



GCSE MUSIC 8271/W

Component 1 Understanding Music

Mark scheme

June 2021

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.

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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 1: Western Classical Tradition 1650–1910**Total for this question: **[9 marks]****Excerpt A**

Beethoven Symphonies
 Karajan - Berliner Philharmoniker
 Symphony No. 5 (iii) *Allegro*
 CD 4 Track 3
 c. 1'40" – 2'09"

Question	Marking guidance	Total marks
01.1	Name one of the instruments playing at the beginning of this excerpt. cello/cellos/double bass/double basses/contrabass/contrabasses	1

Question	Marking guidance	Total marks
01.2	What is the tonality of this excerpt? major (allow C major)	1

Question	Marking guidance	Total marks
01.3	What is the time signature of this excerpt? 3/4 (allow 3/8)	1

Question	Marking guidance	Total marks
01.4	Which of the following best describes the tempo of this excerpt? presto	1

Question	Marking guidance	Total marks
01.5	Describe the form of this excerpt. AA /allow binary	1

Excerpt BHandel: *Samson*

0825646926022

CD 1 Track 3

Awake the trumpet's lofty sound!

0'00" – 0'34" and fade

Question	Marking guidance	Total marks
01.6	The short introduction is played by the strings. Describe the texture of this passage. octaves	1

Question	Marking guidance	Total marks
01.7	Name the instruments heard after the first vocal passage. trumpets	1

Question	Marking guidance	Total marks
01.8	Identify two features of harmony and/or tonality used in this excerpt typical of the Coronation Anthems and Oratorios of Handel. Any two of: Harmony (mostly) Primary chords use of Perfect cadences (mostly) tonic and dominant Tonality major key (to reflect joy/glory, to anticipate the use of trumpets) major key throughout the excerpt/all in major key/the tonic/D major/no modulation Any other valid point under any of these two headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements. Give credit for accurate notation where relevant.	2

Question 2 Area of study 2: Popular MusicTotal for this question: **[8 marks]****Excerpt A***Harry Potter and the Philosopher's Stone*

John Williams

756793086-5

Track 1 - *Prologue*

0'00" – 0'50" incl. fade

Question	Marking guidance	Total marks
02.1	Name the interval between the opening two notes of the melody. (Perfect) 4th/fourth (NB no other qualification of 4th is acceptable.)	1

Question	Marking guidance	Total marks
02.2	Name the instrument playing the opening melody. celeste/celesta (accept glockenspiel)	1

Question	Marking guidance	Total marks
02.3	What is the time signature of this excerpt? 3/4 (allow 3/8 / 6/8 / 12/8)	1

Question	Marking guidance	Total marks
02.4	Identify two features of melody and/or dynamics used in this excerpt typical of Film music of the 1990s to the present featuring a magical or mysterious subject. Any two of: Melody anacrusis melody mixes 'predictable' movement with less-predictable ones use of chromatic notes use of stepwise/conjunct movement use of (some) wide leaps mixture of diatonic and non-diatonic movement Dynamics generally quiet (to suggest mystery?) <i>crescendo</i> /gets louder towards the end (to suggest anticipation/ something about to happen)	2

	<p>Any other valid point under any of these two headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements. Give credit for accurate notation where relevant.</p>	
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Excerpt B

Ellie Goulding: *Lights*
 2732799
 Track 1
Guns and Horses
 0'49" - 1'23" incl. fade

Question	Marking guidance	Total marks
02.5	<p>Which type of voice is singing this excerpt?</p> <p>soprano</p>	1

Question	Marking guidance	Total marks
02.6	<p>Describe the texture of the majority of this excerpt.</p> <p>melody and accompaniment</p>	1

Question	Marking guidance	Total marks
02.7	<p>Identify a rhythmic feature of the bass part.</p> <p>syncopated/syncopation</p>	1

Question 3 Area of study 3: Traditional MusicTotal for this question: **[8 marks]****Excerpt A**

The Great Women Blues Singers
 R2CD 40 - 75
 Track 20
 Trixie Smith
Freight Train Blues
 0'00" – 0'41"

