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**GCSE  
MUSIC  
8271/W**

**Component 1 Understanding music**

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**Mark scheme**

**June 2024**

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**Version: 1.0 Final**



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.aqa.org.uk)

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## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

<b>Section A: Listening</b>	<b>60 minutes</b>	<b>68 marks</b>
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**Question 1 Area of study 1: Western Classical Tradition 1650–1910**Total for this question: **[9 marks]****Excerpt A**

Handel: "Israel In Egypt"

*The Sixteen, Harry Christophers & George Frideric Handel*

ASIN: B001GOB1K2

CD 1 Track 10

03'11" – 3'42" incl. fade

<b>Question</b>	<b>Marking guidance</b>	<b>Total marks</b>
<b>01.1</b>	Which type of voice is heard at the start of this excerpt?  soprano	<b>1</b>

<b>Question</b>	<b>Marking guidance</b>	<b>Total marks</b>
<b>01.2</b>	What is the time signature of this excerpt?  3 4  <b>Allow</b> $\frac{3}{8}$	<b>1</b>

<b>Question</b>	<b>Marking guidance</b>	<b>Total marks</b>
<b>01.3</b>	Identify <b>two</b> different textures used in this excerpt.  imitative homophonic/chordal monophonic/single melody line polyphonic/contrapuntal  <b>Allow</b> 2 part/3 part/4 part (credit each)	<b>2</b>

**Excerpt B**

Saint-Saëns: "Requiem"

*Requiem, Op. 54: II. Dies iræ*

ASIN: B00509449E

Le Madrigal de Paris, Clémentine Decouture, Pierre Calmelet

Track 2

2'24" – 3'07" incl. fade

Question	Marking guidance	Total marks
01.4	<p>Name the interval between the first two notes heard in this excerpt.</p> <p>5th/fifth/perfect 5th</p> <p><b>NB</b> no other qualification of 5th/fifth is valid</p>	1

Question	Marking guidance	Total marks
01.5	<p>Name the instrument which plays <b>after</b> the first two notes heard in the excerpt.</p> <p>(church/pipe) organ</p>	1

Question	Marking guidance	Total marks
01.6	<p>Identify <b>three</b> features of <b>dynamics</b>, <b>harmony</b> and/or <b>rhythm</b> used in this excerpt typical of the Requiem of the late Romantic period.</p> <p><b>Dynamics</b></p> <p>(mostly) piano/p/quiet crescendos/cresc./hairpins forte/f/loud terraced dynamics</p> <p><b>Harmony</b></p> <p>major chords minor chords (some) chromatic/chromaticism diatonic/consonant imperfect cadence (at the end) 7th chords</p> <p><b>NB</b> if 'diatonic' is used, do not credit 'consonant'</p>	3

	<p><b>Rhythm</b></p> <p>(mainly) crotchets dotted rhythm (dotted crotchet followed by quaver) semibreves/long notes (some) syncopation Credit accurate notation</p> <p>Any other valid point under any of these headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the <b>three (3) given elements</b>.</p>	

**Question 2 Area of study 2: Popular Music**Total for this question: **[9 marks]****Excerpt A**

Led Zeppelin: "Kashmir"  
*Motherhip (Remastered)*  
0'00" – 0'35" incl. fade

Question	Marking guidance	Total marks
<b>02.1</b>	Name the harmonic device used in this excerpt.  pedal	<b>1</b>

Question	Marking guidance	Total marks
<b>02.2</b>	Name the type of voice heard in this excerpt.  tenor	<b>1</b>

Question	Marking guidance	Total marks
<b>02.3</b>	<p>Identify <b>three</b> features of <b>effects</b>, <b>melody</b> and/or <b>rhythm</b> used in this excerpt typical of Rock music of the 1960s and 1970s.</p> <p><b>Effects</b></p> <p>delay distortion fuzz overdrive phasing reverb/reverberation</p> <p><b>Melody</b></p> <p>chromatic notes/movement by semitones conjunct hook (in vocal) repetition/repeated notes/repeated phrases rises/ascends sequence</p> <p><b>Rhythm</b></p> <p>backbeat/snare (on beats 2 &amp; 4) cross rhythms regular rhythms three/3 note motif/pattern repeated rhythms riff syncopated</p> <p><b>Allow</b> ostinato</p>	<b>3</b>

