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# GCSE MUSIC 8271/W

Component 1 Understanding Music

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**Mark scheme**

June 2020

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Version: 1.0 Final Mark Scheme

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.

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

Section A: Listening

60 minutes

68 marks

Question 1 Area of study 3: Traditional Music

Total for this question: [9 marks]

Excerpt A

Greatest Ever Reggae  
GTSTCD103-2  
Pato Banton: *Baby Come Back*  
CD2 Track 3  
0'00" - 0'45" incl. fade

Question	Marking guidance	Total marks
01.1	Name the brass instruments heard during the instrumental introduction.  trumpets	1
01.2	These are the lyrics after the instrumental introduction:  <ol style="list-style-type: none"> <li>1. <i>Come back,</i></li> <li>2. <i>Baby, come back</i></li> <li>3. <i>Come back,</i></li> <li>4. <i>Baby, come back</i></li> <li>5. <i>This is the first time until today</i></li> <li>6. <i>That you have run away</i></li> <li>7. <i>I'm asking you for the first time today,</i></li> <li>8. <i>Love me enough to stay</i></li> </ol> Which of the following best matches the form of the melody in lines 5–8?  <b>AA<sup>1</sup>AA<sup>1</sup></b>	1
01.3	On which beat or beats of the bar are the chords played during this excerpt?  off-beat(s)/back beats/second quaver/beat 2/beats 2 and 4 (allow just 4)	1
01.4	This song is based mainly on three different chords.  The first chord heard is G major (dominant).  Name <b>one</b> other chord used.  Any <b>one</b> of:  C (major)/tonic G7/dominant seventh G/F Allow F (major)/subdominant	1

**Excerpt B**

Catriona McKay: *Starfish*

glimcd02

Catriona McKay: *Swan LK243*

Track 4

1'24" - 2'10"

Question	Marking guidance	Total marks
01.5	Name the instrument playing the melody at the beginning of this excerpt.  harp	1
01.6	What is the time signature of this excerpt from the entry of the violin?  3/4	1
01.7	Identify <b>three</b> features of <b>melody</b> , <b>harmony</b> and/or <b>structure</b> used in this excerpt typical of contemporary folk music of the British Isles.  Any <b>three</b> of:  <b>Melody</b>  Repetitive (not 'ostinato') singable memorable ornamentation/grace notes/acciaccaturas mostly disjunct (movement) (some) conjunct/stepwise (movement) irregular phrase lengths  <b>Harmony</b>  (mostly) major/minor chords (some use of) seventh chords allow (some use of) ninth chords mostly consonant (some use of) slight dissonance  <b>Structure</b>  first section repeats 8-bar sections  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 4: Western Classical Tradition since 1910**Total for this question: **[9 marks]****Excerpt A**Peter Maxwell Davies: *A Celebration of Scotland*

DKP(CD)9070

Peter Maxwell Davies: *Lullaby for Lucy*

Track 14

4'02" - 4'36"

Question	Marking guidance	Total marks
02.1	Which type of choir is singing this excerpt?  mixed voice choir	1
02.2	Describe the texture of this excerpt.  homophonic/harmonic/chordal	1
02.3	Which of the following best describes the harmony of this excerpt?  C – Starts dissonant and ends consonant	1
02.4	This piece of music was written in the style of a lullaby, sung to help young children sleep.  Identify <b>three</b> features of <b>rhythm</b> , <b>dynamics</b> and/or <b>melody</b> used in this excerpt typical of this context within British music since 1910.  Any <b>three</b> of:  <b>Rhythm</b>  regular repetitive (uses mostly) minims and crotchets simple rhythms rocking rhythm 3/4  <b>Dynamics</b>  (mostly) fairly quiet/quiet/ <i>mp/p/mezzo piano/piano</i> fades at the end/dim/diminuendo/decrescendo (slight) crescendo  <b>Melody</b>  repetitive moves (mostly) by step	3

	<p>balancing rise and fall                  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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**Excerpt B**

John Adams: *Shaker Loops*

Naxos 8.559031

John Adams: *Shaker Loops - III Loops and verses*

Track 6

3'29" (fade in) - 4'20" (incl. fade out)