Question	Marking guidance	Total marks
03.1	Name the melody instrument playing during the introduction to this excerpt. Clarinet	1

Question	Marking guidance	Total marks
03.2	How many bars are there in the opening instrumental melody after the piano anacrusis? 4	1

Question	Marking guidance	Total marks
03.3	Identify three features of harmony , melody and/or structure used in this excerpt typical of Blues music from 1920–1950. Any three of: Harmony (use of) primary chords/ I IV V / V ⁷ credit specific order Melody melodies move stepwise melodies have (some) leaps use of <i>glissando/portamento</i> flattened/blues (-scale) notes Structure intro 12-bar blues/AAB Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.	3

Excerpt BLady Maisery: *Weave and Spin*

RBRCD09

Mary Ann

Track 11

2'18" – 2'41"

Question	Marking guidance	Total marks
03.4	Which of the following best describes the texture of this excerpt? a cappella	1

Question	Marking guidance	Total marks
03.5	The first four lines of lyrics are: <i>Mary Ann, she's after me, Full of love she seems to be My mother says, "It's plain to see That she wants me for her young man."</i> Which of the following best matches the form of these lines? A ¹ A ² A ³ B	1

Question	Marking guidance	Total marks
03.6	Describe the harmony of the final chord. discord/discordant/(minor) 7th chord	1

Question 4 Area of study 4: Western Classical Tradition since 1910Total for this question: **[9 marks]**

English Choral Music: John Tavener
 Naxos 8.555256
Song for Athene
 Track 2
 4'21" – 5'01"

Question	Marking guidance	Total marks
04.1	Which of the following best matches the type of choir singing this excerpt? mixed voice choir	1

Question	Marking guidance	Total marks
04.2	Give the Italian term which best describes the tempo of this excerpt? andante/moderato (allow adagio/lento)	1

Question	Marking guidance	Total marks
04.3	<p>Identify three features of dynamics, harmony and/or texture used in this excerpt typical of the British music of Arnold, Britten, Maxwell-Davies and Tavener.</p> <p>Any three of:</p> <p>Dynamics</p> <p>(some) crescendos/getting (gradually) louder (some) decrescendos/diminuendos/getting (gradually) softer/quieter</p> <p>Note: there is no decrescendo/diminuendo/getting (gradually) softer/quieter at the end</p> <p>Harmony</p> <p>(some) consonance (some) dissonance drone/pedal</p> <p>Texture</p> <p>homophonic/harmonic/chordal a cappella</p> <p>Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.</p>	3

Excerpt B


Britten: *Plymouth Town*

BBC MM273

Track 1

9'38" - 10'00" incl. short fade

Question	Marking guidance	Total marks
04.4	Name the percussion instrument playing at the beginning of this excerpt. timpani/timps/kettle drums	1

Question	Marking guidance	Total marks
04.5	Which of the following best matches the rhythm of the melodic phrase heard after this opening passage? B 	1

Question	Marking guidance	Total marks
04.6	Apart from percussion, name two families of instruments playing in this excerpt. strings brass allow woodwind	2

Question 5 Area of study 1: Western Classical Tradition 1650–1910

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

Excerpt A


Mozart: *Eine Kleine Nachtmusik*

CC C 02

Romanze

Track 6

0'00" – 0'15"

Question	Marking guidance	Total marks
05.1	On the score, fill in the missing notes in bars 2–3 using the given rhythm.  1 mark for each correct pitch 1 mark for correct shape regardless of starting note	4

Question	Marking guidance	Total marks
05.2	Identify the harmonic device used in bars 1–2. pedal	1

Excerpt B

Haydn: *Classical Masterpieces*

Philharmonia Slavonica – Alfred Scholz

CC C 016

Symphony No. 94 in G, "Surprise"

Track 7

0'00" – 0'44" and fade

Question	Marking guidance	Total marks
05.3	Identify three features of articulation, sonority (timbre) and/or texture used in this excerpt typical of the orchestra music of Haydn, Mozart and Beethoven. Any three of: Articulation (uses) accented <i>legato</i> /smooth phrasing	3

