
**GCSE
MUSIC
8271**

FOR ASSESSMENT FROM 2022

Mark scheme

Specimen

Version 1.4

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. At 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 Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk

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.

Section A: Listening**60 minutes****68 marks**

Please note that Section A has been removed due to copyright expiry.

Section B: Contextual understanding**30 minutes****28 marks**Answer **Question 9**Question 9: *Mozart Clarinet Concerto in A major, 3rd movement, Rondo*

Ques'n	Part	Marking guidance	Total marks
9	1	<p>This piece of music is written for the clarinet. Identify two other woodwind instruments used in <i>Clarinet Concerto in A major, 3rd movement, Rondo</i>.</p> <ul style="list-style-type: none"> • Flute(s) • Bassoon(s) 	2
9	2	<p>The first two notes in the clarinet in A part are written as E and F. What is the actual sounding pitch of these notes?</p> <ul style="list-style-type: none"> • Written E sounds as C# • Written F sounds as D 	2
9	3	<p>Identify two other keys into which <i>Clarinet Concerto in A major, 3rd movement, Rondo</i> modulates, after the opening key of A major.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • E major • F# minor • D major • A minor 	2

Ques'n	Part	Marking guidance	Total marks
9	4	<p>Explain how Mozart has used dynamics, harmony, rhythm and/or sonority (timbre) to create a sense of 'balance' in <i>Clarinet Concerto in A major, 3rd movement, Rondo</i>.</p> <p>Dynamics</p> <p>There is a balance of 'forte' and 'piano' passages with crescendos to bring excitement. There is a balance between the orchestra and the soloist, so the solo part is never over whelmed.</p> <p>Harmony</p> <p>Predominantly primary chords are used which give a strong stable background but with the added excitement of chromatic notes, added sevenths and an added minor 9th. Uses feminine endings – cadences going strong to weak (dissonance on the beat, which resolves off the beat) Cadences used regularly at the end of phrases.</p> <p>Rhythm</p> <p>Rhythmic balance both in phrases and in the melody/accompaniment is clear. Semiquavers are mostly in the clarinet part melody, so that the soloist stands out. There are some passages of regular, repeated semiquavers in the string accompaniment. Balancing out the semiquaver passages are more lyrical sections where mainly crotchet and quaver patterns are used. Accompaniment parts balance the soloist rhythmically being either sustained, longer notes or repeated quavers.</p> <p>Sonority/Timbre</p> <p>Prominence is given to the soloist but there are also some (tutti) orchestral passages giving a sense of balance. The clarinet has varied articulation – staccato and legato. The full range of the instrument is used from written F below middle C to G written two and a half octaves above middle C. The use of the chalumeau register. The roles of orchestra and soloist are well defined and give balance. String techniques used are arco, double and triple stopping, tremolo.</p>	8

Question 10: *Little Shop of Horrors* 1982 off-Broadway version

Ques'n	Part	Marking guidance	Total marks
10	1	<p>Identify two harmonic features in the verse of the song <i>Little Shop of Horrors</i> which starts with the lyric 'Shing-a-ling'.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • verse starts in subdominant key (C major) • 6th chords • C6 chord • G6 chord • 6ths chord used for two bars • D chord used for almost six complete bars • Am7 chord for just over three complete bars • D7 final chord 	2
10	2	<p>Identify two ways in which the drum kit is used in the 'Prologue' from the start to just before the lyric 'On the 21st day of the month of September'.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • roll/trill (on toms) to start • cymbal rolls • dotted rhythms • sf (and also sfzp) • crescendo • decrescendo/diminuendo 	2
10	3	<p>Identify the two time signatures used in 'Feed me'.</p> <ul style="list-style-type: none"> • allow one only of 44/C or 22/C • allow one only of 6/8 or 12/8 	2

Ques'n	Part	Marking guidance	Total marks
10	4	<p>Indicative content Extended responses could include the following:</p> <p>Harmony</p> <ul style="list-style-type: none"> • the chords ascend chromatically at the start of the verse Cm, Db, Dm7b5 • rate of harmonic change is faster in the chorus – chord change per bar whereas chords change every two bars in the verse • wider range of chords used in the chorus Cm, D7, G7, Ab, Bb, Eb, G7 • use of 7th chords • uses flattened supertonic (Db in C minor) feature of Klemzer music <p>Melody</p> <ul style="list-style-type: none"> • two bar phrases • (mainly) conjunct writing • quaver rest in the vocal line is a characteristic feature • (generally) rising phrases • auxiliary notes on 'you' and 'adopt' • chorus uses higher register than the verse • chorus has descending sequences ('<i>words with the ring of fate</i>' / '<i>say you'll incorporate</i>') • chorus is more disjunct (eg a descending 6th and/or a rising 7th) <p>Rhythm</p> <ul style="list-style-type: none"> • anacrusis start • quaver rest in the vocal line is a characteristic feature • (mainly) regular rhythms in the verse • syncopation in the chordal accompaniment to the verse • syncopation in chorus • 3+3+2 calypso/tressilo patterns in the bass • crotchet notes at the start of the chorus • some longer notes values minims and a semibreve used on '<i>...ate with me</i>' (chorus) <p>Tonality</p> <ul style="list-style-type: none"> • minor key (C minor) • modulation to relative major (Eb major) '<i>...ate with me</i>' (chorus) • verse and chorus start in the same key C minor 	8

