

**GCSE  
MUSIC  
8271/W**

**Component 1 Understanding Music**

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**Mark scheme**

June 2023

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Version: 0.3 Post Standardisation



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 2: Popular Music**

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

**Excerpt A**

Portman: Music from the Miramax Motion Picture *Chocolat*

SK 89472

*Vivanne Sets Up Shop*

Track 4

0'00" to 0'22" including fade

Question	Marking guidance	Total marks
01.1	Name the repeating interval played by the panpipes after the first phrase of the melody.  (minor) 3 <sup>rd</sup> /third  NB: no other qualification of 3 <sup>rd</sup> is acceptable.	1

Question	Marking guidance	Total marks
01.2	Name <b>one</b> rhythmic feature heard in the melody of this excerpt.  syncopation/syncopated anacrusis	1

Question	Marking guidance	Total marks
01.3	What is the time signature of this excerpt?  $\frac{2}{4}$ / $\frac{4}{4}$ / $\frac{2}{2}$ / C/Common time/Split Common time (C)	1

Question	Marking guidance	Total marks
01.4	What is the tonality of this excerpt?  minor	1

**Excerpt B**

Sondheim: Into the Woods (Original Broadway Cast Recording)

82876686362

*No One Is Alone*

Track 18

0'00" to 0'37" including fade

Question	Marking guidance	Total marks
01.5	Name the instrument which plays two short phrases at the start of the excerpt.  cello/violoncello	1

Question	Marking guidance	Total marks
01.6	On which note of the scale does the vocal melody begin?  3 <sup>rd</sup>	1

Question	Marking guidance	Total marks
01.7	Describe the articulation heard in the vocal part during this excerpt.  legato/smooth/slurred	1

Question	Marking guidance	Total marks
01.8	Identify <b>two</b> features of <b>melody</b> and/or <b>texture</b> used in this excerpt typical of the music of Broadway 1950s to 1990s.  <b>Melody</b>  (minor) third repeated notes (three) repeated phrases/ repetitive (mostly) disjunct (some) conjunct/stepwise/scalic movement (some) rise and fall (some) question and answer  <b>Texture</b>  melody and accompaniment  NB: Do not allow 'call and response'.	2

	<p><b>Any other valid point under any of these two headings.</b> 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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**Question 2 Area of study 1: Western Classical Tradition 1650–1910**Total for this question: **[8 marks]****Excerpt A**

Schumann: Album for the Young: Vladimir Feltsman

NI6307

*Melodie*

Track 1

0'00" to c.0'36" including fade

Question	Marking guidance	Total marks
02.1	What is the tonality of this excerpt?  major/C major/G major	1

Question	Marking guidance	Total marks
02.2	Which of the following is heard in the melody line of this excerpt?  sequence	1

Question	Marking guidance	Total marks
02.3	Identify <b>three</b> features of <b>articulation</b> , <b>harmony</b> and/or <b>texture</b> used in this excerpt typical of the piano music of Chopin and Schumann.  <b>Articulation</b>  legato/smooth/slurred  <b>Harmony</b>  (mainly) diatonic harmony/functional harmony (mainly) consonant (some) dissonance (some) chromaticism perfect cadences (at end of phrases) (some) imperfect cadences (inner) pedal  <b>Texture</b>  melody and accompaniment  <b>Any other valid point under any of these three headings.</b>	3

	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.	
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**Excerpt B**

Brahms: Ein Deutsches Requiem: Berlin Philhamonic/Abbado

E4375172

*Denn wir haben hie keine bleibende Statt*

Track 6

0'00" to c.0'37" including fade

Question	Marking guidance	Total marks
02.4	Which of the following voice types are singing in this excerpt?  mixed voices	1

Question	Marking guidance	Total marks
02.5	Describe the texture of the vocal parts during the majority of this excerpt.  homophonic/harmonic/chordal	1

Question	Marking guidance	Total marks
02.6	Which Italian term best describes the tempo of this excerpt?  Andante/Moderato	1



**Question 3 Area of study 3: Traditional Music**Total for this question: **[9 marks]****Excerpt A**

The Shaolin Aeronauts: Flight of the Ancients

FSRLP085

*Kilimanjaro*

Track 5

0'00" to c.0'33" including fade

Question	Marking guidance	Total marks
03.1	Describe <b>one</b> melodic feature at the start of the excerpt.  riff ostinato/repeated repeated note/monotone (melodic shape mainly) falling/descending (some) disjunct (mainly) conjunct/stepwise/scalic movement  NB: Allow 'sequence'.	1