	<p>slurs (on pairs of notes) (some) detached notes</p> <p>Sonority (timbre)</p> <p>string orchestra to start flute added (to double melody) additional instruments (woodwind/brass/timps) added (when music becomes louder)</p> <p>Texture</p> <p>melody and accompaniment (some) contrapuntal elements (during louder section)</p> <p>Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.</p>	
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Question 6 Area of study 2: Popular MusicTotal for this question: **[9 marks]****Excerpt A***Abbey Road* – The Beatles

0602508007439

Track 2

Something

0'00" - 0'38.5" incl. fade

Question	Marking guidance	Total marks
06.1	Which of the following best fits what the drums play before the melody starts? drum fill	1


Question	Marking guidance	Total marks
06.2	This is the rhythm of the instrumental opening after the drums play. Describe the melodic movement of the bracketed notes. Any two of: ascending stepwise/conjunct chromatic pitch bend /slide/glissando/portamento Any other valid point	2

Question	Marking guidance	Total marks
06.3	How many different pitches are sung to the first line of lyrics <i>Something in the Way She Moves</i> ? 2	1

Question	Marking guidance	Total marks
06.4	<p>The opening lyrics are:</p> <p><i>Something in the way she moves</i> <i>Attracts me like no other lover.</i></p> <p>By the end of the second line of lyrics, the music has changed key.</p> <p>Identify this new key as ‘dominant’, ‘subdominant’ or ‘relative minor’.</p> <p>subdominant</p>	1

Excerpt B

Camila Cabello
Camila
 SYCD
 Track 5
Inside Out
 0’00” - 0’30+” incl. fade

Question	Marking guidance	Total marks
06.5	<p>Which of the following best matches the rhythm played by the bass during this excerpt?</p> <p>B </p>	1

Question	Marking guidance	Total marks
06.6	<p>Identify three features of melody, rhythm and/or harmony used in this excerpt typical of Pop music from the 1990s to the present.</p> <p>Any three of:</p> <p>Melody</p> <p>repetitive phrases memorable melodies catchy tunes notes repeated on the same pitch stepwise/conjunct movement – credit ‘rising’ and ‘falling’ separately balanced rise and fall narrow vocal range/covers range of a (major) third</p>	3

	<p>Rhythm</p> <p>upbeat bouncy hints of reggae – also known as ‘reggaeton’ syncopation repeated rhythms</p> <p>Harmony</p> <p>based on primary chords / I IV and V / D G and A chord sequence: D G A D</p> <p>Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.</p>	
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Question 7 Area of study 3: Traditional MusicTotal for this question: **[9 marks]****Excerpt A**Ladysmith Black Mambazo: *The Ultimate Collection*

5566822

Chain Gang

CD2 Track 9

1'11" fade in – 1'51" incl. fade

Question	Marking guidance	Total marks
07.1	What is the tonality of this excerpt? major (allow F major)	1

Question	Marking guidance	Total marks
07.2	On which beat or beats of the bar does the snare drum play? off-beat/back beat/beat 2/beats 2 and 4	1

Question	Marking guidance	Total marks
07.3	Name an instrument playing the chords in this excerpt. (electric) guitar piano	1

Question	Marking guidance	Total marks
07.4	Name the type of choir accompanying the lead singer during this excerpt? male voice choir	1

Question	Marking guidance	Total marks
07.5	Describe the structure of this excerpt. verse and chorus (allow) call and response/AB	1

Excerpt B

Legend - the best of Bob Marley

SYC0

Bob Marley: *Satisfy my Soul*

Track 13

0'00" - 0'46" incl. fade

Question	Marking guidance	Total marks
<p>07.6</p>	<p>Name two different instruments playing during the introduction to this excerpt.</p> <p>any two of:</p> <p>bass guitar trumpets (tenor) saxophone drums (part of) drum kit guiro shaker/maracas</p> <p>(allow vibraslap, chatterbox)</p>	<p>2</p>