	<p>Any other valid point under any of these <b>three (3) headings</b>. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.</p>	
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**Excerpt B**

Pinar Toprak: “Waking Up”  
*Captain Marvel (Original Motion Picture Soundtrack)*  
 0'00" – 0'35" incl. fade

Question	Marking guidance	Total marks
<b>02.4</b>	Name the interval between the first two notes of the vocal melody.  7th/seventh/minor seventh  <b>NB</b> no other qualification of 7th/seventh is valid.	1

Question	Marking guidance	Total marks
<b>02.5</b>	Name <b>one</b> playing technique used by the strings in this excerpt.  arco/bowed tremolo	1

Question	Marking guidance	Total marks
<b>02.6</b>	Which of the following best describes the tempo of the excerpt?  lento	1

Question	Marking guidance	Total marks
<b>02.7</b>	Describe the articulation used in the vocal melody.  legato/smooth  <b>Allow</b> slur/slurred	1

**Question 3 Area of study 3: Traditional Music**Total for this question: **[9 marks]****Excerpt A**

Hailu Mergia &amp; The Walias: "Tche Belew"

*Hailu Mergia & The Walias*

ASIN: B00NJ2Y048

Track 1

2'03" – 2'28" incl. fade

Question	Marking guidance	Total marks
<b>03.1</b>	Which term best describes the dynamics of this excerpt?  fortissimo/ff/very loud forte/f/loud	<b>1</b>

Question	Marking guidance	Total marks
<b>03.2</b>	Name the instrument playing the melody in this excerpt.  (soprano/alto) saxophone	<b>1</b>

Question	Marking guidance	Total marks
<b>03.3</b>	Which <b>two</b> terms best describe the rhythms in this excerpt?  cross-rhythm syncopation	<b>2</b>

**Excerpt B**

Camilo: “Vida de Rico”

*Mis Manos*

ASIN: B08WWXRPTC

Track 9

0'57" – 1'20" incl. fade

Question	Marking guidance	Total marks
03.4	<p>Name <b>two</b> percussion instruments used in this excerpt.</p> <p>bass drum bongo conga cymbal drum kit hi-hat snare drum/side drum timbales toms wood block</p> <p><b>NB</b> If drum kit is used, <b>do not allow</b> any of bass drum, cymbal, snare drum, side drum or toms</p>	2

Question	Marking guidance	Total marks
03.5	<p>Identify <b>three</b> features of <b>harmony</b>, <b>metre</b> and/or <b>tonality</b> in this excerpt typical of contemporary Latin music.</p> <p><b>Harmony</b></p> <p>diatonic/consonant (mainly) primary chords perfect cadence repeating (four) chord pattern chord I/F♯ (major)/vi /D♯ m(inor)/ii/G♯ m(inor)/V C♯ (major) – mark per each chord identified correctly</p> <p><b>NB</b> if ‘diatonic’ is used, do not credit ‘consonant’</p> <p><b>Metre</b></p> <p>2 / 4 /C/common time/cut common time (C)</p> <p>simple metre</p> <p><b>Tonality</b></p> <p>(F♯) major</p>	3

	<p>Any other valid point under any of these headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the <b>three (3) given elements</b>.</p>	
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**Question 4 Area of study 4: Western Classical Tradition since 1910**Total for this question: **[9 marks]****Excerpt A**

Arnold: "English Dances, Set 2, Op. 33: No. 3. Grazioso"

London Philharmonic Orchestra

Catalogue No: Lyrita/SRCD201

0'00" – 0'54" incl. fade

Question	Marking guidance	Total marks
<b>04.1</b>	Describe the texture of the majority of this excerpt.  melody and accompaniment	<b>1</b>