Question	Marking guidance	Total marks
03.2	Which <b>one</b> of the following is heard at the start of the excerpt?  palm-muted guitar	1

Question	Marking guidance	Total marks
03.3	Which <b>one</b> of the following best describes what the drum kit plays when it enters?  fill	1

**Excerpt B**

The Askew Sisters: Enclosure

OMCD01

*Castle By The Sea*

Track 9

1'43" to c.2'15" including fade

Question	Marking guidance	Total marks
03.4	Name the <b>two</b> accompanying instruments which are heard in this excerpt.  violin/fiddle melodeon  NB: accept 'accordion'. NB: accept 'bodhran'/'foot stamp'. NB: accept 'concertina'.	2

Question	Marking guidance	Total marks
03.5	What is the time signature of this excerpt?  $\frac{6}{8}$ (allow $\frac{12}{8}$ )	1

Question	Marking guidance	Total marks
03.6	Identify <b>three</b> features of <b>harmony</b> , <b>tempo</b> and/or <b>texture</b> used in this excerpt typical of Contemporary Folk music of the British Isles.  <b>Harmony</b>  (mainly) major chords primary chords diatonic/ consonant harmony drone/ open 5ths pedal inversions (some vocal) thirds regular cadences/Imperfect cadences  NB: Do not allow 'Perfect cadences'.  <b>Tempo</b>  Allegretto/fairly fast Moderato steady/constant/unchanging	3

	<p><b>Texture</b></p> <p>melody and accompaniment</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 4 Area of study 4: Western Classical Tradition since 1910**Total for this question: **[8 marks]****Excerpt A**

Steve Reich: Octet/Music for a Large Ensemble/Violin Phase

8272872

*Music for a Large Ensemble*

Track 1

0'00" to c.0'52" including fade

Question	Marking guidance	Total marks
04.1	Describe the texture of this excerpt.  polyphonic/contrapuntal/layered	1

Question	Marking guidance	Total marks
04.2	Identify <b>three</b> features of <b>rhythm, sonority (timbre)</b> and/or <b>tempo</b> used in this excerpt typical of the Minimalist music of John Adams, Steve Reich and Terry Riley.  <b>Rhythm</b>  repetitive short patterns syncopated additive rhythms quaver rhythms (layered) ostinato(s)/looping rhythmic cells longer notes (in strings) phasing cross rhythms polyrhythmic  NB: Do not allow 'triplets'.  <b>Sonority (timbre)</b>  flute xylophone marimba vibraphone piano violin viola cello double bass	3

	<p>Allow 'percussion' if no individual percussion instrument named. Allow 'strings' if no individual stringed instrument named.</p> <p><b>Tempo</b></p> <p>(crotchet beat) very fast/Presto/Vivace/bpm = 232 steady/regular/unchanging</p> <p><b>Any other valid point under any of these three headings.</b> 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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**Excerpt B**

Kodály: Háry János Suite/Dances of Galanta/Dances of Marosszék: London Philharmonic/Suskind  
2435726835

*Dances of Marosszék*

Track 8

0'00" to c.0'40" including fade

Question	Marking guidance	Total marks
<b>04.3</b>	<p>Name <b>one</b> of the instruments playing the melody at the start of this excerpt.</p> <p>clarinet viola cello</p>	<b>1</b>

Question	Marking guidance	Total marks
<b>04.4</b>	<p>Name the harmonic device used in this excerpt.</p> <p>(tonic) pedal</p> <p>NB: Accept 'drone'.</p>	<b>1</b>

Question	Marking guidance	Total marks
<b>04.5</b>	<p>Which <b>one</b> of the following best describes the tempo of this excerpt?</p> <p>Lento</p>	<b>1</b>

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Question	Marking guidance	Total marks
<b>04.6</b>	Name the percussion instrument heard in this excerpt.  timpani/timps/kettle drum	<b>1</b>

**Question 5 Area of study 2: Popular Music**Total for this question: **[8 marks]****Excerpt A**

Celeste: Not your Muse  
 3518759  
*Stop this flame*  
 Track 2  
 2'49" to 3'29" end of track