Question	Marking guidance	Total marks
<p>07.7</p>	<p>Identify two features of melody and/or rhythm used in this excerpt typical of fusion music incorporating Caribbean music.</p> <p>Any two of:</p> <p>Melody</p> <p>repetitive short phrases stepwise/scalic/conjunct movement disjunct/angular movement/leaps</p> <p>Rhythm</p> <p>off-beat rhythms repetitive rhythms syncopation skank rhythm</p> <p>Any other valid point under any of these two headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements. Give credit for accurate notation where relevant.</p>	<p>2</p>

Question 8 Area of study 4: Western Classical Tradition since 1910

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

Excerpt A

John Adams
 BBC MM222
Harmonium: I Negative Love
 Track 3
 Short fade into 5'12" – 5'37"

Question	Marking guidance	Total marks
08.1	Describe the texture of the vocal parts. homophonic/harmonic/chordal	1

Question	Marking guidance	Total marks
08.2	Which of the following voice types sings the opening phrase? ladies' voices	1

Question	Marking guidance	Total marks
08.3	Identify two features of rhythm and/or sonority (timbre) used in this excerpt typical of the Minimalist music of John Adams, Steve Reich and Terry Riley. Any two of: Rhythm repetitive short patterns quaver rhythms longer notes (in vocal parts) Sonority (timbre) female/ladies' voices orchestra brass instruments/trumpets woodwind instruments/piccolo Any other valid point under any of these two headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements. Give credit for accurate notation where relevant.	2

Excerpt B

American Landmarks
 BBC MM272
 Copland: *Clarinet Concerto*
 Track 4
 12'51" – 13'25"

Question	Marking guidance	Total marks
08.4	Name the solo instrument playing in this excerpt. clarinet	1

Question	Marking guidance	Total marks
08.5	The accompaniment is played by string instruments. Name two ways in which they are played. pizz/pizzicato/plucked arco/bowed/with a bow	2

Question	Marking guidance	Total marks
08.6	What happens to the tempo of this excerpt? It increases/gets faster/accelerates/ <i>accel</i> / <i>accelerando</i>	1

Section B: Contextual understanding

30 minutes

28 marks

Question 9

Total for this question: [14 marks]

Question	Marking guidance	Total marks
09.1	<p>Identify two ways in which Haydn varies the opening four-bar melodic phrase of this movement.</p> <p>Any two of:</p> <ul style="list-style-type: none"> extends it to 5 bars varies the ending (to lead to a Perfect Cadence) makes extensive use of the dotted rhythm (from the opening bar of the melody) as the basis for the next passage (from bar 11) extends it in yet another way (from bar 19) by use of semiquaver decoration uses the figure (from bar 3) from the beginning of the melody extensively in the section starting in G minor extends it by the use of sextuplet semiquavers (from bar 113). <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
09.2	<p>Describe the meaning of double-stopping.</p> <p>Any two of:</p> <ul style="list-style-type: none"> playing two notes at the same time on a string instrument. <p>Any other valid description</p>	2

Question	Marking guidance	Total marks
09.3	<p>Identify two ways in which the timpani are used.</p> <p>Any two of:</p> <ul style="list-style-type: none"> establish the tonality underpin cadences play tonic and dominant. <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
09.4	Explain how Haydn's use of articulation, sonority (timbre), texture and/or tonality ensures variety in the 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:

Articulation

uses:

legato

staccato

sf/sfz/sforzando

use of slurs

Sonority (timbre)

accompaniment/ticking played at first by *staccato* bassoons and *pizzicato* 2nd violins, cellos and basses

(mainly) string-based

(1st) violins (usually) have the melody

woodwind instruments add their individual colours

oboe doubles (1st) violins

flute doubles (1st) violins

oboe plays (inverted) pedal

timpani used: to emphasis cadences

during louder passages

to play tonic (G) and dominant (D)

(after silent bar) - accompaniment/ticking motif played by 2nd violins, cellos and basses

- melody played by 1st violins

Additional credit in all instances for location/detail

Texture

(mostly) melody and accompaniment

some use of imitative/contrapuntal – additional credit for location/details

opening of the movement uses just a few instruments

full orchestra later/for G minor

(some/occasional) use of monophonic texture/monophony/single-line melody

Tonality

(initially/mostly) major

starts in G major

(passing) modulations to D major/dominant

(sudden) change to G minor/tonic minor

passes through/other keys used: Bb major
 Eb major
 C minor

Any other valid point under any of these four headings.