Question 11: Paul Simon *Graceland* album

Ques'n	Part	Marking guidance	Total marks
11	1	<p>Identify two different instruments used in the horn section of 'You Can Call Me Al'.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • baritone sax • bass sax • trumpet • trombone <p>NB 'bass sax' is printed as an instrument used on the record sleeve</p>	2
11	2	<p>The first chord used in 'You can call me Al' is F major. Identify the two other chords which are used in the introduction.</p> <ul style="list-style-type: none"> • C (major)/dominant • Bb (major)/subdominant 	2
11	3	<p>Identify two melodic features of the chorus lyrics 'I'm going to Graceland, Graceland' the first time it is sung.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • repeated notes • only uses two notes • only uses E and G# • the two notes span a major 3rd 	2

Ques'n	Part	Marking guidance	Total marks
11	4	<p>Explain how Paul Simon has used harmony, melody, texture and/or structure in 'Diamonds on the Soles of Her Shoes'.</p> <p>Harmony Close harmony singing by Ladysmith Black Mambazo Chordal harmonies also used by the horn section Primary chords dominate the piece E A B and then F Bb C in the modulation</p> <p>Melody Tenor voice Use of melismas Scat singing is a feature Lots of additional decoration eg bass player Paul Simon is multitracked to add a descant above himself Diatonic Use of (some) monophony (mostly) conjunct notes (some) disjunct notes</p> <p>Texture Has many changes Starts A cappella Monophonic Homophonic Melody and accompaniment Call and response</p> <p>Structure Sectional with some use of verse and chorus Use of instrumental breaks Use of an instrumental (guitar) hook</p>	8

Question 12: Zoltán Kodály: *Battle and Defeat of Napoleon* and *Intermezzo* from *Háry János*.

Ques'n	Part	Marking guidance	Total marks
12	1	<p>Identify two ways in which the timpani are used in the first section up to the 'poco pesante' bar in Kodály's '<i>Intermezzo</i>'.</p> <p>Any two of</p> <ul style="list-style-type: none"> • reinforce/elaborate cadence points • uses only two notes • plays the tonic note (D) • plays the dominant note (A) • use of trill / roll • use of crescendo 	2
12	2	<p>Identify two instruments which have individual solos after the change of key in Kodály's '<i>Intermezzo</i>'.</p> <ul style="list-style-type: none"> • Horn (in F) • Clarinet (in Bb) 	2
12	3	<p>Identify two different key signatures used by the strings in Kodály's '<i>Intermezzo</i>'.</p> <ul style="list-style-type: none"> • D minor (allow 1b) • D major (allow 2#s) <p>Any order allowed</p>	2

Ques'n	Part	Marking guidance	Total marks
12	4	<p>Explain how Kodaly used melody, rhythm, and/or tempo to bring <i>Battle and Defeat of Napoleon</i> to a close in the final section.</p> <p>Indicative Content Extended responses could include the following:</p> <p>Melody</p> <ul style="list-style-type: none"> • two bar phrases (in saxophone) • (Saxophone plays the melody) • acciaccatura and trills • glissando in lower brass • phrase starts with conjunct notes, then uses (mainly) disjunct notes • use of flattened notes/blues notes • phrases use repetition • melody uses a wider range towards the end • three repeated notes to finish • trills (rolls) used in the Bass Drum <p>Rhythm</p> <ul style="list-style-type: none"> • (mainly) regular rhythms in the saxophone writing • some dotted rhythms in the melody • anacrusis (in lower brass) • ostinato dotted quaver semiquaver rhythms (in trombone 1 & 2) in bare 4ths • repeated ostinato pattern in lower brass crotchet minim • section begins and ends with the same two bars <p>Tempo</p> <ul style="list-style-type: none"> • Tempo is now slower compared to the previous section (was marked 'poco string'.) • 'Tempo di Marchia funebre' • ♩ = 54 • No marked 'slowing' at end of the piece 	8