



GCSE MUSIC 8271/W

Component 1 Understanding Music

Mark scheme

June 2020

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

Copyright information

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2020 AQA and its licensors. All rights reserved.

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"> 1. <i>Come back,</i> 2. <i>Baby, come back</i> 3. <i>Come back,</i> 4. <i>Baby, come back</i> 5. <i>This is the first time until today</i> 6. <i>That you have run away</i> 7. <i>I'm asking you for the first time today,</i> 8. <i>Love me enough to stay</i> Which of the following best matches the form of the melody in lines 5–8? AA¹AA¹	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 one other chord used. Any one 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 three features of melody , harmony and/or structure used in this excerpt typical of contemporary folk music of the British Isles. Any three of: Melody Repetitive (not 'ostinato') singable memorable ornamentation/grace notes/acciaccaturas mostly disjunct (movement) (some) conjunct/stepwise (movement) irregular phrase lengths Harmony (mostly) major/minor chords (some use of) seventh chords allow (some use of) ninth chords mostly consonant (some use of) slight dissonance Structure 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 1910Total 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 three features of rhythm , dynamics and/or melody used in this excerpt typical of this context within British music since 1910. Any three of: Rhythm regular repetitive (uses mostly) minims and crotchets simple rhythms rocking rhythm 3/4 Dynamics (mostly) fairly quiet/quiet/ <i>mp/p/mezzo piano/piano</i> fades at the end/dim/diminuendo/decrescendo (slight) crescendo Melody 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>	
--	--	--

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

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>03.1</p>	<p>On the score, fill in the missing notes in bars 3–4 using the given rhythm.</p>  <p>1 mark for each correct pitch 1 mark for correct shape regardless of starting note</p>	<p>4</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>03.2</p>	<p>Identify five features of melody, harmony, rhythm, texture and/or use of instruments used in this excerpt typical of Baroque music.</p> <p>Any five of:</p> <p>Melody</p> <ul style="list-style-type: none"> movement through step/scalic triadic movement sequence ornamentation/trills <p>Harmony</p> <ul style="list-style-type: none"> primary chords some inversions imperfect cadence(s) perfect cadence(s) inverted pedal 	<p>5</p>

	<p>Rhythm</p> <p>dotted rhythms quaver phrases hemiola (towards the end)</p> <p>Texture</p> <p>homophonic melody and accompaniment (some) antiphonal exchanges (trumpet/strings) imitation (between melody and bass (at times)) use of contrary motion</p> <p>Use of instruments</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>	
--	---	--

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
04.1	<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>	4
04.2	<p>Identify five features of melody, harmony, tempo, texture and/or instrumentation used in this excerpt typical of Rock music of the 1960s and 1970s.</p> <p>Any five of:</p> <p>Melody</p>	5

	<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>Harmony</p> <p>(use of) open fifth/power chords (use of) flattened seventh (mostly) major chords dominant seventh (sound) pedal</p> <p>Tempo</p> <p>Fast/very fast/rock beat/Allegro/Presto/Vivace Allow bpm 187–197</p> <p>Texture</p> <p>(mostly) melody and accompaniment Some homophony in the backing vocals</p> <p>Instrumentation</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>	
--	---	--

Question 5 Area of study 3: Traditional MusicTotal 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 (not 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
05.5	Which of the following best matches the style of this music? samba	1
05.6	Name the ornament which can be heard during the introduction. trill	1
05.7	Identify two features of melody and/or instrumentation used in this excerpt typical of Latin American music. Any two of: Melody (mostly) short phrases repetitive memorable catchy Instrumentation 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	2

Question 6 Area of study 4: Western Classical Tradition since 1910Total 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
06.1	Which type of instrumental group is playing in this excerpt? orchestra	1
06.2	Name two features of articulation used during this excerpt: Any two of: <i>staccato</i> accents <i>sfz/sforzando</i> <i>tenuto</i>	2
06.3	Describe the texture of this excerpt. canon(ic)/allow round	1

Excerpt BBartók: *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 two features of dynamics and/or use of instruments used in this excerpt typical of 20th century music. Any two of: Dynamics contrast of dynamics increase from <i>p</i> to <i>ff</i> accented notes (to increase volume/dynamics) Use of instruments 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 1650–1910Total 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 BMozart: *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
08.1	Which of the following best matches the pattern of notes played at the beginning of this excerpt? C	1
08.2	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)	1
08.3	Identify a rhythmic feature of the melody in this excerpt. syncopation	1
08.4	What is the time signature of this excerpt? 2/4, 4/4, 2/2, C, Common Time/Split Common Time	1

Excerpt B

Adele: *19*

XLCD3313

Adele: *Chasing Pavements*

Track 3

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

Question	Marking guidance	Total marks
08.5	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)	1

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

Section B: Contextual understanding

30 minutes

28 marks

Question 9

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

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

	Any other valid point	
--	------------------------------	--

Question	Marking guidance	Total marks
09.4	Explain how Haydn's use of harmony, melody, texture and/or tonality in this second movement reflected the characteristics of the Classical Period during which it was written.	
	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:

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

	some angular/triadic movement (in verse) quaver movement (in chorus) some stepwise movement in quavers (in chorus) Any other valid point	
--	--	--

Question	Marking guidance	Total marks
10.4	Explain how The Beatles' use of rhythm, melody, structure and/or instrumentation in <i>Within You, Without You</i> demonstrated a fusion of Indian and Western influences.	
	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:

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 two ways in which Santana has altered the rhythm of the original melody by Brahms in <i>Love of my Life</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none"> four beats in a bar (4/4) rather than three (3/8) – allow 3/4 uses syncopation varies note lengths (credit specific examples) <p>Any other valid point</p>	2
11.2	<p>Identify two features of the opening bass riff in <i>Smooth</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none"> syncopated root notes of chords (mostly) based on Am/F/E⁷ <p>or</p> <ul style="list-style-type: none"> Am F E⁷ <p>Any other valid point</p>	2
11.3	<p>Identify two features and/or techniques used in Santana’s guitar improvisations in <i>Smooth</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none"> (greater) use of linear vibrato on long notes (frequent) pitch bends use of the full pitch range rapid tremolo (use of) triplet quavers 	2

	Any other valid point	
--	------------------------------	--

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

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

	Any other valid point	
Question	Marking guidance	Total marks
12.4	Explain how Copland's use of rhythm, melody, harmony , and/or instrumentation in <i>Hoedown</i> reflected its role as ballet music composed since 1910.	
	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:

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