



GCSE MUSIC 8271/W

Component 1 Understanding Music

Mark scheme

June 2019

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. 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.

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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, i.e. 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

Total for this question: **[9 marks]**

Excerpt A

Fauré: *Requiem*

Libera Me

BBC MM77

Track 7

1'54" - 2'44" incl. fade

Question	Marking guidance	Total marks
01.1	Name the family of instruments heard at the beginning of this excerpt. brass	1
01.2	Give a suitable dynamic marking for the beginning of this excerpt. loud / very loud / <i>f</i> / <i>ff</i>	1
01.3	Which type of choir is singing in this excerpt? mixed voice choir	1
01.4	Describe the texture of the vocal parts in this excerpt. homophonic / harmonic / chordal	1

Excerpt B

Chopin: Prelude Op. 28 No. 15, *Raindrop*

Chopin: *Piano Classics*

CC C 003

Track 6

0'00" - 0'54" incl. fade

Question	Marking guidance	Total marks
01.5	Name the harmonic device heard in this excerpt.	1

	(dominant / bass / inner) pedal (no other qualification of pedal acceptable) (not “drone”)	
01.6	What is the tonality at the beginning of this excerpt? Major (no qualification except D flat)	1
01.7	Identify three features of melody, rhythm and / or use of the instrument used in this excerpt typical of the piano music of Chopin and Schumann. Any three of Melody ornamentation / decoration use of chromaticism balanced / periodic / 2 bar phrasing conjunct triadic/ arpeggiated Rhythm dotted rhythms ostinato rhythm rubato Instrumentation use of sustaining / expression pedal exploiting / using piano’s ability to bring out a melodic line exploiting / using piano’s ability to shade dynamics subtly 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 3 given elements Give credit for accurate notation where relevant	3

Question 2: Area of study 2 Popular music

Total for this question: **[9 marks]**

Excerpt A

Coldplay: *A Rush of Blood to the Head*

Clocks

7243 5 40504 2 8

Track 5

0’00” - 0’54” incl. fade

Question	Marking guidance	Total marks
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<p>02.1</p>	<p>Which one of the following patterns best matches the opening bar of this excerpt?</p> <p>B</p>	<p>1</p>
<p>02.2</p>	<p>Name the instrument playing the pattern in 02.1.</p> <p>Allow piano/ electric piano</p>	<p>1</p>
<p>02.3</p>	<p>Different chords are played in bars 1, 2 and 4. The first chord is major. Describe the chords played in bars 2 and 4 as 'major', 'minor' or 'dominant seventh'.</p> <p>(i) minor (ii) minor</p>	<p>2</p>
<p>02.4</p>	<p>What happens to the dynamics when the drums enter?</p> <p>((they get)) louder / <i>crescendo</i> / <i>cresc.</i> / (very) loud / <i>f</i> / <i>ff</i></p>	<p>1</p>
<p>02.5</p>	<p>The bass guitar enters at the same time as the drums. Describe the rhythm the bass guitar plays.</p> <p>one of</p> <p>repeated / continuous / constant / regular quavers ostinato repeat of / return to / same as opening (piano) rhythm</p>	<p>1</p>
<p>02.6</p>	<p>Identify three features of metre, melody and / or texture used in this excerpt typical of Pop music from the 1990s to the present.</p> <p>Any three of</p> <p>Metre</p> <p>2/4 or 4/4 or 2/2 or C or C (allow Common Time or Split Common Time)</p> <p>Melody</p> <p>conjunct repetitive melodic ideas relatively narrow melodic range (mostly) syllabic setting / melody balanced / periodic / 2 bar phrasing allow use of broken chords/ disjunct</p>	<p>3</p>

	<p>Texture</p> <p>single instrument to start texture increased with addition of drums / bass / guitar melody and accompaniment (when voice enters)</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 3 given elements Give credit for accurate notation where relevant</p>	
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Question 3 Area of study 3: Traditional music