Question	Marking guidance	Total marks
05.1	Which <b>one</b> of the following best matches the pattern of notes sung to the lyrics, <b>Lyrics removed</b> ?  <b>D Score and lyrics extracts from 'You'll Never Stop this Flame' by Celeste cannot be reproduced here due to third-party copyright restrictions.</b>	1

Question	Marking guidance	Total marks
05.2	What is the time signature of this excerpt?  $\frac{2}{4}$ / $\frac{4}{4}$ / $\frac{2}{2}$ / C/Common time/Split Common time (C)	1

Question	Marking guidance	Total marks
05.3	Which <b>one</b> of the following best describes the sonority (timbre) of the strings in this excerpt?  arco	1

Question	Marking guidance	Total marks
05.4	Identify <b>one</b> rhythmic feature of the piano part.  syncopation repeated (patterns) riff/ostinato	1

Question	Marking guidance	Total marks
05.5	Towards the end of the excerpt a piano can be heard playing on its own. How many bars does the piano play during this final section?  two/2	1

### Excerpt B

Junichi Masuda: The Greatest Bits

Digital only

*Pokemon Red & Blue Theme*

Track 1

0'55" to c.1'45" including fade

Question	Marking guidance	Total marks
05.6	<p>Identify <b>three</b> features of <b>dynamics</b>, <b>melody</b> and/or <b>sonority (timbre)</b> used in this excerpt typical of gaming music since 1990.</p> <p><b>Dynamics</b></p> <p>fade in/crescendo/cresc./gets (gradually) louder (at the start) (generally) loud/f/forte/very loud/ff/fortissimo stay the same/constant</p> <p><b>Melody</b></p> <p>triadic/arpeggiated (mainly) disjunct (minor) 7th chromatic (at ends of phrases) glissando repeated (some) repeated notes/monotone (some) imitation sequence</p> <p>ascending sequence = 2 marks</p> <p><b>Sonority (timbre)</b></p> <p>electronic sounds/electronic instruments/ digital sounds/instruments/ non-acoustic sounds/computer generated sounds/8 (eight) bit</p> <p>Any phrase/list on the above two lines only = 1 mark synthesiser/synthesised strings</p>	3



	<p>drum kit (electronic)  reverb  distortion</p> <p>NB: '8 (eight) bit synthesiser' = 2 marks</p> <p>Do not allow 'MIDI'.  Do not allow 'digital' without qualification.  Do not allow 'drums'.</p> <p><b>Any other valid point under any of these three headings.</b>  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 1: Western Classical Tradition 1650–1910**

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

**Excerpt A**

Haydn: Symphonies Nos. 53, 67: Vienna Symphony/Sacher  
 0730099833912  
 Symphony No. 53 in D major, Hob.I:53, "Imperial" *III. Menuetto*  
 Track 7  
 0'00" to c.0'20" including fast fade

Question	Marking guidance	Total marks
<p><b>06.1</b></p>	<p>On the score, fill in the missing notes <b>in bar 7</b> using the given rhythm.</p>	<p><b>4</b></p>

One mark for each correct note  
 One mark for correct shape, regardless of starting note

**Excerpt B**Handel: *Messiah*: London Symphony Orchestra/Sir Colin Davis

LSO0607

*Why do the nations so furiously rage together?*

Track 39

fade in to 0'18" to 0'47" including fast fade

Question	Marking guidance	Total marks
06.2	Describe <b>one</b> feature of the melodic movement sung to the lyrics, "Why do the nations" in line 1.  ascending/ascends triadic/arpeggio/arpeggiated/disjunct	1

Question	Marking guidance	Total marks
06.3	Identify a rhythmic feature used on the word " <i>rage</i> " in line 4.  (quaver) triplets cross rhythms repetition/repeated	1

Question	Marking guidance	Total marks
06.4	Name the keyboard instrument playing in this excerpt.  Harpsichord	1

Question	Marking guidance	Total marks
06.5	Identify <b>two</b> features of <b>metre</b> and/or <b>texture</b> used in this excerpt typical of the Coronation Anthems and Oratorios of Handel.  <b>Metre</b>  $\frac{2}{4}$ / $\frac{4}{4}$ / $\frac{2}{2}$ / C/Common time/Split Common time (C)  <b>Texture</b>  (mostly) melody and accompaniment octaves  <b>Any other valid point under any of these two headings.</b> Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements.	2