Question	Marking guidance	Total marks
<b>02.5</b>	<p>Name the family of instruments playing this excerpt.</p> <p>strings</p>	<b>1</b>
<b>02.6</b>	<p>Describe the tempo/speed of this excerpt.</p> <p>Allegro/fast/quick (allow Vivace)</p>	<b>1</b>
<b>02.7</b>	<p>Which of the following best describes the <b>accompanying</b> rhythms?</p> <p>semiquavers</p>	<b>1</b>

**Question 3 Area of study 1: Western Classical Tradition 1650–1910**

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

**Excerpt A**

Haydn: Symphonies Nos. 44 & 100  
 Symphony No. 44 (II) *Menuetto*  
 BBCMM407  
 Track 6  
 0'00" – 0'20"

Question	Marking guidance	Total marks
<p><b>03.1</b></p>	<p>On the score, fill in the missing notes in <b>bars 3–4</b> using the given rhythm.</p>  <p>1 mark for each correct pitch                      1 mark for correct shape regardless of starting note</p>	<p><b>4</b></p>

**Excerpt B**

Handel: *Messiah*  
 Naxos 8.570131-32  
 Handel: *The Trumpet Shall Sound*  
 CD2 Track 25  
 0'00" - 0'39"

Question	Marking guidance	Total marks
<p><b>03.2</b></p>	<p>Identify <b>five</b> features of <b>melody, harmony, rhythm, texture</b> and/or <b>use of instruments</b> used in this excerpt typical of Baroque music.</p> <p>Any <b>five</b> of:</p> <p><b>Melody</b></p> <ul style="list-style-type: none"> <li>movement through step/scalic</li> <li>triadic movement</li> <li>sequence</li> <li>ornamentation/trills</li> </ul> <p><b>Harmony</b></p> <ul style="list-style-type: none"> <li>primary chords</li> <li>some inversions</li> <li>imperfect cadence(s)</li> <li>perfect cadence(s)</li> <li>inverted pedal</li> </ul>	<p><b>5</b></p>

	<p><b>Rhythm</b></p> <p>dotted rhythms quaver phrases hemiola (towards the end)</p> <p><b>Texture</b></p> <p>homophonic melody and accompaniment (some) antiphonal exchanges (trumpet/strings) imitation (between melody and bass (at times)) use of contrary motion</p> <p><b>Use of instruments</b></p> <p>trumpet plays melody strings accompany (at first)</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 5 given elements Give credit for accurate notation where relevant</p>	
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**Question 4 Area of study 2: Popular Music**

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

The Who: *The Who Hits 50!*  
Polydor 3794048  
The Who: *My Generation*  
Track 4  
0'00" - 0'35"

Question	Marking guidance	Total marks
<b>04.1</b>	<p>Complete the following rhythm, sung to "Talkin' 'bout my gen-er-a-tion". (N.B. the curved line below the last two notes is a slur.)</p>  <p>1 mark for each correct rhythm</p>	<b>4</b>
<b>04.2</b>	<p>Identify <b>five</b> features of <b>melody, harmony, tempo, texture</b> and/or <b>instrumentation</b> used in this excerpt typical of Rock music of the 1960s and 1970s.</p> <p>Any <b>five</b> of:</p> <p><b>Melody</b></p>	<b>5</b>

	<p>short phrases  repetitive melodic ideas  ‘hook’  relatively narrow melodic range  (mostly) syllabic setting/melody  balanced/periodic/2 bar phrasing  conjunct’scalic/stepwise</p> <p><b>Harmony</b></p> <p>(use of) open fifth/power chords  (use of) flattened seventh  (mostly) major chords  dominant seventh (sound)  pedal</p> <p><b>Tempo</b></p> <p>Fast/very fast/rock beat/Allegro/Presto/Vivace  Allow bpm 187–197</p> <p><b>Texture</b></p> <p>(mostly) melody and accompaniment  Some homophony in the backing vocals</p> <p><b>Instrumentation</b></p> <p>typical ‘rock band’/or specify (three guitars (lead, rhythm,  bass) and drum kit)  solo vocal  backing singers</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 5 given elements  Give credit for accurate notation where relevant</p>	
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**Question 5 Area of study 3: Traditional Music**Total for this question: **[8 marks]****Excerpt A**Big Bill Broonzy: *The Anthology*