Total for this question: **[8 marks]**

Excerpt A

Paul Simon: *Graceland*

Graceland

Sony Music 88691984122

Track 2

approx. 0'35" - 1'09" incl. fade in and fade out

Question	Marking guidance	Total marks
03.1	Name the chord accompanying line 3 as 'major', 'minor' or 'dominant seventh'. minor	1
03.2	Name the interval sung to the two syllables of "Graceland". (major) 3rd / third - no other qualification of third acceptable	1
03.3	After line 7, the guitars play a short phrase. Which of the following melodic devices is used in the phrase? sequence	1
03.4	Describe the texture of this excerpt after the voice has entered. melody and accompaniment	1

Excerpt B

The Great Women Blues Singers - The Gold Collection

Pearl Dickson: *Little Rock Blues*

Retro R2CD 40-75

CD1 Track 6

0'00" - 0'53" incl. fade

Question	Marking guidance	Total marks
03.5	<p>Name the instruments playing the accompaniment.</p> <p>guitar (not lead / electric / bass) allow acoustic / steel-strung allow banjo (not ukulele)</p>	1
03.6	<p>Identify three features of melody, harmony and / or texture used in this excerpt typical of Blues music from 1920 – 1950.</p> <p>Any three of:</p> <p>Melody</p> <p>short phrases in guitar vocal melody has A A B structure (vocal melody) uses portamento melody includes 'blue' notes / notes from the blues scale four-bar phrases overall repeated motif/ use of ostinato walking bass</p> <p>Harmony</p> <p>uses three chords / I IV V(7) I IIII / IV IV III / V7 IV I V7</p> <p>Texture</p> <p>(mostly) melody and accompaniment some sense of two-part</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 3 given elements Give credit for accurate notation where relevant</p>	3

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

Total for this question: **[9 marks]**

Excerpt A

Copland: *Fanfare for the Common Man, Appalachian Spring, etc.*

Appalachian Spring

Double Decca 448 261-2 CD1

Track 8

2'12.5" - 2'40" incl. fade

Question	Marking guidance	Total marks
04.1	Which one of the following is a feature of the melody? anacrusis	1
04.2	On which note of the scale does the melody begin? 5 th / fifth / dominant/ G	1
04.3	Which type of instrumental group is playing in this excerpt? orchestra	1
04.4	Describe the texture of this excerpt. homophonic / harmonic / chordal	1
04.5	What is the tonality at the end of this excerpt? major	1
04.6	Which one of the following best matches the form of this excerpt? A ¹ BA ² C	1

Excerpt B

Copland: *Fanfare for the Common Man, Appalachian Spring, etc.*

Music for Movies: New England Countryside

Double Decca 448 261-2 CD1

Track 12

approx. 0'17" - 0'54" incl. fade

Question	Marking guidance	Total marks
04.7	<p>Identify three features of harmony, tonality and / or use of instrumentation used in this excerpt typical of the music of Copland.</p> <p>Any three of</p> <p>Harmony</p> <p>(some) use of consonant harmony (some) use of dissonant harmony Parallel triads/ thirds</p> <p>Tonality</p> <p>clear sense of tonality at beginning of excerpt becomes less clear as excerpt progresses / other notes added</p> <p>Use of instrumentation</p> <p>use of individual instrumental sounds / starts with horns other brass instruments added / trumpets added strings added to provide extra colour / depth / lower pitches arco strings bass drum (adds depth)</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 3 given elements Give credit for accurate notation where relevant</p>	3

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

Total for this question: **[8 marks]**

Excerpt A

Mozart: Flute and Harp Concerto in C, K229

Sony 88687691002

Track 2

0'00" – c.0'32"

Question	Marking guidance	Total marks
05.1	<p>Name the family of instruments heard at the beginning of this excerpt.</p> <p>strings</p>	1

