
**GCSE
MUSIC
8271**

Mark scheme

Specimen 2018

Version 1.0

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****Question 1 Area of study 1: Western classical tradition 1650–1910**

Excerpt A

Excerpt is from Mozart: *Symphony no.40*.

Ques'n	Part	Marking guidance	Total marks
1	1	Name the instrument which plays the melody. Violin	1
1	2	What is the tonality of this excerpt? Minor	1
1	3	This excerpt is in: C which Italian term best describes the tempo of this music? (Molto) Allegro	1

Excerpt B

Excerpt is from Emma Kirkby: *The Sound of Emma Kirkby*.

Ques'n	Part	Marking guidance	Total marks
1	4	What is the time signature of this excerpt? 3/4	1
1	5	How many bars are there before the voice enters? Five	1
1	6	Identify three features of instrumentation and texture used in this excerpt typical of the music of the Baroque period. Any three of: <ul style="list-style-type: none"> • melody with accompaniment • continuo • harpsichord • cello/viol • ground bass. Any other valid point.	3

Question 2: Area of study 2 Popular music

Excerpt is from Status Quo: *Rockin' All Over the World* from *12 Gold Bars*.

Ques'n	Part	Marking guidance	Total marks																
2	1	<p>Identify three features of rhythm, instrumentation and/or harmony used in the instrumental introduction typical of 'Rock and Roll'.</p> <p>Any three of:</p> <ul style="list-style-type: none"> • steady/'rock'/4 beat/8 beat rhythm (established) • emphasis on 2&4/backbeat • opening on piano/high(er) register • <i>glissando</i> in guitar • typical 'Rock and Roll' instrumentation: bass guitar/rhythm guitar/drum kit • alternation of two chords/limited use of chords • pedal • major chords • power chords/bare fifths. <p>Any other valid points.</p>	3																
2	2	<p>(i) How many different chords can you hear during the first verse?</p> <p>Three</p> <p>(ii) There are eight bars in the first verse (starting when the voice enters). The first chord played is C.</p> <p>Using the grid below, put a tick in four boxes where the chords change.</p> <table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th>Bar 1</th> <th>Bar 2</th> <th>Bar 3</th> <th>Bar 4</th> <th>Bar 5</th> <th>Bar 6</th> <th>Bar 7</th> <th>Bar 8</th> </tr> </thead> <tbody> <tr> <td>C</td> <td></td> <td>✓</td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> </tr> </tbody> </table> <p>1 mark for each correctly placed tick</p>	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8	C		✓		✓	✓	✓		1 4
Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8												
C		✓		✓	✓	✓													
2	3	<p>Which one of bars 3, 4, 5 or 6 uses the same chord as bar 1?</p> <p>Bar 5</p>	1																

Question 3 Area of study 3: Traditional music

Excerpt A

Excerpt is from Muddy Waters: *Hard Day's Blues* from *Legends of the Blues: Volume One*.

Ques'n	Part	Marking guidance	Total marks
This excerpt is in $\frac{4}{4}$ with a four-bar introduction.			
3	1	Which musical term best describes the texture of this excerpt? Melody with accompaniment	1
3	2	Which one of the following can be heard in this excerpt? Shuffle beat	1
3	3	What is the tonality of this excerpt? Major	1
3	4	Identify two melodic features used in this excerpt typical of Blues music. Any two of: <ul style="list-style-type: none"> • chromaticism • pitch bend • melodic repetition • short vocal phrases • Q&A piano and vocals. Any other valid points.	2