Question	Marking guidance	Total marks
<b>04.2</b>	Name <b>two</b> instruments which play a solo in this excerpt.  celeste oboe piccolo  Any order  <b>NB</b> Allow flute	<b>2</b>

Question	Marking guidance	Total marks
<b>04.3</b>	The timpani plays the same two notes all through the excerpt. The first note is D.  Which <b>one</b> of the following is the other note?   Option D	<b>1</b>

**Excerpt B**

Copland: "Symphony No. 3 &amp; Three Latin American Sketches"

*Three Latin American Sketches: No. 3 Danza de Jalisco*

Naxos 8559844

0'00" – 0'38" incl. fade

Question	Marking guidance	Total marks
04.4	Identify <b>one</b> percussion instrument used in this excerpt.  (suspended) cymbal hand claps piano slap stick/(orchestral) whip woodblock xylophone	1

Question	Marking guidance	Total marks
04.5	Which playing technique is used in the strings at the end of the excerpt?  pizzicato/plucked	1

Question	Marking guidance	Total marks
04.6	Identify <b>three</b> features of <b>articulation</b> , <b>metre</b> and/or <b>texture</b> used in this excerpt typical of the orchestral music of Copland.  <b>Articulation</b>  accents marcato staccato/detached sfz/sforzando  <b>Metre</b>  $\frac{3}{4}$ / simple metre $\frac{6}{8}$ / compound metre allow $\frac{3}{8}$  changing metre  <b>Texture</b>  homophonic/chordal imitative melody and accompaniment octaves	3

	<p>Any other valid point under any of these <b>three (3) headings</b>. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.</p>	
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**Question 5 Area of study 1: Western Classical Tradition 1650–1910**Total for this question: **[8 marks]****Excerpt A**

Chopin: "The Nocturnes"

*Nocturne No. 18 in E Major, Op. 62, No. 2*

Maria João Pires

ASIN: B003APU4LC

Disk 2 Track 8

0'00" – 0'20" incl. fade

Question	Marking guidance	Total mark s
05.1	<p>On the score, fill in the missing notes in <b>bars 3–4</b> using the given rhythm.</p> <p>3</p>  <p>4</p> <p>One mark for each correct pitch</p> <p>One mark for correct shape regardless of starting note.</p>	5

**Excerpt B**

Beethoven: "Symphony No. 8"  
 Riccardo Muti & Philadelphia Orchestra  
 ASIN: B08DL7CZV2  
 Track 1  
 0'00" – 0'35" incl. fade

Question	Marking guidance	Total marks
05.2	What is the time signature of this excerpt?  3 4	1

Question	Marking guidance	Total marks
05.3	<p>Identify <b>two</b> features of <b>dynamics</b> and/or <b>harmony</b> used in this excerpt typical of music of the Classical period.</p> <p><b>Dynamics</b></p> <p>accents            (mainly) fortissimo/ff/very loud/forte/f/loud            (contrasted with) pianissimo/pp/very quiet/piano/p/quiet            sforzandos/sfz/suddenly loud            terraced dynamics</p> <p><b>Harmony</b></p> <p>diatonic/consonant            diminished chord (at end)            imperfect cadences            perfect cadences            (mainly) primary chords            tonic to dominant harmony</p> <p><b>NB</b> if 'diatonic' is used, do not credit 'consonant'</p> <p>Any other valid point under any of these headings.            Ensure there is no repetition of points across different elements.            Ensure that responses refer only to the <b>two (2)</b> given elements.</p>	2

**Question 6 Area of study 2: Popular Music**Total for this question: **[8 marks]****Excerpt A**

Wolf Alice: “The Last Man on Earth”

*Blue Weekend*

2'00" – 2'42" incl. fade

Question	Marking guidance	Total marks
<b>06.1</b>	On which note of the scale does the vocal line start in this excerpt?  3rd(third)  <b>NB</b> Allow B	1