<p>05.2</p>	<p>On the score, fill in the missing notes in bars 6 – 7 using the given rhythm.</p>  <p>1 mark for each correct pitch 1 mark for correct shape regardless of starting note</p>	<p>5</p>
<p>05.3</p>	<p>Identify two features of harmony and / or tonality used in this excerpt typical of music of the Classical period.</p> <p>Any two of</p> <p>Harmony</p> <p>mostly primary chords clear cadences (mostly) perfect cadences (some use of) sequential harmony consonant/ diatonic</p> <p>Tonality</p> <p>(major) key immediately established passing modulation to B flat / subdominant / closely related key immediate return to tonic / home key / F major major key / tonality</p> <p>Any other valid point under either of these headings Ensure there is no repetition of points across different elements Ensure that responses refer only to the 2 given elements Give credit for accurate notation where relevant</p>	<p>2</p>

Question 6 Area of study 2: Popular music

Total for this question: **[8 marks]**

Excerpt A

The Kinks: *The Singles Collection*

Days

SMRCD024

Track 21

0'00" - 0'25" incl. fade

Question	Marking guidance	Total marks
06.1	<p>The opening lyrics are “<i>Thank you for the days</i>”.</p> <p>Describe two features of the melodic movement of the music sung to these lyrics.</p> <p>stepwise / scalar / conjunct ascending</p>	2
06.2	<p>Identify two features of rhythm and / or texture used in this excerpt typical of Rock music of the 1960s and 1970s.</p> <p>Any two of</p> <p>Rhythm</p> <p>regular rhythm use of syncopation snare drum / accent of the off-beat(s) / 2nd beat / 2nd and 4th beats / back beats</p> <p>Texture</p> <p>melody and accompaniment</p> <p>Any other valid point under either of these headings Ensure there is no repetition of points across different elements Ensure that responses refer only to the 2 given elements Give credit for accurate notation where relevant</p>	2

Excerpt B

Little Shop of Horrors: Alan Menken & Howard Ashman

Suddenly Seymour

GFLD 19289

Track 9

approx. 0'37.5" - 1'20" incl. fade

Question	Marking guidance	Total marks
06.3	Which one of the following patterns best matches its shape? D	1
06.4	Which two of the following can be heard in this excerpt? modulation pedal	2
06.5	Name one rhythmic feature heard in this excerpt. one of triplets syncopation cross rhythms 3 / three against 2 / two dotted scotch snap	1

Question 7 Area of study 3: Traditional music

Total for this question: **[9 marks]**

Excerpt A

Lady Maisery: Cycle

A Father's Lullaby

RBRCD33

Track 6

Fade in from 3'20" - fade out from 4'15"

Question	Marking guidance	Total marks
07.1	Name the instrument playing the melody in the introduction to this	1

	<p>excerpt.</p> <p>accordion (allow bandoneon)</p>	
07.2	<p>Which one of the following best fits the group of singers heard in this excerpt?</p> <p>SSA</p>	1
07.3	<p>What is the time signature of this excerpt?</p> <p>3/4 (allow 3/8 / 6/8 / 12/8)</p>	1
07.4	<p>What is the tonality of this excerpt?</p> <p>modal</p>	1
07.5	<p>Identify two features of melody and / or harmony used in this excerpt typical of contemporary folk music of the British Isles.</p> <p>Melody</p> <p>memorable melody lot of stepwise movement follows the natural inflexion of the words (at times) relatively narrow range</p> <p>Harmony</p> <p>chord sequence moves by step (for the most part) / uses adjacent chords (close) vocal harmonies some use of dissonance</p> <p>Any other valid point under either of these headings Ensure there is no repetition of points across different elements Ensure that responses refer only to the 2 given elements Give credit for accurate notation where relevant</p>	2

Excerpt B
Greatest Ever Reggae

Ethiopians: *Train to Skaville*

CD3

Track 3

0'00" - 0'39" incl. fade

Question	Marking guidance	Total marks
07.6	How many different chords are used in this excerpt? 2 / two	1
07.7	On which beat or beats of the bar are the chords played during this excerpt? off-beat(s) / 2nd beat / 2nd and 4th beats / back beats	1
07.8	Which of the following is heard in the bass? riff	1