Excerpt B

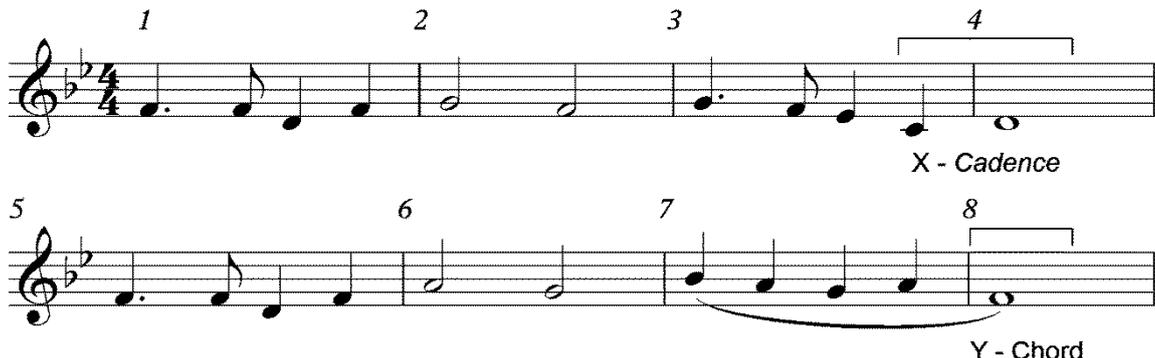
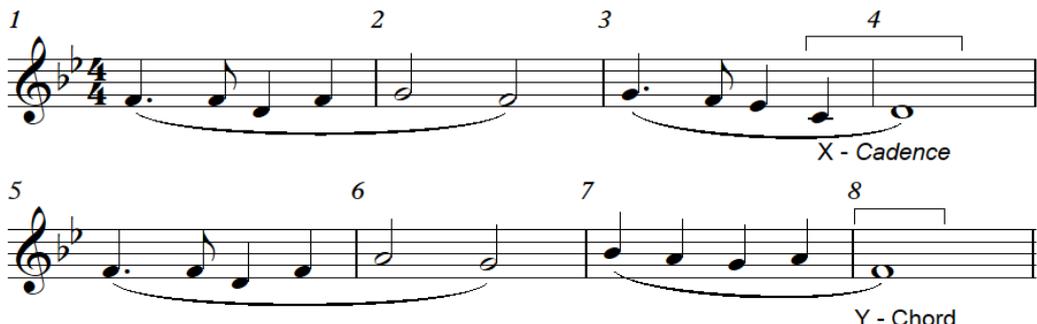
Excerpt is from Paul Simon: *You Can Call Me Al* from *Shining Like a National Guitar*.

Ques'n	Part	Marking guidance	Total marks
3	5	<p>On which note of the scale does the vocal line end?</p> <p>Any one of:</p> <ul style="list-style-type: none"> • keynote • tonic • first note of the scale • F. 	1
3	6	<p>A repeated chord pattern is played during the vocal section.</p> <p>(i) Which of the following statements is true of these chords?</p> <p>A They are all major</p> <p>(ii) Which of the following best matches the rhythm of these chords?</p> <p>C</p>	1
3	7	<p>Name the melody instrument heard after the vocal section.</p> <p>Penny whistle/tin whistle/piccolo</p>	1

Question 4: Area of study 4: Western classical tradition since 1910

Excerpt A

Excerpt is from Malcolm Arnold: *Cornish Dance III* from *Dances*.

Ques' n	Par t	Marking guidance	Total mark s
<p>This is the melody for the first eight bars of this excerpt.</p>  <p style="text-align: center;">© Faber Music Ltd.</p>			
4	1	<p>Add phrase marks to bars 1–6.</p>  <p style="text-align: center;">© Faber Music Ltd.</p> <p>1 mark for each correct phrase mark.</p> <p>Allow a single phrase over bars 1–4 for 1 mark.</p>	3
4	2	<p>Name the cadence at X.</p> <p>Perfect/V–I/V7–I (not final cadence or full close)</p>	1