Question	Marking guidance	Total marks
<b>06.2</b>	Which of the following is heard in the vocal line of this excerpt?  repetition	1

Question	Marking guidance	Total marks
<b>06.3</b>	Name the effect applied to the vocal melody in this excerpt.  delay/echo distortion double tracked overdrive reverb/reverberation	1

Question	Marking guidance	Total marks
<b>06.4</b>	Name the cadence at the end of this excerpt.  Imperfect/I V	1

**Excerpt B**

Bernstein: "America"  
*West Side Story (Original Broadway Cast Recording)*  
 1'06" – 1'48" incl. fade

Question	Marking guidance	Total marks
06.5	Name <b>one</b> percussion instrument playing in this excerpt.  bongo/maracas/shaker/tambourine/timbales/timpani	1

Question	Marking guidance	Total marks
06.6	Which playing technique is used by the double bass for most of the excerpt?  pizzicato	1

Question	Marking guidance	Total marks
06.7	<p>Identify <b>two</b> features of <b>metre</b> and/or <b>texture</b> used in this excerpt typical of the music of Broadway 1950s to 1990s.</p> <p><b>Metre</b></p> <p><math>\frac{3}{4}</math> / simple metre</p> <p><math>\frac{6}{8}</math> / compound metre</p> <p>allow <math>\frac{3}{8}</math></p> <p>changing/alternating time signatures</p> <p><b>Texture</b></p> <p>homophonic</p> <p>melody and accompaniment</p> <p>monophonic/single melody line</p> <p>unison</p> <p>voices in two part (at times)</p> <p>voices in thirds (at times)</p> <p><b>Allow</b> call and response</p> <p>Any other valid point under any of these <b>two (2)</b> headings.            Ensure there is no repetition of points across different elements.            Ensure that responses refer only to the two given elements.            Give credit for accurate notation where relevant.</p>	2

**Question 7 Area of study 3: Traditional Music**Total for this question: **[8 marks]****Excerpt A**

Memphis Minnie &amp; Kansas Joe: "What's The Matter With The Mill?"

*Memphis Minnie & Kansas Joe Vol. 2 (1930–1931)*

ASIN: B001GDFQSG

Track 18

1'16" – 1'52" incl. fade

Question	Marking guidance	Total marks
07.1	Identify <b>two</b> playing techniques used by the guitars in this excerpt.  picking glissando/portamento/slide strumming vibrato	2

Question	Marking guidance	Total marks
07.2	Describe the texture of this excerpt when the voices have entered.  (some) antiphonal (singing) melody and accompaniment  <b>Allow</b> call and response	1

Question	Marking guidance	Total marks
07.3	What is the tonality of this excerpt?  major	1

**Excerpt B**

Ninebarrow: "Hey John Barleycorn"

*A Pocket Full of Acorns*

ASIN: B08SJSSC33

Track 5

0'00" – 0'44" incl. fade

Question	Marking guidance	Total marks
07.4	Which of the following best matches the form of the melody in lines 1–4?  <b>AABA</b>	1

Question	Marking guidance	Total marks
07.5	Name the harmonic device heard at the end of this excerpt.  drone  <b>NB</b> allow (tonic) pedal	1

Question	Marking guidance	Total marks
07.6	<p>Identify <b>two</b> features of <b>sonority (timbre)</b> and/or <b>texture</b> in this excerpt typical of the contemporary Folk music of the British Isles.</p> <p><b>Sonority (timbre)</b></p> <p>accordion/melodeon male voices strings/cello – <b>NB</b> only allow only one of</p> <p><b>Texture</b></p> <p>a capella descant/countermelody homophonic/chordal melody and accompaniment two-part texture</p> <p>Any other valid point under any of these headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the <b>two (2)</b> given elements.</p>	2

**Question 8 Area of study 4: Western Classical Tradition since 1910**Total for this question: **[8 marks]****Excerpt A**

Reich: “2x5 Movement 1: Fast”