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

Total for this question: **[8 marks]**

Excerpt A

Sir Malcolm Arnold: *Dances*

Four Scottish Dances, Op. 59: *III Allegretto*

Naxos 8.553526

Track 11

0'00" - 0'30" incl. fade

Question	Marking guidance	Total marks
08.1	Name the instrument playing the broken chords during the introduction to this excerpt. harp	1
08.2	The melody of this excerpt is given below. The first phrase has been marked. Add in three more phrase marks. One mark for each correct phrase mark. 	3
08.3	Which one of the following best matches the tempo of this excerpt? allegretto	1
08.4	What happens to the dynamics in bar 9? (they get) louder / <i>crescendo</i> / <i>cresc.</i> / change from <i>p</i> to <i>f</i> (or similar)	1
08.5	Identify two features of harmony and / or use of instrumentation used in this excerpt typical of British music since 1910. Any two of:	2

	<p>Harmony</p> <p>(largely) consonant harmony use of simple triads unexpected shift of harmony sudden change from minor to major chord</p> <p>Instrumentation</p> <p>use of small orchestra highlighting individual instrumental timbres (prominent) use of harp timpani drum roll flute solo</p> <p>Any other valid point under either of these headings Ensure there is no repetition of points across different elements Ensure that responses refer only to the 2 given elements Give credit for accurate notation where relevant</p>	
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Section B: Contextual understanding

30 minutes

28 marks

Answer **Question 9**

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

Question	Marking guidance	Total marks
09.1	Identify two ways in which the woodwind instruments are used in the section up to the first change of key. Any two of bassoons play <i>staccato</i> bassoons play in parallel thirds oboe plays (upper) pedal / sustained note oboe plays (upper) dominant pedal / sustained note oboe (subsequently) doubles melody line Any other valid point	2
09.2	About two-thirds of the way through this movement, there is a one-bar silence. Identify two reasons why the use of the key of E flat major after this empty bar can be regarded as unexpected. Any two of the music has just cadenced firmly into G major / the tonic in the Classical Period, modulations were usually to the dominant,	2

	<p>subdominant or relative minor E flat is not a closely related key E flat is the flat submediant (not often / regularly used in the Classical Period)</p> <p>Any other valid point</p>	
09.3	<p>Identify two different ways in which the ‘ticking’ motif (rising and falling thirds) is orchestrated.</p> <p>Any two of</p> <p><i>staccato</i> bassoons in parallel thirds <i>pizzicato</i> strings in parallel thirds <i>staccato</i> flute and bassoon in parallel motion / movement (in (parallel) thirds / compound thirds / 17ths / two octaves and a third)</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
09.4	Explain how Haydn has used timbre, dynamics, rhythm and / or form in this second movement.	
	Level 4: A comprehensive response which is consistently coherent and logically structured	7-8
	Level 3: A wide-ranging response which is mostly coherent and well structured	5-6
	Level 2: A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	3-4
	Level 1: A limited response with some significant inaccuracy/omission and a lack of clarity	1-2
	No work submitted or worth of credit	0

Indicative Content

Extended responses could include the following:

Timbre

strings are the dominant family
violin mostly plays the melody
woodwind instruments used to add individual colour / timbre
woodwind used to add to the texture / harmony
brass used to add to the texture / harmony
use of timpani in louder sections

Dynamics

only two dynamics used
contrasts *p* and *f* allow *ff/sfz*

Rhythm

(extensive) use of dotted rhythms
 use of a range of rhythmic values / crotchets, quavers, semiquavers and demisemiquavers
 use of sextuplet quavers
 use of tied notes to bind harmonies / sustain chords

Form

There are several interpretations of this movement's form and it is for the individual student to put forward the case of their own approach:

Ternary Form

In this perception of its form, the G minor section is the contrasting middle section, preceded by the A section and followed by the varied A section.