	Give credit for accurate notation where relevant.	
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**Question 7 Area of study 3: Traditional Music**

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

**Excerpt A**

The Souljazz Orchestra: Inner Fire  
 Digital  
 Agoya  
 Track 6  
 0'00" to c.0'33" including fade

Question	Marking guidance	Total marks
07.1	Name <b>one</b> of the instruments playing the opening phrase.  saxophone/sax/alto sax(ophone)/tenor sax(ophone)/baritone sax(ophone)	1

Question	Marking guidance	Total marks
07.2	Around halfway through the extract the word 'Agoya' is sung four times in a row.  Which <b>one</b> of the following matches the form of the melody of these four words?  ABAB	1

Question	Marking guidance	Total marks
07.3	Identify <b>two</b> features of <b>rhythm</b> and/or <b>tonality</b> used in this excerpt typical of Contemporary Latin music.  <b>Rhythm</b>  syncopation /off-beat rhythms repetitive rhythms riff/ostinato  <b>Tonality</b>  minor (allow G minor)  <b>Any other valid point under any of these two headings.</b> 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**

Memphis Minnie: Pickin' The Blues

KATCD158

*When The Levee Breaks*

Track 13

fade in from 0'09" to c.0'59" including fade

Question	Marking guidance	Total marks
07.4	Name the instrument playing the melody at the start of this excerpt.  acoustic/classical guitar steel string(ed) guitar  NB: Allow 'guitar'.	1

Question	Marking guidance	Total marks
07.5	Which <b>one</b> of the following is a rhythmic feature of the vocal melody line?  anacrusis	1

Question	Marking guidance	Total marks
07.6	Describe the structure of this excerpt.  12 Bar Blues  NB: Do not allow 'blues'.	1

Question	Marking guidance	Total marks
07.7	The time signature of the excerpt is $\frac{4}{4}$  Which <b>one</b> of the following best describes the tempo/speed of this excerpt?  180 bpm	1

**Question 8 Area of study 4: Western Classical Tradition since 1910**Total for this question: **[9 marks]****Excerpt A**

Rossini: Respighi: La Boutique Fantasque/Britten: Soirées musicales/Britten: Matinées musicales  
National Philharmonic Orchestra, Richard Bonyngé

4101392

*March*

Track 14

0'00" to c.0'44" including fade

Question	Marking guidance	Total marks
08.1	Describe the dynamics at the start of this excerpt.  f/forte/loud/ff/fortissimo/very loud/crescendo/cresc./getting (gradually) louder/sforzando (sf)	1

Question	Marking guidance	Total marks
08.2	The first chord played during the introduction is major.  Describe the second and third chords as 'major', 'minor' or 'dominant seventh'.  major minor  in the correct order	2

Question	Marking guidance	Total marks
08.3	Name an ornament heard in the melody of this excerpt.  acciaccatura/crushed note/grace note	1

Question	Marking guidance	Total marks
08.4	Name a percussion instrument heard in this excerpt.  bass drum snare drum/side drum triangle timpani	1

**Excerpt B**

Latin American Fiesta: New York Philharmonic/Leonard Bernstein

G0100014007961

*Danzon Cubano*

Track 1

fade in to c.2'02" to 2'32" including fade

Question	Marking guidance	Total marks
08.5	Describe the texture of the opening phrase.  Octaves  NB: Allow '8ves' or '8ths'.	1

Question	Marking guidance	Total marks
08.6	Which playing technique is used in the strings at the <b>end</b> of the excerpt?  pizz./pizzicato/plucked	1

Question	Marking guidance	Total marks
08.7	Identify <b>two</b> features of <b>articulation</b> and/or <b>dynamics</b> used in this excerpt typical of the orchestral music of Copland.  <b>Articulation</b>  (use of) accents (mainly) staccato (some) legato  <b>Dynamics</b>  (start) f/ff/cresc./forte/fortissimo/crescendo/loud/very loud/getting(gradually louder)  (middle/part way through) descresc./dim./decrescendo/diminuendo/gets (gradually) quieter/softer  (end) mp/p/pp/mezzo piano/piano/pianissimo/fairly quiet (soft)/quiet (soft)/very quiet(soft)  (very) wide range of dynamics frequently/often changing dynamics  <b>Any other valid point under any of these two headings.</b>	2