NOTCD401

Big Bill Broonzy: *Key to the Highway*

Track 2

0'00" - 0'47" incl. fade

Question	Marking guidance	Total marks
05.1	Name the instrument playing the melody after the guitar introduction.  harmonica/mouth organ	1
05.2	How many bars are there in this instrumental melody?  8	1
05.3	Which playing technique is used by the bass in this excerpt?  pizzicato/plucked ( <b>not</b> picked)	1
05.4	Describe the speed/tempo of this excerpt.  moderate speed/Moderato/steady/Andante/Allegretto  Allow bpm 100–110  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 5 given elements Give credit for accurate notation where relevant	1

**Excerpt B**

The Essential Cuban Anthology

NOT2CD301

Desi Arnaz: *Tico Tico*

CD2 Track 20

0'54" - 1'42" incl. fade

Question	Marking guidance	Total marks
<b>05.5</b>	Which of the following best matches the style of this music?  samba	<b>1</b>
<b>05.6</b>	Name the ornament which can be heard during the introduction.  trill	<b>1</b>
<b>05.7</b>	Identify <b>two</b> features of <b>melody</b> and/or <b>instrumentation</b> used in this excerpt typical of Latin American music.  Any <b>two</b> of:  <b>Melody</b>  (mostly) short phrases repetitive memorable catchy  <b>Instrumentation</b>  large percussion section/Latin American percussion instruments congas maracas saxophones trumpets bass allow claves/surdo/ repinique/caixa  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	<b>2</b>

**Question 6 Area of study 4: Western Classical Tradition since 1910**Total for this question: **[8 marks]****Excerpt A**

Aaron Copland 1900–1990

Decca 448 261-2

Aaron Copland: *Four Dance Episodes from Rodeo - Buckaroo Holiday*

Track 11

5'36" - 5'54" (incl. fade)

Question	Marking guidance	Total marks
<b>06.1</b>	Which type of instrumental group is playing in this excerpt?  orchestra	<b>1</b>
<b>06.2</b>	Name <b>two</b> features of articulation used during this excerpt:  Any <b>two</b> of:  <i>staccato</i> accents <i>sfz/sforzando</i> <i>tenuto</i>	<b>2</b>
<b>06.3</b>	Describe the texture of this excerpt.  canon(ic)/allow round	<b>1</b>

**Excerpt B**Bartók: *Concerto for Orchestra*

Classic Masterpieces

Bartók: *Concerto for Orchestra - Intermezzo Interrotto*

Track 10

1'49" - 2'34" (incl. fade)

Question	Marking guidance	Total marks
06.4	Describe what happens to the tempo during the first section of this excerpt.  it speeds up/accelerates/gets faster	1
06.5	Which of the following is a feature of the melody in this excerpt?  sequence	1
06.6	Identify <b>two</b> features of <b>dynamics</b> and/or <b>use of instruments</b> used in this excerpt typical of 20th century music.  Any <b>two</b> of:  <b>Dynamics</b>  contrast of dynamics increase from <i>p</i> to <i>ff</i> accented notes (to increase volume/dynamics)  <b>Use of instruments</b>  use of individual instrumental colours <i>glissando</i> (in trombones/strings) rasping sound (in trombones) imitating laughter clarinet plays opening melody <i>tremolando</i> strings/clarinets/flutes trills use of mutes (trumpet)  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	2

**Question 7 Area of study 1: Western Classical Tradition 1650–1910**Total for this question: **[8 marks]****Excerpt A**Mozart: *Symphonies 25, 26, 27, 29 & 32*

Decca 430 268-2

Mozart: *Symphony No. 25, Minuetto*

Track 3

approx. 0'16" - 0'31"

Question	Marking guidance	Total marks
07.1	On which note of the scale does the music begin?  1st	1
07.2	Describe the texture of the opening phrase.  octaves	1
07.3	What happens to the dynamics at the beginning of the next phrase?  quieter/ <i>p/piano</i> /quiet	1
07.4	Which family of instruments plays this second phrase?  strings	1