Ensure there is no repetition of points across different elements.

Ensure that responses refer only to the four given elements.

Give credit for accurate notation where relevant.

Answer **Question 10**Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
10.1	<p><i>Lucy in the Sky with Diamonds</i> is written in three different keys. The opening section is in A major.</p> <p>Name the two other keys.</p> <p>Bb major G major</p>	2

Question	Marking guidance	Total marks
10.2	<p>Identify two examples of rhythmic features in <i>Within You, Without You</i>.</p> <p>Any two of:</p> <p>variety of note lengths – credit different examples, including triplets dotted rhythms tied notes syncopation use of 4/4 / 2/4 / 5/4 (allow 5/8) use of the pause <i>rallentando</i> <i>A tempo</i> allow <i>rubato</i>.</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
10.3	<p>Describe two ways in which a call and response structure is created in <i>With a Little Help from my Friends</i>.</p> <p>Ringo asks the questions, the group responds (in the second verse) The group ask the questions, Ringo responds (in the Bridge section)</p> <p>Any other valid explanation</p>	2

Question	Marking guidance	Total marks
10.4	Explain how The Beatles used technology , sonority (timbre) , rhythm and/or tonality in <i>With a Little Help from my Friends</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 worth of credit	0
<p>Indicative Content</p> <p>Extended responses could include the following:</p> <p>Technology</p> <p>intro includes crowd cheering (George Martin recorded this at a Beatles concert at the Hollywood Bowl) John and Paul sing in multi-tracked close harmony (“Billy Shears”) multi-tracking/reduction mixing/ping-ponging/bouncing also used for instrumental parts direct input transform (DIT) used primarily on Paul McCartney’s bass close-micing, (notably on Ringo’s drums): produces a dry sound, often with more bass; also separates the individual sounds.</p> <p>Sonority (timbre)</p> <p>use of <i>musique concrète</i> - pre-recorded sounds instrumentation - lead/rhythm/bass guitar + drum kit piano cowbell tambourine Hammond organ (in introduction) male voices solo voice harmony use of different vocal registers limited vocal range for Ringo</p> <p>Rhythm</p> <p>swing rhythm (allow ‘shuffle rhythm’) syncopation <i>staccato</i> notes (in bass) triplets crotchet rhythms</p>		

Tonality

link from previous song of C - D - E

opens in E major

chorus opens on D major - flattened seventh of E major

Bridge starts on C# minor

Any other valid point under any of these four headings.

Ensure there is no repetition of points across different elements.

Ensure that responses refer only to the four 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><i>Smooth</i> is based around three chords. One is A minor. Name the other two chords.</p> <p>F (major) no other designation of F is acceptable E7</p>	2