	<p>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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**Section B: Contextual understanding**

**30 minutes**

**28 marks**

**Question 9**

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

Question	Marking guidance	Total marks
<b>09.1</b>	<p>Identify <b>two</b> features of the Classical period found in this movement.</p> <p>Any <b>two</b> of:</p> <p>balanced melodies/arch shaped phrases                      regular phrases/phrase lengths/balanced phrases/periodic phrasing                      two or more contrasting themes                      (mainly) melody and accompaniment                      functional harmony/diatonic harmony                      (mostly) primary triads/Chords I IV V                      clear cadence points                      perfect cadences                      (use of) contrasting moods                      structure has a sense of balance and symmetry                      (solo) concerto                      rondo form                      variety of keys/modulation to closely related keys (eg dominant and relative minor)                      variety of dynamics (using crescendo, diminuendo and sfp)                      tutti                      mainly strings                      double/paired woodwind or <b>one of</b> two flutes/two bassoons                      clarinet (new)                      two horns                      hemiola                      virtuosic                      trills (at cadential points)</p> <p>NB. Do not allow just 'strings'.</p> <p>NB Do not allow 'orchestra'/'small orchestra'/'large orchestra' or 'Classical orchestra'.</p> <p>NB Do not allow 'cadences' – only allow a named cadence</p> <p><b>Any other valid point</b></p>	<b>2</b>

Question	Marking guidance	Total marks
09.2	<p>Identify <b>two</b> ways in which the flutes are used in this movement.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>accompanies (in 3rds)</li> <li>plays a solo (in the first episode/B section)</li> <li>doubles/doubling the (violin) melody/accompaniment</li> <li>plays in tutti sections</li> <li>plays harmony notes in the orchestral sections (tuttis)</li> <li>plays in octaves above the melody</li> <li>plays long(er) notes over the melody</li> <li>(some) imitation/call and response</li> </ul> <p><b>Any other valid point</b></p>	2

Question	Marking guidance	Total marks
09.3	<p>Identify <b>two</b> ways in which Mozart emphasises cadence points in this movement.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>crescendo/dynamics increase/get (gradually) louder</li> <li>horns (added)</li> <li>woodwind (added)</li> <li>cello (added)</li> <li>double basses (added)</li> <li>pause(s)/fermata</li> <li>clarinet trills (at some cadence points).</li> <li>tutti (section)/texture increases</li> <li>cadential 64 (eg in the coda)</li> </ul> <p>NB: Do not allow 'Perfect cadences' only, without context.</p> <p><b>Any other valid point</b></p>	2

Question	Marking guidance	Total marks
09.4	Explain how Mozart has used <b>articulation, melody, texture</b> and/or <b>tonality</b> in the first episode of this movement.	
	<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>	<b>0</b>

### Indicative Content

Extended responses could include the following:

#### Articulation

slurs  
 staccato  
 (some) staccato slurs  
 (some) wholly tongued bars of semiquavers  
 (some) slurred bars of semiquavers (chromatic)

#### Melody

(typically) 4 bar phrases  
 balanced phrasing/antecedent and consequent phrases  
 (more) disjunct/leaps  
 (some) arpeggios/triadic writing  
 (some) conjunct/scalic notes  
 acciaccatura(s)  
 appoggiatura(s)  
 grace notes  
 trills (at cadence points)  
 grace notes  
 (some) chromaticism  
 sequence(s)

#### Texture

melody and accompaniment  
 thirds/3rds (clarinet and violin 1)  
 octaves (woodwind) and (strings)  
 monophonic/single melodic line (clarinet)  
 (some) doubling (of clarinet and violin 1)  
 (some) call and response

(briefly) monophonic  
(briefly) homophonic (in the stringed accompaniment)

**Tonality**

(uses) modulations/key changes/passes through a range of (related) keys  
(starts in) (tonic) A major  
(dominant minor) E minor  
(dominant) E major  
(tonic minor) A minor