**Excerpt B**Mozart: *A Mozart Concert*

BBCMM78

Mozart: *Piano Concerto No. 24 in C minor, K491*

Track 2

0'00" - 0'40"

Question	Marking guidance	Total marks
07.5	Name the interval between the fourth and fifth notes in bar 1.  (perfect) fourth/4th (no other qualification of fourth is valid)	1
07.6	Name the cadences played in bars 2 and 4.  Cadence 1: imperfect Cadence 2: perfect	1 1
07.7	Name the tonality of this excerpt.  major	1

**Question 8 Area of study 2: Popular Music**

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

**Excerpt A**

Passenger: *All The Little Lights*

0 6700 30965 2 2

Passenger: *Let Her Go*

Track 2

0'00" - 0'26" (incl. fade)

Question	Marking guidance	Total marks
<b>08.1</b>	Which of the following best matches the pattern of notes played at the beginning of this excerpt?  C	<b>1</b>
<b>08.2</b>	Name the stringed instrument playing this pattern of notes at the beginning of this excerpt.  (acoustic/steel strung/12-string) guitar (not electric or bass)	<b>1</b>
<b>08.3</b>	Identify a rhythmic feature of the melody in this excerpt.  syncopation	<b>1</b>
<b>08.4</b>	What is the time signature of this excerpt?  2/4, 4/4, 2/2, C, Common Time/Split Common Time	<b>1</b>

**Excerpt B**

Adele: *19*

XLCD3313

Adele: *Chasing Pavements*

Track 3

2'49" - end (approx. 38 seconds)

Question	Marking guidance	Total marks
<b>08.5</b>	The opening lyrics are  <i>Oh, should I give up Or should I just keep chasing pavements?</i>  Name the repeating interval sung to the second line lyric <i>I just keep chasing</i> .  (minor) third/3rd (no other qualification of third is valid)	<b>1</b>

<b>08.6</b>	Describe the texture of this excerpt. melody and accompaniment	<b>1</b>
<b>08.7</b>	What term best describes the dynamics of the majority of this excerpt? loud/very loud/ <i>f/ff/forte/fortissimo</i>	<b>1</b>
<b>08.8</b>	Which type of voice is singing this excerpt? soprano	<b>1</b>

**Section B: Contextual understanding**

**30 minutes**

**28 marks**

**Question 9**

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

<b>Question</b>	<b>Marking guidance</b>	<b>Total marks</b>
<b>09.1</b>	Identify <b>two</b> keys used in this second movement other than G major.  Any <b>two</b> of:  D major G minor Bb major Eb major (allow) C minor	<b>2</b>
<b>09.2</b>	Identify <b>two</b> playing techniques used by the strings.  Any <b>two</b> of:  arco pizzicato/pizz/plucked double-stopping triple-stopping  <b>Any other valid point</b>	<b>2</b>
<b>09.3</b>	Identify <b>two</b> ways in which inserting a crook into a horn affects its pitch.  Any <b>two</b> of:  changes the key/tonality lengthens/shortens the overall length of the tube changes/raises/lowers the pitch makes different pitch ranges available	<b>2</b>

	<b>Any other valid point</b>	
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Question	Marking guidance	Total marks
<b>09.4</b>	Explain how Haydn's use of <b>harmony, melody, texture</b> and/or <b>tonality</b> in this second movement reflected the characteristics 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:

#### Harmony

(mostly) primary triads  
 perfect and imperfect cadences  
 G major & D major/Tonic & dominant/I & V  
 use of clear cadences to end phrases  
 imperfect cadence ends first phrase  
 perfect cadence ends second phrase

#### Melody

(mostly) balanced phrases/question and answer  
 (some) imitative patterns between parts  
 (some) more disjunct sections/phrases  
 stepwise movement  
 movement through triads  
 typically 4-bar phrases

#### Texture

melody and accompaniment  
 homophony  
 (some) contrapuntal writing - credit specific examples