Question	Marking guidance	Total marks
11.2	<p>Identify two ways in which the horn section is used in <i>Smooth</i> other than to enhance the texture.</p> <p>horn section usually means two trumpets/two trombones can also include saxophones (alto, tenor, baritone) there to provide instrumental colour (usually) plays either countermelodies or close harmonies (sometimes) individual improvised solos as well horn writing very typical - with the trumpets and trombones playing in octaves in the first three bars of the phrase and moving into harmony in the fourth bar. Santana punctuates the vocal melody with frequent short burst of improvised responses, particularly at the ends of phrases. the horn section enters (in the second part of the verse) playing a simple syncopated countermelody</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
11.3	<p>Identify two features of Blues music found in Santana's guitar playing.</p> <p>Any two of:</p> <p>improvisation blue notes pitch bend glissando.</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
11.4	Explain how Santana used melody, rhythm, sonority (timbre) and/or structure to create <i>Love of my Life</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 worth of credit	0
<p>Indicative Content</p> <p>Extended responses could include the following:</p> <p>Melody</p> <p>arranges the melody from the opening cello theme in the third movement of Brahms' Third Symphony. Characteristics include:</p> <ul style="list-style-type: none"> • metre changed from 3 to 4 • opening anacrusis retained • long notes are syncopated, appearing on the last half-beat of the bar rather than the first beat of the next bar • Brahms' melody split into 1–4 (Introduction), 5–8 (Verse) and 9–12 for the Chorus • after the Chorus, the guitar melody is decorated at the ends of phrases • use of increasingly-complex improvisation in solo guitar in final section • use of melodic riffs in the guitar. <p>Rhythm</p> <p>main melody: long notes are syncopated, appearing on the last half-beat of the bar rather than the first beat of the next bar snare drum on the back-beat strong sense of drive/urgency anacrusis formed of 2 quavers and then a third tied over the bar-line to a long note triplet figures at the ends of phrases in the Chorus after final Bridge, a new, instrumental 'Latin section', characterised by strong Afro-Cuban dance rhythms, most closely resembling 'Merengue' use of (melodic) riffs in the guitar</p> <p>Sonority (timbre)</p> <p>opens with drums (bass and snare) mellow guitar sound with just a minimal hint of <i>vibrato</i> on the longer notes opening vocal part is rapped second voice sounds much more relaxed use of <i>false</i> <i>setto</i> guitar doubles vocal melody in Chorus 2-bar drum break at the end of the Chorus guitar(s) play melody twice after the Chorus</p>		

use of congas in final 'Latin section'

use of:

- pitch bend
- tremolo
- vibrato.

Structure

intro

verse 1

verse 2

verse 3

chorus

bridge

final Latin section

Any other valid point under any of these four headings.

Ensure there is no repetition of points across different elements.

Ensure that responses refer only to the four given elements.

Give credit for accurate notation where relevant.

Answer **Question 12**

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

Question	Marking guidance	Total marks
12.1	How does the musical term 'non legato' affect how the opening of <i>Saturday Night Waltz</i> is played? not smoothly (2) detached playing (1) effect of being accented (1)	2

Question	Marking guidance	Total marks
12.2	Identify two instruments used in <i>Hoedown</i> which transpose by an octave. piccolo double bass	2

Question	Marking guidance	Total marks
12.3	Name two traditional American songs used in <i>Hoedown</i> . Any two of: Bonaparte's Retreat/Bonyparte's Retreat McCloud's Reel/Miss McCleod's Reel/Mrs. McCloud's Reel Gilderoy	2

Question	Marking guidance	Total marks
12.4	Explain how Copland used rhythm, sonority (timbre), tempo and/or texture 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 worth of credit	0

Indicative Content

Extended responses could include the following:

Rhythm

3/4

Waltz style after the introduction

feel of 2/4 in intro

syncopation in intro

tied notes

use of syncopation throughout

notable use of syncopation at *meno mosso*

Sonority (timbre)

chamber/small Orchestra feel throughout

starts with just strings

virtually full orchestra (at figure 1/Broader)

main melody in oboe (from figure 2)

some doubling by 1st violins

accompaniment by clarinets, bass clarinet, harp, violin 1 and cellos

use of flute to imitate 'bird call'

1st violins restate melody (from figure 3)

some doubling by oboe

Tempo

intro MM = 152/fast

becomes 'Broader' (at figure 1)

'Slow Waltz' (at figure 2)

section marked 'Doppio movimento' = 'Double speed'

poco rit/slow down a little

meno mosso – less movement/slower

tempo 1 (at figure 10)

rit (at the end)

Texture

intro contrapuntal/imitative

otherwise (mostly) melody and accompaniment

Any other valid point under any of these four headings.

Ensure there is no repetition of points across different elements.

Ensure that responses refer only to the four given elements.

Give credit for accurate notation where relevant.