Steve Reich: *Double Sextet and 2x5*

Nonesuch 7559797864

0'00" – 0'.36" incl. fade

Question	Marking guidance	Total marks
<b>08.1</b>	Describe the harmony at the start of the excerpt.  dissonant/dischord tone cluster/note/cluster/cluster chord  <b>Allow</b> ‘static harmony’ <b>Allow</b> ‘pedal’	<b>1</b>

Question	Marking guidance	Total marks
<b>08.2</b>	Describe <b>two</b> features of the texture in this excerpt.  contrapuntal/polyphonic homophonic/chordal layered	<b>2</b>

Question	Marking guidance	Total marks
<b>08.3</b>	The time signature of the excerpt is $\frac{4}{4}$  Which <b>one</b> of the following best describes the tempo/speed of this excerpt?  $J = 172$	<b>1</b>

**Excerpt B**

Kodály: "Dances of Galanta"

Kodály: *Háry János Suite and Dances*

Budapest Festival Orchestra, Children's choir

Magnificat, Budapest, Children's choir Miraculum, Kecskemét, Iván Fischer

Philips 4628242

0'00" – 0'32" incl. fade

Question	Marking guidance	Total marks
08.4	Describe the texture at the start of this excerpt.  monophonic/single melody line unison	1

Question	Marking guidance	Total marks
08.5	Name the interval between the last two notes of the melody in this excerpt.  5th/fifth/perfect 5 <sup>th</sup>  <b>NB</b> no other qualification of 5th/fifth is valid	1

Question	Marking guidance	Total marks
08.6	<p>Identify <b>two</b> features of <b>rhythm</b> and/or <b>sonority (timbre)</b> used in this excerpt typical of the orchestral music of Zoltán Kodály and Béla Bartók.</p> <p><b>Rhythm</b></p> <p>(double) dotted (notes/rhythms) (some) regular rhythm(s) (in all phrases) demisemiquavers</p> <p><b>Sonority (timbre)</b></p> <p>cello(s) clarinet flute (French) horn strings/violins</p> <p>Any other valid point under any of these <b>two (2)</b> headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements. Give credit for accurate notation where relevant.</p>	2

**Section B: Contextual understanding****30 minutes****28 marks****Question 9**Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
<b>09.1</b>	<p>Identify <b>two</b> ways in which the violins are used in the first ‘tutti’ section of the rondo theme.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>arco/(with the) bow</li> <li>crescendo/getting (gradually) louder</li> <li>forte/loud/f</li> <li>piano/soft/p</li> <li>play the melody (violin 1/first violin(s))</li> <li>play the accompaniment</li> <li>play divisi./in thirds/3rds (violins)</li> <li>imitation (of the solo clarinet)</li> <li>(play) repeated notes</li> <li>(play) staccato notes</li> <li>provide (instrumental) contrast</li> <li>slurred</li> </ul> <p>Any other valid point</p>	<b>2</b>

Question	Marking guidance	Total marks
<b>09.2</b>	<p>Excluding A major, identify <b>two</b> keys used in the first episode of the movement.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>E major (dominant major)</li> <li>E minor (dominant minor)</li> <li>A minor (tonic minor)</li> </ul> <p>Any order</p>	<b>2</b>

Question	Marking guidance	Total marks
09.3	<p>Identify <b>two</b> chromatic chords used in the movement.</p> <p>Any <b>two</b> of:</p> <p>augmented 6th/Italian 6th diminished 7th/dim. 7 dominant 7th with flattened 9th</p> <p><b>Allow</b> 'augmented' <b>Allow</b> 'diminished' <b>Allow</b> 'Neapolitan 6th'</p> <p><b>Do not allow</b> 'dominant 7<sup>th</sup>' without qualification.</p>	2