4	3	Which of the following types of chord is heard at Y? C Dominant seventh	1
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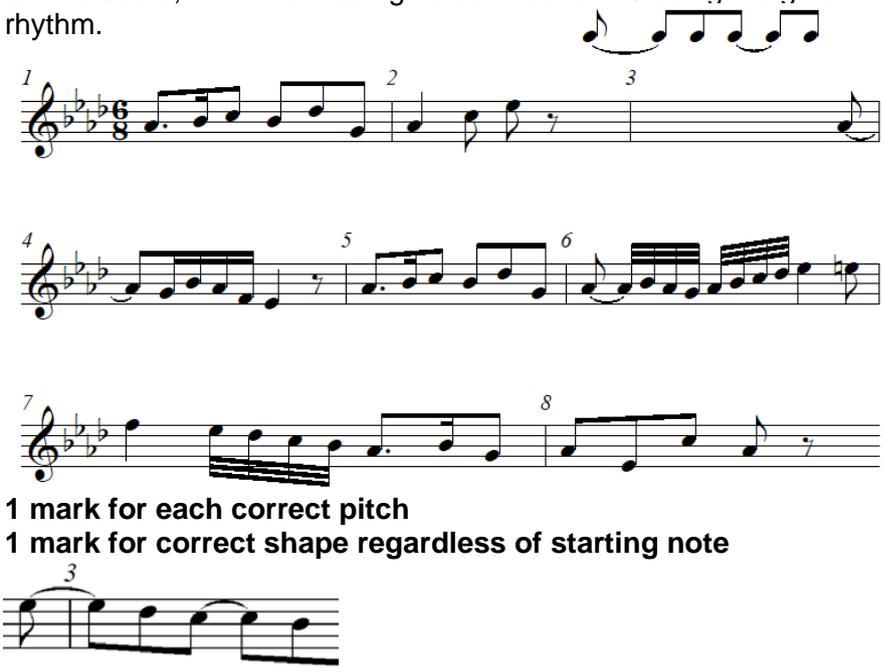
Excerpt B

Excerpt is from Enescu: *Romanian Rhapsody No. 1*.

Ques'n	Part	Marking guidance	Total marks
4	4	Which of the following is a feature of the rhythm of this excerpt? Rubato	1
4	5	Describe the texture of the majority of this excerpt. Single line melody/monophonic (allow solo)	1
4	6	To which family do the instruments in this excerpt belong? Woodwind	1

Question 5: Area of study 1: Western classical tradition 1650–1910

Excerpt is from Alison Balsom: *Haydn & Hummel Trumpet Concertos*
 Haydn: *Trumpet Concerto*.

Ques'n	Part	Marking guidance	Total marks
5	1	Name the instrument playing the melody in this excerpt. Trumpet or cornet	1
5	2	On the score, fill in the missing notes in bars 2–3 using the given rhythm.  <p>1 mark for each correct pitch 1 mark for correct shape regardless of starting note</p>	6
5	3	Identify two features of melody and texture used in the bars 5–8 typical of the music of the Classical period. <p>Any two of:</p> <ul style="list-style-type: none"> • antecedent and consequent melodic phrases • (Q&A/balanced phrases) • typical rhythmical emphasis in accompaniment on first and third quavers • homophonic/melody and accompaniment texture • some chromatic movement in melody (bars 6–7) • melodic decoration • thematic development. <p>Any other valid points.</p>	2

Question 6 Area of study 2: Popular music

Excerpt A

Excerpt is from Pink Floyd: *Money* from *Dark Side of the Moon*.

Ques'n	Part	Marking guidance	Total marks
6	1	What is the interval between the first two notes of the opening guitar riff? 8^{ve}	1
6	2	Identify two features of recording technology used in this excerpt typical of this style of music. Any two of: <ul style="list-style-type: none"> • tape loop • use of 'real' sounds/sampling/'musique concrète' • tape cutting/splicing • mixing • use of 16-track recorder to layer the sounds. Any other valid points.	2

Excerpt B

Excerpt is from Electric Light Orchestra: *Don't Bring Me Down* from *All Over the World*.

Ques'n	Part	Marking guidance	Total marks																																
6	3	<p>Which of the following patterns matches the notes played by the guitar in the opening bars?</p> <div style="text-align: center;">  </div>	1																																
6	4	<p>Each of the numbered boxes represents one bar of the music, which is in $\frac{4}{4}$.</p> <p>Put the following letters in the correct bar to show where each of these features is heard:</p> <table border="1" data-bbox="408 1064 1284 1182"> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> <td>8</td> </tr> <tr> <td></td> <td></td> <td>w</td> <td></td> <td></td> <td></td> <td></td> <td>x</td> </tr> </table> <table border="1" data-bbox="408 1220 1284 1339"> <tr> <td>9</td> <td>10</td> <td>11</td> <td>12</td> <td>13</td> <td>14</td> <td>15</td> <td>16</td> </tr> <tr> <td></td> <td></td> <td></td> <td>y</td> <td></td> <td>z</td> <td></td> <td></td> </tr> </table> <p>One mark for each correct answer.</p>	1	2	3	4	5	6	7	8			w					x	9	10	11	12	13	14	15	16				y		z			4
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		w					x																												
9	10	11	12	13	14	15	16																												
			y		z																														

Question 7 Area of study 3: Traditional music

Excerpt A

Excerpt is from Bob Marley: *One Love* from *Legend: the Best of Bob Marley and the Wailers*.