#### Tonality

(mostly) major  
 use of (closely) related keys (tonic and dominant/G and D)  
 sudden change to (G/tonic) minor

moves on to Bb major (relative major)  
 moves through several different keys (credit specific details)  
 moves to distant key of E flat major/flat submediant/bVI

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 4 given elements  
 Give credit for accurate notation where relevant

Answer **Question 10**

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

Question	Marking guidance	Total marks
<p><b>10.1</b></p>	<p>Identify <b>two</b> ways in which the chorus of <i>With a Little Help from my Friends</i> is varied after the first time it is sung.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>length reduced from 8 bars to 6 bars</li> <li>length reduced on two occasions/for the chorus 2nd and 3rd time</li> <li>vocal harmonies added for the other choruses (accept references to specific choruses)</li> <li>bass line developed</li> </ul> <p><b>Any other valid point</b></p>	<p><b>2</b></p>
<p><b>10.2</b></p>	<p>Identify <b>two</b> features of a shuffle rhythm as used in <i>With a Little Help from my Friends</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>beat divided into a triplet feel</li> <li>dotted quaver - semiquaver played as if crotchet - quaver (in compound time)</li> <li>long note on the beat followed by short note</li> </ul> <p>Credit accurate notation</p> <p><b>Any other valid point</b></p>	<p><b>2</b></p>
<p><b>10.3</b></p>	<p>Identify <b>two</b> features of the bass line in <i>Lucy in the Sky with Diamonds</i> after the short introduction.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>stepwise movement at first</li> <li>dotted minims (in introduction)</li> <li>(changing to) crotchet movement (in verse)</li> </ul>	<p><b>2</b></p>

	some angular/triadic movement (in verse) quaver movement (in chorus) some stepwise movement in quavers (in chorus)  <b>Any other valid point</b>	
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Question	Marking guidance	Total marks
<b>10.4</b>	Explain how The Beatles' use of <b>rhythm, melody, structure</b> and/or <b>instrumentation</b> in <i>Within You, Without You</i> demonstrated a fusion of Indian and Western influences.	
	<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:

#### Rhythm

'free' rhythm at first/no clear time signature/tempo rubato  
 verse has four beats in a bar  
 central instrumental section is in 5/4

#### Melody

based on Mixolydian mode/Khamaj scale (without B natural)/C D E F G A Bb  
 long phrases  
 opening section 'free'  
 vocal melody has two 6-bar phrases and one 9-bar phrase  
 incorporates use of *glissando*

#### Structure

introduction leading to basic 3 sections  
 extended Ternary Form  
 vocal sections are Section A  
 instrumental section is Section B

#### Instrumentation

tamboura/tambura  
 swarmandal  
 dilruba

tabla  
strings  
sitar  
acoustic guitar

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 4 given elements  
Give credit for accurate notation where relevant

Answer **Question 11**

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

Question	Marking guidance	Total marks
11.1	<p>Identify <b>two</b> ways in which Santana has altered the rhythm of the original melody by Brahms in <i>Love of my Life</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>four beats in a bar (4/4) rather than three (3/8) – allow 3/4</li> <li>uses syncopation</li> <li>varies note lengths (credit specific examples)</li> </ul> <p><b>Any other valid point</b></p>	2
11.2	<p>Identify <b>two</b> features of the opening bass riff in <i>Smooth</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>syncopated</li> <li>root notes of chords (mostly) based on Am/F/E<sup>7</sup></li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>Am</li> <li>F</li> <li>E<sup>7</sup></li> </ul> <p><b>Any other valid point</b></p>	2
11.3	<p>Identify <b>two</b> features and/or techniques used in Santana's guitar improvisations in <i>Smooth</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>(greater) use of linear vibrato on long notes</li> <li>(frequent) pitch bends</li> <li>use of the full pitch range</li> <li>rapid tremolo</li> <li>(use of) triplet quavers</li> </ul>	2

	<b>Any other valid point</b>	
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Question	Marking guidance	Total marks
<b>11.4</b>	Explain how Santana's use of <b>rhythm, melody, instrumentation</b> and/or <b>texture</b> in <i>Migra</i> reflected the characteristics of Latin American music.	
	<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:

#### Rhythm

son clave/Bo Diddley  
 repetitive rhythms  
 3 crotchet/two quaver rhythm in bass  
 (use of) dotted rhythms  
 syncopation

#### Melody

restricted range/overall range C–A (Ab) (sixth)/(mostly) C–G (fifth)  
 repetitive  
 short phrases  
 (use of) ornamentation (credit specific examples)

#### Instrumentation

guitar - used for call and response/improvisatory passages  
 bass guitar - riff (uses F and E/keynote and leading note)  
 accordion  
 Latin American percussion, including congas  
 drum kit - drum kit used dominantly at the beginning  
 keyboard  
 (4) trumpets  
 (2) trombones  
 guitar trills  
 (use of) wah-wah effect

#### Texture

melody and accompaniment

homophony (horn section)  
 call and response  
 solo sections

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 4 given elements  
 Give credit for accurate notation where relevant

Answer **Question 12**

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

Question	Marking guidance	Total marks
<p><b>12.1</b></p>	<p>Identify <b>two</b> features of the introduction of <i>Saturday Night Waltz</i> (bars 1–8) which contrast with the rest of the movement.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>loud</li> <li>strings only</li> <li>based mostly on open fifths</li> <li>uses open strings</li> <li>mostly double-stopping</li> <li>some triple-stopping</li> </ul> <p><b>Any other valid point</b></p>	<p><b>2</b></p>
<p><b>12.2</b></p>	<p>Identify <b>two</b> features of melodic movement in the <i>meno mosso</i> section of <i>Saturday Night Waltz</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>(clarinet's melody) moves through thirds</li> <li>alternating thirds (in the flute)</li> <li>balanced rise and fall (in the viola)</li> </ul> <p><b>Any other valid point</b></p>	<p><b>2</b></p>
<p><b>12.3</b></p>	<p>Identify <b>two</b> ways in which Copland gives the effect of using just a chamber orchestra in <i>Saturday Night Waltz</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>reduced number of instruments/not full orchestra</li> <li>bass trombone not used</li> <li>percussion not used</li> <li>melody often played by a solo instrument</li> <li>melody mostly lightly accompanied</li> </ul>	<p><b>2</b></p>

	Any other valid point	
Question	Marking guidance	Total marks
12.4	Explain how Copland's use of <b>rhythm, melody, harmony</b> , and/or <b>instrumentation</b> in <i>Hoedown</i> reflected its role as ballet music composed since 1910.	
	<b>Level 4:</b> A comprehensive response which is consistently coherent and logically structured	7–8
	<b>Level 3:</b> A wide-ranging response which is mostly coherent and well structured	5–6
	<b>Level 2:</b> A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	3–4
	<b>Level 1:</b> A limited response with some significant inaccuracy/omission and a lack of clarity	1–2
	<b>No work submitted or worth of credit</b>	0

### Indicative Content

Extended responses could include the following:

#### Rhythm

lively rhythms  
 use of lively triplet figure  
 use of syncopation  
 use of 'foot-tapping' accompaniment-style figure to give sense of anticipation  
 use of hard stick on cymbal to create emphasis/on the off-beat  
 use of accented rhythms  
 contrast as fast, loud movement returns after section which slows down/fades to a pause/unwinds  
 drives towards final climax  
 use of *rubato* and *rit. molto* adds to sense of expectation  
 dance music

#### Melody

repetition of opening figure leads to sense of mounting excitement  
 first melody has 'driving' rhythm  
 contrast of chordal/melodic figures provides impetus  
 memorable melodic ideas  
 contrasting musical ideas (to reflect different stages in the ballet)

#### Harmony

contrast of chordal/melodic figures provides impetus  
 much use of tonic/dominant harmonies  
 contrast through use of descending chromatic chords

#### Instrumentation

contrast of timbre/(sudden) changes of timbre  
 use of hard stick on cymbal to create emphasis/on the off-beat  
 much use of full orchestra  
 contrast of different orchestral timbres - additional marks for specific examples linked to question, eg arco/pizz  
 use of rim shot on snare drum (to accent the off-beat)

“vamping” style - linked to dance

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 4 given elements  
Give credit for accurate notation where relevant