Question	Marking guidance	Total marks
<b>09.4</b>	Explain how Mozart's use of <b>dynamics</b> , <b>harmony</b> and/or <b>sonority (timbre)</b> in this movement is typical of the Classical period during which it was written.	
	<b>Level 4:</b> A comprehensive response which is consistently coherent and logically structured	<b>7–8</b>
	<b>Level 3:</b> A wide-ranging response which is mostly coherent and well structured	<b>5–6</b>
	<b>Level 2:</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	<b>3–4</b>
	<b>Level 1:</b> A limited response with some significant inaccuracy/omission and a lack of clarity	<b>1–2</b>
	<b>No work submitted or worth of credit</b>	<b>0</b>

### Indicative Content

Extended responses could include the following:

#### Dynamics

soft/piano/p to loud/forte/f  
 the Rondo sections begin soft/piano/p  
 'the tutti sections are loud/forte/f  
 (some use of) getting (gradually) louder/crescendo/cresc.  
 episode 1 is soft/piano/p  
 episode 1 has sfp  
 episode 2 starts soft/piano/p  
 episode 2 has some loud/forte/f bars  
 the movement finishes loud/forte/f  
 terraced dynamics/uses instrument groupings to vary dynamics

#### Harmony

circle of 5ths  
 (some) chromatic chords/harmony  
 clear cadential points  
 diatonic /functional harmony (mostly)  
 imperfect cadences  
 perfect cadences  
 pedal notes (at cadence points) (horns)  
 primary triads/chords I IV V  
 repeated chords  
 (two) A major/tonic/I chords (to finish the movement)  
 augmented 6th/Italian 6th  
 diminished 7th/dim. 7  
 dominant 7th with flattened 9th  
 (some) consonant harmony  
**NB** if 'diatonic' is used, do not credit 'consonant'

**Sonority (timbre)**

'classical orchestra'  
clarinet  
virtuosic writing for clarinet (as a new/developing instrument)  
chalumeau register  
clarion register  
altissimo register  
flute solo  
paired woodwind (paired flute/bassoon)  
woodwind doubling the string melody (to add colour to sections)  
the woodwind sometimes play divide/'divisi'  
brass used for timbral/harmonic effect in tutti sections  
paired brass (paired horns)  
all the strings are played arco (with the bow)  
the strings sometimes play divide/'divisi'  
violin 1 has the melody

Any other valid point under any of these **three (3)** headings.  
Ensure that there is no repetition of points across different elements.  
Ensure that responses refer only to the three given elements.  
Give credit for accurate notation where relevant.

**Question 10**Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
10.1	<p>Identify <b>two</b> rhythmic features of <i>Mushnik and Son</i> which make it suitable for dancing.</p> <p>Any <b>two</b> of:</p> <p>calypso/tango/tressilo/332 (rhythm) repeated rhythms syncopation triplets</p>	2

Question	Marking guidance	Total marks
10.2	<p>Identify <b>two</b> melodic features of klezmer music found in <i>Mushnik and Son</i>.</p> <p>Any <b>two</b> of:</p> <p>chromatic notes/chromaticism (ending) flattened 2nd/supertonic (interval) (melodic) inversion (last five notes of the song) scalic/conjunct</p>	2

Question	Marking guidance	Total marks
10.3	<p>Identify <b>two</b> rhythmic features of the drum kit rhythm at the start of <i>Feed Me</i>, from when the plant sings “Feed me”.</p> <p>Any <b>two</b> of:</p> <p>ostinato repeated (rhythm(s)) repeated quavers semiquavers syncopation two quavers (on the first beat of each bar) quaver/2 semiquaver pattern (on hi hat)</p> <p>Credit correct notation</p>	2

Question	Marking guidance	Total marks
10.4	Explain how <b>harmony</b> , <b>melody</b> and/or <b>sonority (timbre)</b> are used to create a sense of drama in <i>Prologue/Little Shop of Horrors (overture)</i> .  Your answer should refer to the opening <i>Prologue</i> only.	
	<b>Level 4:</b> A comprehensive response which is consistently coherent and logically structured	<b>7–8</b>
	<b>Level 3:</b> A wide-ranging response which is mostly coherent and well structured	<b>5–6</b>
	<b>Level 2:</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	<b>3–4</b>
	<b>Level 1:</b> A limited response with some significant inaccuracy/omission and a lack of clarity	<b>1–2</b>
	<b>No work submitted or worth of credit</b>	<b>0</b>