Ques'n	Part	Marking guidance	Total marks
7	1	On which beat of the bar do the vocals enter? Third beat (allow first beat)/3rd (allow 1st)/3 (allow 1)	1
7	2	Identify three features of rhythm and use of instruments used in this excerpt typical of reggae music. Any three of: <ul style="list-style-type: none"> • prominent bass guitar – plays repetitive/melodic patterns • (rhythm) guitar – plays off-beat/skank rhythms/chords • keyboard – plays off-beat/bubble rhythm • percussion – plays typical introduction/maintains clear beat/off beat/drum fills. Any other valid points.	3

Excerpt B

Excerpt is from King's Messengers Quartet *There's Room Enough* from *The Rough Guide to South African Gospel*.

Ques'n	Part	Marking guidance	Total marks
7	3	Name the type of vocal ensemble heard in this excerpt. One of: <ul style="list-style-type: none"> • male voices/singers • male voice/quartet • male voice/choir • barbershop (quartet)/(choir). 	1
7	4	Which two of the following apply to this excerpt? A cappella (1 mark) Homophonic (1 mark)	2
7	5	What is the tonality of this excerpt? Major	1

Question 8: Area of study 4: The Western classical tradition since 1910

Excerpt A

Excerpt is from Peter Maxwell Davies: *A Celebration of Scotland* from *Farewell to Stromness*.

Ques'n	Part	Marking guidance	Total marks
8	1	The excerpt opens with a repeated bass pattern. How many times is this played during this excerpt? Five	1
8	2	Name the cadences in bars 6 and 12 of this excerpt. (i) Bar 6: imperfect (1 mark) (ii) Bar 12: plagal (1 mark)	2
8	3	Describe the tempo/speed of this excerpt. Adagio/lento/largo/grave/slow/very slow	1

Excerpt B

Excerpt is from Shostakovich: *Tahiti Trot* from *Jazz Suites*.

Ques'n	Part	Marking guidance	Total marks
8	4	<p>Identify five features of rhythm, melody and use of instruments/instrumentation used in this excerpt typical of 20th century orchestral music.</p> <p>Any five of:</p> <ul style="list-style-type: none"> • Foxtrot rhythm/20th century dance rhythm • use of woodblock/percussion (linked to more prominent use of percussion in 20th century) • dotted/swung/“jazzy” rhythms (feature of 20th century music) • frequent use of melodic ornamentation, such as grace notes, appoggiaturas (as found in the “freer” melodic style of 20th century music) • sliding from one note to another (linked to jazz) • <i>glissando</i> (in trombone)/trombone slides - almost comic effect • repeating melodic ostinato (eg rising phrase in piccolo)/(feature of 20th century Popular music) • featuring individual instrumental colours • use of mute/<i>con sordicon sordino</i> (linked to jazz style) <p>Any other valid points.</p>	5

Section B: Contextual understanding

30 minutes

28 marks

Answer Question 9

Question 9: Haydn: *Symphony No. 101 in D major, Clock, movt. 2.*

Ques'n	Part	Marking guidance	Total marks
9	1	<p>Identify two ways in which Haydn gives the effect of 'ticking'.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • use of pizzicato (1 mark) • use of staccato (1 mark) • alternation of two pitches (a third apart) (1 mark). 	2
9	2	<p>Haydn wrote this movement to include 'natural' brass instruments. Describe how this affects the music played by the brass section.</p> <p>One mark for identifying that the number of notes available is restricted / limited.</p> <p>One further mark for any of the following descriptions of <i>how</i> the music is restricted:</p> <ul style="list-style-type: none"> • restricted to the harmonic series • restricted to tonic and dominant in lower register • notes closer together / stepwise available only in the higher range • stepwise scale only available in lower range • chromatic movement very rare / only possible at very high pitch range. <p>Any other valid points</p>	2
9	3	<p>The type of clarinet in this movement is a 'Clarinet in A'. Identify two ways in which this affects how its music appears in the score.</p> <p>One mark each for any of the following:</p> <ul style="list-style-type: none"> • written pitch is higher than the sounding pitch • the written pitch is higher by a minor third • key signature is different from most other instruments <p>Any other valid points.</p>	2