**Any other valid point under any of these headings.**

Ensure that 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>Identify <b>two</b> features of the organ melody before the female vocals enter in <i>Prologue/Little Shop of Horrors</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>ascending sequence (2)</li> <li>sequence</li> <li>conjunct/stepwise</li> <li>(mainly) two bar (phrases)</li> <li>4 note (repeated) motif</li> <li>repeated (phrases)</li> <li>descending phrases</li> <li>(unexpected) F# (at the end)</li> <li>(mainly) diatonic</li> <li>loud/forte/f</li> <li>legato</li> </ul> <p><b>Any other valid point</b></p>	2

Question	Marking guidance	Total marks
10.2	<p>One of the chords used in the song <i>Mushnik and Son</i> is the chord of G7. Two notes of this chord are G and B.</p> <p>Identify the other <b>two</b> notes in the chord.</p> <ul style="list-style-type: none"> <li>D (1)</li> <li>F (1)</li> </ul> <p><b>Any order</b></p>	2

Question	Marking guidance	Total marks
10.3	<p>Identify <b>two</b> percussion instruments which are used in the song <i>Mushnik and Son</i>.</p> <ul style="list-style-type: none"> <li>drum-kit</li> <li>castanets</li> <li>piano</li> </ul> <p>NB: Allow any instrument named on the standard drum-kit.</p> <p>NB: Do not allow 'drums'.</p> <p><b>Any order</b></p>	2

Question	Marking guidance	Total marks
10.4	Explain how <b>harmony, metre, sonority (timbre)</b> and/or <b>structure</b> are used in the song <i>Feed Me</i> , from when the plant sings 'Feed Me'.	
	<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
<p><b>Indicative Content</b></p> <p>Extended responses could include the following:</p> <p><b>Harmony</b></p> <p>C major (overall)                      blues notes in chords                      perfect cadence to end the first section                      ('Feed Me Seymour section') chords C F C G Am F Eb C                      ('I don't know' section) Am C G F C Am D7 G7+5                      Use of dominant 7th chords eg C7 D7 F7 G7                      Use of diminished chord                      (some) dischords                      faster rate of harmonic change towards the end                      parallel movement of chords                      power chords/open 5<sup>th</sup> chords                      constructed around the 12 bar blues chord pattern                      single (repeated chord) accompanying the spoken section                      augmented chord                      pedal notes</p> <p><b>Metre</b></p> <p>4                      4                      6 or 12                      8 8                      2                      4</p> <p><b>Sonority (timbre)</b></p> <p>piano                      electronic keyboard (strings)                      organ                      electric guitar                      bass guitar</p>		

drum kit

parlando/ spoken (sections)

backing singers

(male) solo singers

bass voice (Plant)

tenor voice (Seymour)

credit any reference to relevant instrumental and vocal techniques

**Structure**

different sections

different styles

parlando (section)

vamp(ing)

ABA

*Possible alternatives:*

through composed with defined sections

**or**

A1 A2 B A2 Gospel Section A1 A2 B (part) Dialogue B

**Any other valid point under any of these headings.**

Ensure that 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>Identify <b>two</b> melodic features of the vocal line in the song <i>Graceland</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>repetitive</li> <li>narrow range</li> <li>(mostly) syllabic</li> <li>(some) melismas</li> <li>(some) conjunct</li> <li>(mainly) disjunct</li> <li>major 3rd (interval) on 'Graceland'.</li> <li>diatonic</li> <li>(melodic) hook</li> </ul> <p>NB: Do not allow 3<sup>rd</sup> without qualification of 'major'.</p> <p><b>Any other valid point</b></p>	2

Question	Marking guidance	Total marks
11.2	<p>Identify <b>two</b> rhythmic features of the instrumental outro of <i>Graceland</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>syncopated</li> <li>ties/tied notes</li> <li>quavers</li> <li>semiquavers</li> <li>(some) regular rhythms</li> <li>anacrusis</li> <li>repetition/repeated rhythms</li> </ul>	2

Question	Marking guidance	Total marks
11.3	<p>Identify <b>two</b> features of the bass guitar part in the first verse of the song <i>You Can Call Me Al</i>.</p> <p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>rising</li> <li>arpeggio/triadic/chordal</li> <li>repeated (rhythms)/ riffs/ostinato</li> <li>syncopated</li> <li>slap bass</li> </ul>	2