Rondo Form

Main theme is the opening one, returning after various episodes (will need elaboration)

Variations Form

Main theme, as heard at the beginning, is in two sections, each being subject to variation as the movement progresses (will need elaboration)

Any other valid point

Answer **Question 10**

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

Question	Marking guidance	Total marks
<p>10.1</p>	<p>Identify two rhythmic features of the instrumental section in <i>Within You, Without You</i>.</p> <p>Any two of</p> <p>tala-like (part of the) music written in 5/4 use of one-bar ostinato pattern (in tabla) use of one-bar ostinato pattern (in strings) use of longer / more than one-bar repetitive rhythmic patterns in violin / sitar syncopation rhythmically irregular</p> <p>Any other valid point</p>	<p>2</p>
<p>10.2</p>	<p>Identify two recording techniques used in <i>Within You, Without You</i>.</p>	<p>2</p>

	<p>Any two of</p> <p>layering close-micing SI / signal processing over-dubbing reduction mixing drop-ins panning / stereo separation ADT</p> <p>Any other valid point</p>	
10.3	<p>In <i>With a Little Help from my Friends</i>, identify two features of the bridge section, beginning <i>Do you need anybody?</i>, which contrast with the musical ideas of the verse and chorus.</p> <p>Any two of</p> <p>2 new chords C#m(1) F#(1) major to minor key change / change of tonality / move to C# minor higher pitch for these words (compared with verse and chorus) (marked) contrast of pitch (between question and answer) use of three chords descending by step / use of F# E D longer note values</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
10.4	<p>Explain how The Beatles used rhythm, metre, melody and / or timbre in <i>Lucy in the Sky with Diamonds</i>.</p>	
	Level 4: A comprehensive response which is consistently coherent and logically structured	7–8
	Level 3: A wide-ranging response which is mostly coherent and well structured	5–6
	Level 2: A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	3–4
	Level 1: A limited response with some significant inaccuracy/omission and a lack of clarity	1–2
	No work submitted or worthy of credit.	0

Indicative Content

Extended responses could include the following:

Rhythm

verse tempo is *Moderato* / *Allegretto* / Quite fast
 Introduction played in straight crotchets (with occasional quavers)
 verse melody mainly in crotchets (in first section)
 chorus seems to be at a faster tempo
 chorus (crotchet) pulse is slower than in intro
 syncopation (in chorus)

Metre

song (mostly) in 3/4
 chorus in 4/4

Melody

verse melody largely repeats three-note pattern: C# B A
 chorus melody descends through minor seventh / G to A
 chorus based on two-bar phrases
 first chorus phrase sung three times
 use of repeated notes (Ds in melody) (when key changes to B flat major)

Timbre

double-tracked vocal
 harmony vocal
 lead guitar
 acoustic guitar
 bass guitar
 piano
 Lowrey organ (Celesta-type sound)
 maracas
 tambura / tamboura
 drum kit

Any other valid point

Answer **Question 11**

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

Question	Marking guidance	Total marks
11.1	Identify two melodic features of <i>Love of My Life</i> . Any two of anacrusis <i>glissando</i>	2

	<p>guitar improvisation wide contrast of pitch (in guitar solo section) pitch bends(in guitar solo section) rapid repetition of notes (in guitar solo section)</p> <p>Any other valid point</p>	
11.2	<p>Identify two features of Latin-American music used in <i>Migra</i>.</p> <p>Any two of</p> <p>syncopation / off-beat Bo Diddley beat / clave rhythm / son clave rhythm (use of) horn section (use of) <i>glissando</i> (use of) accordion trumpets play the melody trumpets play in parallel thirds</p> <p>Any other valid point</p>	2
11.3	<p>Identify two guitar effects used by Santana in <i>Migra</i>.</p> <p>Any two of</p> <p>cry baby / wah wah pitch bend <i>glissando</i> vibrato distortion</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
11.4	Explain how Santana used rhythm, melody, timbre and / or structure in <i>Smooth</i> .	
	Level 4: A comprehensive response which is consistently coherent and logically structured	7–8
	Level 3: A wide-ranging response which is mostly coherent and well structured	5–6
	Level 2: A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	3–4
	Level 1: A limited response with some significant inaccuracy/omission and a lack of clarity	1–2
	No work submitted or worthy of credit.	0
<p>Indicative Content Extended responses could include the following:</p>		