Ques'n	Part	Marking guidance	Total marks
9	4	<p>Explain how Haydn has used musical elements to create a sense of 'balance' in the second movement.</p> <p>Extended response Level of response: 7–8 A comprehensive response which is consistently coherent and logically structured 5–6 A wide-ranging response which is mostly coherent and well structured 3–4 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Indicative Content Extended responses could include the following: Dynamics:</p> <ul style="list-style-type: none"> • mostly restricted to <i>f</i> or <i>p</i> (simple contrast of dynamics) • use of <i>sf</i> (draws attention to a note and/or chord for emphasis) • occasional use of <i>ff</i> (to accentuate a climax/create a highlight/contrast with previous balance of <i>f</i> or <i>p</i>). <p>Harmony:</p> <ul style="list-style-type: none"> • uses mostly tonic and dominant (balance of two primary chords) • clear-cut cadences (emphasise sense of balance and order) • perfect and imperfect cadences used (at ends of phrases, usually imperfect at mid-point, perfect at the end) • uses major, minor and dominant seventh chords. (balanced use of triads with seventh used usually at cadence points). <p>Melody:</p> <ul style="list-style-type: none"> • (mostly) balanced phrases • though occasionally also uses five-bar/irregular phrase lengths • movement through the chord/triad (maintains sense of tonality) • stepwise movement (tends to avoid really angular melodic movement) • melodic lines rise and fall (balance) • use of sequence (balance) • chromatic movement (element of variety) • chromatic movement (element of variety/colour). 	8

	<p>Metre:</p> <ul style="list-style-type: none">• (unchanging) 2/4 (maintaining balance of metre)• tempo <i>Andante</i> - typical of second / slow movement (maintaining balance within the movement and within the overall symphony). <p>Rhythm:</p> <ul style="list-style-type: none">• use of staccato quavers (within extended passages to underline balance of articulation)• use of dotted and double-dotted rhythms (within balanced phrases/used in a balanced manner)• range of note values from minims to demisemiquavers (but used in ways which combine similar patterns of rhythms within balanced phrases)• tied notes (varies the rhythmic pattern but used in a balanced, rhythmic way)• rhythms are balanced across phrases• balanced repetition of rhythmic cells. <p>Timbre:</p> <ul style="list-style-type: none">• “typical” orchestra of this period (balanced orchestra sections)• strings - arco and pizzicato (use of the two basic techniques)• some repetition of phrases with additional orchestral colour (providing balance but adding a measure of variety). <p>Any other valid points.</p>	
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Question 10: The Beatles: *S^{gt.} Pepper's Lonely Hearts Club Band*.

Ques'n	Part	Marking guidance	Total marks
10	1	<p>Identify the musical genres featured in each of these two songs from <i>S^{gt.} Pepper's Lonely Hearts Club Band</i>.</p> <p>(i) <i>With a Little Help from my Friends</i> rock/pop</p> <p>(ii) <i>Within You Without You</i> Indian classical</p>	2
10	2	<p>The dilruba and the sitar can be heard during <i>Within You Without You</i>.</p> <p>Identify two musical features present in this song because these instruments have been used.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • sitar: adds drone; distinctive tone quality/timbre; use of pitch bend • dilruba: sustained notes/chords: adds a "wind"/softer timbre <p>Any other valid point regarding either instrument.</p>	2
10	3	<p>State two reasons why the Beatles stopped touring and performing live by the time the S^{gt.} Pepper album had been recorded.</p> <p>Any two from:</p> <ul style="list-style-type: none"> • amplification not powerful enough so audience louder than band • song arrangements becoming too complex for live performance • song instrumentation too diverse eg strings, brass, Indian instruments • multiple harmony vocals which could not be performed live by four musicians • exhausting schedule from constant touring • safety issues eg physical threats in America, Japan and the Philippines • technological recording techniques used in original versions too complex to be replicated in a live performance situation. <p>Any other valid points.</p>	2