	<p>two notes the same regular (4 bar) phrases</p> <p>NB: Do not allow 'fretless bass'.</p>	
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Question	Marking guidance	Total marks
11.4	Explain how Paul Simon has used <b>dynamics, rhythm, sonority (timbre) and/or tonality</b> in the song <i>Diamonds on the Soles of Her Shoes</i> .	
	<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
<p><b>Indicative Content</b></p> <p>Extended responses could include the following:</p> <p><b>Dynamics</b></p> <p>fairly quiet (at the start)                      crescendo/getting (gradually) louder (at change of key/modulation)                      crescendo/getting (gradually) louder for the instrumental break                      no change from verse to chorus</p> <p>(outro start) is quieter                      (outro end) has fade/decrecendo/diminuendo                      loud/f/very loud (horn section)</p> <p><b>Rhythm</b></p> <p>swung (quaver) rhythms                      syncopated                      short phrases                      repeated rhythms                      (some) regular rhythms                      speech rhythms                      (sense of) backbeat</p> <p><b>Sonority (timbre)</b></p> <p>lead vocal                      (some) falsetto                      Ladysmith Black Mambazo (choir) (a cappella)                      Isicathami (South African a cappella singing style)                      Choir/backing singers                      lead/electric guitar                      acoustic guitar                      bass guitar                      drum kit                      congas</p>		

shaker  
djembe  
trumpet  
alto/tenor saxophone  
reverb/delay (on vocals)  
Any other valid percussion if named

NB: Do not allow 'pedal steel guitar'.

**Tonality**

(starts in) E major  
modulates/modulation (semitone higher)  
F major

**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 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	<p>Identify <b>two</b> different transposing instruments used in <i>Intermezzo</i>.</p> <p>Any <b>two</b> of:</p> <p>clarinet (in Bb) horn (in F) trumpet (in Bb).</p> <p>NB: Do not allow double bass/piccolo.</p>	2

Question	Marking guidance	Total marks
12.2	<p>Identify <b>two</b> rhythmic features of the cimbalom part in the first section of <i>Intermezzo</i>.</p> <p>Any <b>two</b> of:</p> <p>regular repeated (mainly) semiquavers crotchets quaver (at end of phrase) off beat/syncopated quavers (2)</p>	2

Question	Marking guidance	Total marks
12.3	<p>Part way through <i>Intermezzo</i> there is a change of key, followed by a horn solo.</p> <p>Identify <b>two</b> ways in which this horn solo is accompanied.</p> <p>Any <b>two</b> of:</p> <p>pizzicato crotchets double bass dotted rhythm motif (dotted quaver, semiquaver, minim) 'p'/piano/soft 'pp'/pianissimo/very soft (descending) flutes (quaver) triplets in thirds/3rds <b>Any other valid point.</b></p>	2

Question	Marking guidance	Total marks
12.4	Explain how Kodály uses <b>dynamics, rhythm, sonority (timbre)</b> and/or <b>tempo</b> in <i>The Battle and Defeat of Napoleon</i> .	
	<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:

#### Dynamics

(very) wide range of dynamics  
 ppp (very very quiet) (solo trumpet)  
 to fff (very very loud) (fanfare sections)  
 (use of) crescendo/cresc. (getting gradually louder)  
 (use of) 'dim' (getting gradually quieter)  
 Morendo (dying away)

#### Rhythm

(some) regular rhythms (percussion/brass)  
 dotted rhythms  
 march-like rhythms  
 (semiquaver) triplets (piccolos)  
 (quaver) triplets (brass)  
 anacrusis (in lower brass final section)  
 repeated rhythms  
 use of pauses

#### Sonority (timbre)

(use of) woodwind  
 3 piccolos  
 (alto) sax/saxophone  
 (use of) brass  
 muted trumpets  
 (use of) percussion  
 military band  
 loud/portable instruments  
 large/varied percussion section  
 triangle  
 bass drum

cymbals  
snare drum/side drum  
drum roll  
tambourine

**Tempo**

variety/different tempi used  
Alla Marcia/in the style of a march/ ♩ = 108  
Poco meno mosso (a little less movement)  
pesante (heavily)  
poco stringendo (getting a little faster)  
Tempo di Marchia funebre ♩ = 54

**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 four given elements.  
Give credit for accurate notation where relevant.