
- Dynamic
- Time signature
- Chord pattern / (extended) Harmony / Inversions / Harmonic rhythm / One chord per bar
- Use of Riff a
- (vocal) Melody
- Syncopation
- Nine-bar phrase and eight-bar phrase
- (instrumental) Accompaniment
- Backing vocals
- (ends with the same) Drum fill

- g) Describe **two** ways in which the extract is **different from** Verse 2. [2]AO4

- Shorter
- Only one nine-bar phrase
- Piano more prominent (when playing Riff A)
- Includes instrumental melodies / Instrumental section / Replaces vocal line
- No backing vocals most of the time / Backing vocals are only used at the end of the extract
- No countermelody
- Lyrics (at the end) are different
- (based on) Riff B
- Grace notes / Ornaments

- h) Give a **bar number** from the score where one example of each of the following features can be found. [2]AO3

An accidental 5 / 6 / 8

A minim 4

- i) State the name of the **Section** which occurs in the song immediately after the extract. [1]AO3

Section Chorus 3 / Final Chorus

Area of Study 4: Popular Music

8. Finally, you will hear an extract from the song 'It's Getting Better'. 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 answers. The melody is printed below.

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.

[12]AO3 – 7 / AO4 – 5

☐
☐
☐
☐

VERSE

Brass
instrument

Once I be- lieved_ that when love came to me, It would come with rock

6

Pitch

- ets, bells_ and po - e - try_ But with me and you, _

11

It just_ star- ted qui - et - ly_ and grew. And be- lieve_ it or not,

16

_ Now there's some- thing groo - vy and good_ 'bout what- ev - er we got._

20

CHORUS

And it's_ get- ting bet - ter, _ Grow- ing strong - er, _

24

Time signature
6/8 (allow 3/4)

Warm and wild - er, _ Get- ting bet - ter ev - 'ry day.

- a) Complete the following questions **while listening carefully to the extract**.
- i) Complete the missing **pitches** of the melody in **bar 9**. (The rhythm is given for you). [5]AO4
- ii) The first chord is heard at the start of **bar 1**. Give the **bar number** where it changes to a different chord. [1]AO3
- Bar number** 3
- iii) Underline the **tempo** of the extract. [1]AO3
- Allegretto** **Lento** **Vivace**
- iv) Identify the **brass instrument** which performs after the words 'came to me'. [1]AO3
- Brass instrument** Trumpet
- v) Underline the **cadence** heard at the **end** of the extract. [1]AO3
- Imperfect** **Interrupted** **Perfect** **Plagal**
- b) You now have 3 minutes to complete the following questions, **referring to the given score**.
- i) Insert the change of **time signature** at the beginning **bar 27**. [1]AO3
- ii) Give the full name of the **key** of the extract (for example, C major). [1]AO3
- Key** D major / D maj
- iii) Give the name (for example, B) of the **lowest pitch** printed on the score. [1]AO3
- Lowest pitch** F#