Ques'n	Part	Marking guidance	Total marks
10	4	<p>Explain how The Beatles were able to achieve a 'new sound' through their use of technology in <i>Lucy in the Sky with Diamonds</i>.</p> <p>Extended response Level of response: 7–8 A comprehensive response which is consistently coherent and logically structured 5–6 A wide-ranging response which is mostly coherent and well structured 3–4 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Indicative Content Extended responses could include the following:</p> <p>Automatic Double Tracking (ADT): Using analogue tape delay to copy another voice to avoid live double tracking.</p> <p>Direct Input Transformer: (DIT) – The Abbey Road sound engineers invented a 'transformer' so that electric instruments could be recorded directly into the equipment rather than through a microphone. Later became known as DI. This greatly improves the sound quality captured/avoids the chances of feedback</p> <p>Used to record most of Paul McCartney's bass lines on Sgt. Pepper.</p> <p>Close-micing: a microphone is placed close to an instrument or sound source, within three to twelve inches, producing a dry sound often with more bass. Also separates the individual sounds producing a 'cleaner' recording/making it easier to separate/pan tracks.</p> <p>Reduction Mixing (Ping-Ponging/Bouncing): dubbing multiple parts to just one or two tracks, allowing more room for additional overdubbing. Nearly always used with older 4 track machines due to limited recording space. Allowed George Martin (producer) to add additional layers and vary the texture.</p> <p>Echo/Delay; Used on John Lennon's vocal in order to 'paint' a psychedelic sound.</p> <p>Hammond Lesley Speaker units used add further echo to the vocal parts and to George Harrison's guitar.</p>	8

		<p>Lowry Heritage electric organ played by McCartney with added organ stops to create a 'celeste' like ethereal sound</p> <p>Distortion and Flange used on guitar in the chorus.</p> <p>Extreme panning, particularly at the start of the song where the bass is extreme right, keyboard extreme left.</p> <p>Any other valid points.</p>	
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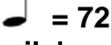
Question 11: Santana: *Supernatural*.

Ques'n	Part	Marking guidance	Total marks
11	1	<p>Most of the songs on <i>Supernatural</i> are based on either Rock and Roll or Latin American dance rhythms.</p> <p>Identify the rhythmic styles that influenced</p> <p>(i) <i>Smooth</i> Bossa Nova</p> <p>(ii) <i>Migra</i> Bo Diddley</p>	2
11	2	<p>Show two ways in which the development of rock guitar techniques are evident in <i>Migra</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • improvisation • pitch bend • glissando • vibrato • wah wah or cry baby • distortion. 	2
11	3	<p>A horn section features prominently in <i>Smooth</i>. State two features of texture typical of a horn section.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • close harmony • countermelody • homophonic • octaves • unison. 	2

Ques'n	Part	Marking guidance	Total marks
11	4	<p>Explain how Santana's use of musical elements creates an appropriate mood in <i>Love of My Life</i>.</p> <p>Extended response Level of response: 7–8 A comprehensive response which is consistently coherent and logically structured 5–6 A wide-ranging response which is mostly coherent and well structured 3–4 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Indicative Content Extended responses could include the following:</p> <p>Mood context: song composed shortly after the death of Santana's father whilst he was listening extensively to classical music. As a result the main theme is an adaptation of the third movement of Symphony no. 3 in F by Brahms. Due to these factors the mood is contemplative, sombre but also optimistic and relaxed.</p> <p>Tonality:</p> <ul style="list-style-type: none"> • minor key to assist in creating a more sombre mood • modulation – to vary the mood. <p>Dynamics:</p> <ul style="list-style-type: none"> • varied dynamics representing 'highs and lows' in mood • use of dynamics to emphasise climax points and changes in mood • quieter dynamics for more relaxed sections. <p>Harmony:</p> <ul style="list-style-type: none"> • range of chords used • much use of consonance keeps the mood relaxed • some advanced chords. <p>Melody:</p> <ul style="list-style-type: none"> • repetitive melodic ideas • call and response between vocals and guitar creating conversation • improvisatory nature of guitar part with pitch bends and vibrato – contemplative and mournful in places • narrow vocal range in verse – reflective. <p>Metre/Tempo:</p> <ul style="list-style-type: none"> • 4/4, common time at a steady tempo creating a relaxed mood. 	8