### Indicative Content

Extended responses could include the following:

#### Harmony

(mainly) diatonic/(some) consonant harmony  
interrupted cadence  
perfect cadence  
parallel harmonic motion  
repeated chord pattern(s)  
two/2 bar chord pattern(s)  
unexpected/unusual chord to finish (D7)  
7th chords  
credit naming of specific chord sequence eg opening of E<sub>b</sub> B<sub>b</sub>/D Cm

**NB** if 'diatonic' is used, do not credit 'consonant'

#### Melody

conjunct/stepwise  
(each phrase) descends  
narrow range  
repeated notes/pitches/phrases  
sequences

#### Sonority (timbre)

cymbal roll (on final long chord)  
drum roll (start and end)  
narrator/'God-like' voice  
organ  
spoken lyrics

Any other valid point under any of these headings.  
Ensure that there is no repetition of points across different elements.  
Ensure that responses refer only to the **three (3)** given elements.  
Give credit for accurate notation where relevant.

**Question 11**Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
11.1	<p>Identify <b>two</b> harmonic features of the introduction in the song <i>Graceland</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>diatonic harmony/consonant</li> <li>primary chords/uses chords I, IV, V, VI/uses 4 chords/E/A/B/C♯m</li> <li>stays on first chord/E major (for 12 bars)</li> <li>slow rate of harmonic change (at the start)</li> <li>perfect cadence (at the end of the introduction)</li> <li>(tonic) pedal (E)</li> <li>E major chord second inversion</li> </ul>	2

Question	Marking guidance	Total marks
11.2	<p>Identify <b>two</b> instruments used in the horn section in <i>Diamonds on the Soles of Her Shoes</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>alto sax(ophone)</li> <li>tenor sax(ophone)</li> <li>trumpet(s)</li> </ul> <p><b>Allow</b> sax(ophone(s)) if alto/tenor not specified above for a max. 1 mark</p>	2

Question	Marking guidance	Total marks
11.3	<p>Identify <b>two</b> ways in which the lyrics, 'Empty as a pocket' are made to stand out in the first section in <i>Diamonds on the Soles of Her Shoes</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>accent/stressed (on 'empty')</li> <li>call and response (effect)</li> <li>louder (on repeat)</li> <li>portamento/slide</li> <li>repeated</li> <li>solo, then repeated harmonised (on repeat)</li> <li>(texture changes) from melody and accompaniment to homophonic/chordal phrase repeated/phrase sung twice (second time with Ladysmith Black Mambazo)</li> </ul> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
11.4	Explain how Paul Simon's use of <b>melody</b> , <b>rhythm</b> and/or <b>sonority (timbre)</b> in <i>You Can Call Me Al</i> creates an original song.	
	<b>Level 4:</b> A comprehensive response which is consistently coherent and logically structured	<b>7–8</b>
	<b>Level 3:</b> A wide-ranging response which is mostly coherent and well structured	<b>5–6</b>
	<b>Level 2:</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	<b>3–4</b>
	<b>Level 1:</b> A limited response with some significant inaccuracy/omission and a lack of clarity	<b>1–2</b>
	<b>No work submitted or worth of credit</b>	<b>0</b>

### Indicative Content

Extended responses could include the following:

#### Melody

conjunct/scalic/stepwise  
 disjunct (in chorus)  
 fifth/5<sup>th</sup> 'call me' (Al) [chorus 2<sup>nd</sup> time]  
 hook  
 improvised/improvisation (bass and penny whistle)  
 melodic variation between verses  
 narrow (vocal) range  
 ornamentation (penny whistle)  
 palindromic/reversed (bass solo)  
 portamento/slides (bass and vocal)  
 repeated notes/phrases  
 syllabic  
 thirds/3rds  
 three (3) note riff (played by horn section)  
 wide range (bass solo and penny whistle solo)

