

Edexcel

**GCSE
MUSIC**

Section A (Questions 1 - 6)

Music for Stage and Screen: Wicked

Mark Scheme

Section A: Listening

Question 5-1: Wicked Defying Gravity (bars 34 - 78)

13 marks

Ques`n	Part	Marking guidance	Total marks
5-1	(a)	strings (or any named string instrument) [1] tremolando [1] (electric) piano [1] octaves or unison [1] single note / pitch or `no chord` [1] dark or low timbre [1] <i>one mark max for anything else (as long as it's actually appropriate!) eg soft dynamic / sense of expectancy</i>	2 any 2
5-1	(b)	(i) two chords [1] (ii) used three times (in succession) [1]	2
5-1	(c)	(electric) piano	1
5-1	(d)	(electric) guitar <i>actually, in both answers `electric` is quite important to the whole timbre and effect</i>	1
5-1	(e)	line 2	1
5-1	(f)	line 4	1
5-1	(g)	chord V	1
5-1	(h)	the second part of the extract . . . has a faster tempo [1] and a constant pulse / beat [1] uses two vocalists [1] louder dynamic / stronger beat [1] with addition of drum kit [1] electric piano plays an ostinato [1] and comping (chord based filling) [1] string pads (sustained chords / notes) [1] there are passing chords between the chords used in the introduction [1] which creates a riff [1] use of brass on bass line [1] cross rhythms (but not syncopated . . . they are both syncopated with a pronounced push rhythm) [1] <i>other appropriate point(s) [1]</i>	4 max

Section A: Listening

Question 5-2: Wicked Defying Gravity (bars 96 - 143)


12 marks

Ques`n	Part	Marking guidance	Total marks
5-2	(a)	line 5	1
5-2	(b)	line 16	1
5-2	(c)	line 6 (<i>flams</i> - double hits using both sticks, usually with a slight delay between them)	1
5-2	(d)	line 10 or 11	1
5-2	(e)	<div style="text-align: center;"> X X X X </div> 20. Every - one de - serves the chance to fly	2
5-2	(f)	line 9	1
5-2	(g)	line 16	1
5-2	(h)	dynamic changes: (begins quietly) line 5 - getting louder / <i>crescendo</i> [1] lines 6 and 7 - loud / <i>forte</i> [1] line 8 - getting quieter / <i>diminuendo</i> [1] lines 9 to 11 - quiet / <i>piano</i> [1] lines 12 to 14 - getting louder / <i>crescendo</i> [1] line 15 - loud / <i>forte</i> [1] line 16 - getting quieter / <i>diminuendo</i> [1] on the word "friend" and between lines 16 and 17 - getting louder / <i>crescendo</i> [1] lines 17 to 20 - very loud / really shrieking now . . . !! [1]	2 max
5-2	(i)	tempo changes: lines 3, 4 and 5 - <i>rit</i> / slower [1] line 6 "Just you and" - held back further [1] then <i>a tempo</i> / faster [1] lines 8 to 14 - <i>rit</i> / slower [1] lines 10 and 11 - no regular pulse / tempo (or quasi-recitative) [1] further <i>rit</i> at the end of line 14 [1] line 15 - <i>a tempo</i> / faster [1] line 16 - <i>rit</i> / slower [1] pause before "my friend" [1] between lines 16 and 17 - <i>a tempo</i> / faster [1] line 20 - <i>rit</i> / slower [1] <i>a tempo</i> / faster at the end of line 20 at "fly" [1]	2 max

Section A: Listening

Question 5-3: Wicked Defying Gravity (bars 1 - 33)

14 marks

Ques`n	Part	Marking guidance	Total marks
5-3	(a)	`with the voice` . . . follow the singer	1
5-3	(b)	chromatic <i>the chords drop a semitone each time</i>	1
5-3	(c)	it is sustained - the first three chords are detached / staccato	1
5-3	(d)	the 5 th chord rises (a semitone) - the first four chords descend (in semitones)	1
5-3	(e)	(i) unison <i>they sing together at the same pitch</i> (ii) `happy`	2
5-3	(f)		3
5-3	(g)	synth / synthesiser / electric piano	1
5-3	(h)	it's a sequence [1] rising or continues up in step from the end of the phrase shown in the score [1] no cymbal on the (long) chord at the end of the first bar [1] different synth timbre / sound <i>or are we just imagining this?</i> [1]	2 max
5-3	(i)	Stephen Schwartz <i>or just Schwartz . . . but not just Stephen</i>	1
5-3	(j)	Broadway <i>although the good citizens of Broadstairs in Kent would no doubt have given the show a great reception, had they been afforded the opportunity</i>	1