		<p>Rhythm:</p> <ul style="list-style-type: none">• rap vocals in introduction in a monotone style giving a sombre feel• snare drum emphasis on backbeat/2 and 4 helps to drive the rhythm and create optimism• starts with anacrusis giving sense of anticipation• guitar melody – each bar has the same rhythm• use of syncopation• use of dotted rhythms in drum part. <p>Structure & Form:</p> <ul style="list-style-type: none">• introduction – sense of optimism in the opening• elements of ‘popular song’ form. <p>Texture:</p> <ul style="list-style-type: none">• range of textures, including monophonic, homophonic, melody and accompaniment helps to create variety in mood. <p>Timbre:</p> <ul style="list-style-type: none">• electric guitar (doubles vocal in some parts)• guitar plays fill after vocal line (conversational)• (long/sustained chords in keyboard help to reinforce the relaxed mood. <p>Any other valid points.</p>	
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Question 12: Copland: *Saturday Night Waltz* and *Hoe-Down* from *Rodeo*.

Ques'n	Part	Marking guidance	Total marks
12	1	<p>Identify how Copland achieves the effect of the strings 'tuning up' in the opening bars of <i>Saturday Night Waltz</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • use of open strings • playing pairs of strings/use of double-stopping • some use of playing three (adjacent) strings/triple-stopping • gradual introduction of the string instruments. 	2
12	2	<p>Identify two ways in which Copland makes this movement sound like a slow waltz.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • use of triple metre/3/4 • use of slow tempo/MM  = 72 • marked (to be played) 'lazily'. 	2
12	3	<p>State two characteristics typical of a hoe-down.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • lively dance • use of duple metre/2/4 time signature • dance for end of hay-making/end of a hard day's work • American-style dancing/barn dance. 	2

Ques'n	Part	Marking guidance	Total marks
12	4	<p>Explain how Copland made the music of <i>Hoedown</i> suitable for dancing through his use of musical elements.</p> <p>Extended response Level of response: 7–8 A comprehensive response which is consistently coherent and logically structured 5–6 A wide-ranging response which is mostly coherent and well structured 3–4 A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure 1–2 A limited response with some significant inaccuracy/omission and a lack of clarity 0 No work submitted or worthy of credit.</p> <p>Indicative Content Extended responses could include the following:</p> <p>Dynamics:</p> <ul style="list-style-type: none"> • wide range of dynamics (excitement) • use of accented notes (emphasise the beat for dancing) • goes quieter (for moments of rest). <p>Harmony:</p> <ul style="list-style-type: none"> • mostly consonant harmony (linked to dance music style) • some use of open fifths (open string-type interval, linked to the use of string instruments to play dance music in this context). <p>Metre:</p> <ul style="list-style-type: none"> • use of duple metre/2/4 (good for dancing) • fast tempo (typical of a “Hoedown”) • changes in time signatures (signal different stages/sections/figures within the dance) • changes in tempo (reflect dancers tiring/ending of one particular figure before start of the next) • notable reduction in tempo before dance melody/rhythm re-starts (pause in dance/end of one figure or section). <p>Rhythm:</p> <ul style="list-style-type: none"> • off-beat rhythms/use of (wood block) accents (to help provide a good beat/rhythm) • piano ‘vamping’ style (to underpin the dance rhythm) • rits/slow down (to allow dancers to get their breath back). • rubato before final flourish (to allow dancers to gather their strength for one last effort). 	8

	<p>Structure & Form:</p> <ul style="list-style-type: none">• recurring sections (to create familiarity/pattern as in typical dance music)• some use of contrasting sections (to provide contrast/herald a new figure in the dance). <p>Texture:</p> <ul style="list-style-type: none">• opening is very loud to generate excitement• use of full orchestra at start (to indicate start of dance)• use of melody and accompaniment (to give clear tune above emphatic accompaniment)• some sections of eg just piano (where accompaniment rhythm is established). <p>Timbre:</p> <ul style="list-style-type: none">• strings (typical ‘Hoedown’ instruments)• wide use of percussion (sound of shoes as they dance/clapping/underline dance rhythms)• trumpet used for second main theme – contrast of timbre/specific tone quality/new dance figure• contrast of timbre elsewhere (underpin the different sections/figures within the dance). <p>Tonality:</p> <ul style="list-style-type: none">• major key (feel-good factor)• modulations to dominant and subdominant (key change gives music a ‘lift’). <p>Any other valid points.</p>	
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