#### Rhythm

augmentation (chorus)  
 complex rhythms in the penny whistle solo  
 drum kit fills  
 'free' rhythms in solo vocals  
 rhythmic variation between each verse  
 scotch snap/lombardic rhythm (chorus)  
 semiquaver (descending pattern)  
 (some) shuffle feel  
 syncopation  
 syncopated/-beat toms fill (before the chorus)  
 4 on the floor

**Sonority (timbre)**

backing (male) vocals Lady Smith Black Mambazo (in the chorus)  
bass drum (prominent)  
bass guitar/fretless bass/slap bass (solo)  
conga (solo)  
drum kit  
guitar  
effects  
falsetto (used in extended ending)  
guitar  
horn section riff (first played using synthesised horns, later acoustic)/8-piece horn section/bass  
sax(ophone)  
penny (tin) whistle (solo)  
synthesiser  
tape delay (on Simon's vocals)  
tenor voice (Paul Simon)  
vocalisations (scat singing)

Any other valid point under any of these **three (3)** headings.

Ensure that there is no repetition of points across different elements.

Ensure that responses refer only to the three given elements.

Give credit for accurate notation where relevant.

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## Question 12

Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
12.1	<p>The first four bars of <i>Intermezzo</i> are played by the violins.</p> <p>Identify <b>two</b> rhythmic features which are used in these bars.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>anacrusis</li> <li>demisemiquavers</li> <li>dotted rhythms</li> <li>pause (after the anacrusis)</li> <li>quavers</li> <li>repeated/repetitive rhythms</li> <li>scotch snaps/lombardic rhythm</li> <li>semiquaver (single)</li> </ul> <p>Any other valid point.</p>	2

Question	Marking guidance	Total marks
12.2	<p>Identify <b>two</b> different keys used in <i>Intermezzo</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>D major</li> <li>D minor</li> <li>E major</li> <li>F major</li> </ul>	2

Question	Marking guidance	Total marks
12.3	<p>Identify <b>two</b> ornaments used in the horn solo in <i>Intermezzo</i>.</p> <p>acciaccaturas/grace notes</p> <p>trills</p>	2

Question	Marking guidance	Total marks
12.4	Explain how Kodály's use of <b>melody</b> , <b>rhythm</b> and/or <b>sonority (timbre)</b> in <i>The Battle and Defeat of Napoleon</i> creates music with a military style.	
	<b>Level 4:</b> A comprehensive response which is consistently coherent and logically structured	<b>7–8</b>
	<b>Level 3:</b> A wide-ranging response which is mostly coherent and well structured	<b>5–6</b>
	<b>Level 2:</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	<b>3–4</b>
	<b>Level 1:</b> A limited response with some significant inaccuracy/omission and a lack of clarity	<b>1–2</b>
	<b>No work submitted or worth of credit</b>	<b>0</b>

### Indicative Content

Extended responses could include the following:

#### Melody

angular  
chromaticism  
conjunct/stepwise  
descending motifs/phrases  
disjunct/leaps  
fanfare  
glissando/portamento  
La Marseillaise (adapted)  
modal  
motif  
ornamentation eg trills  
scalic  
triadic melody  
wide intervals

#### Rhythm

cross rhythms/polyrhythms  
dotted rhythms  
pauses/long pauses  
repeated patterns  
semitones  
syncopation  
triplets

**Sonority (timbre)**

bass drum  
brass  
cymbal  
piccolo  
sax(ophone)  
snare drums  
tambourine  
triangle  
trombone  
trumpet (and muted trumpet)  
tuba  
rolls  
tremolo

Any other valid point under any of these **three** (3) headings.

Ensure that there is no repetition of points across different elements.

Ensure that responses refer only to the three given elements.

Give credit for accurate notation where relevant.