Rhythm

Bossa nova rhythm
 elements of *Cha Cha* rhythm
 use of syncopation
 use of short ‘stab’ chords
 drum kit / percussion fills

Melody

syncopated riffs
 verse melody covers quite a restricted range (mostly A up to E)
 use of improvised responses to vocal melody
 addition of countermelodies

Timbre

(male) vocals
 guitar
 percussion:
 congas / guiro / timbales / cowbell
 trumpets / trombones / horn section
 trumpet players use ‘lip trill’
 use of guitar ‘vibrato’
 rapid guitar *tremolo*
 Hammond organ

Structure

Intro - Verse 1 - Bridge - Chorus (followed by intro riff) - Verse 2 - Bridge -
 Chorus (with additional bar) - Guitar solo (based on intro riff) - Chorus - Long
 outro based on intro riff – fade to end / Intro Verse (2) Chorus (3) Bridge (2)
 Guitar solo Outro

Any other valid point

Answer **Question 12**

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

Question	Marking guidance	Total marks
12.1	Identify the two different key signatures used by the strings in <i>Saturday Night Waltz</i> . (i) E flat major (ii) E major	2
12.2	The second main melody in <i>Hoedown</i> is played first by the trumpets. Identify two ways in which it is accompanied. Any two of	2

	<p>use of <i>pizzicato</i> in strings side drum plays rim shot side drum plays on second quaver / off-beat bassoons, trombones and tuba add to accompaniment (additional marks for precise detail) detached rhythms in accompaniment</p> <p>Any other valid point</p>	
12.3	<p>Part way through <i>Hoedown</i>, there is a short silence for the whole orchestra. Identify two ways in which the music which follows this gives the effect of the dancers tiring and coming to rest.</p> <p>Any two of</p> <p>use of <i>rubato</i> gradual semiquaver descent slowing down / rit. molto reduction in dynamics smaller group of instruments used pause on final note</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
12.4	Explain how Copland used articulation, rhythm, metre and / or timbre in <i>Saturday Night Waltz</i> .	
	Level 4: A comprehensive response which is consistently coherent and logically structured	7–8
	Level 3: A wide-ranging response which is mostly coherent and well structured	5–6
	Level 2: A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	3–4
	Level 1: A limited response with some significant inaccuracy/omission and a lack of clarity	1–2
	No work submitted or worthy of credit.	0
<p>Indicative Content Extended responses could include the following:</p> <p>Articulation</p> <p>accented intro (generally) <i>legato</i> (use of) <i>staccato</i> within (main) melody</p> <p>Rhythm</p>		

feel of 2 beats in a bar (in the opening eight bars)
initially fast but some slower tempo soon / after just 8 bars
(use of) long note values (in melody / in accompaniment)
(use of) gentle syncopation (in accompaniment)
(use of) acciaccaturas
changes of tempo

Metre

feel of duple time / 2/4 (at first / in the intro / first eight bars)
triple time / 3/4 / waltz time

Sonority (Timbre)

use of 'open fifth' sound in strings (in the opening eight bars)
plaintive tone of the oboe
(gentle / silvery) tone of the flute
warm tone of the clarinet
warm / binding tone of the horns
use of *arco* strings for accompaniment
use of (*arco*) strings for the melody
sustained string sounds in accompaniment
use of smaller instrumental groups

Any other valid point