



GCSE MUSIC 8271/W

Component 1 Understanding Music

Mark scheme

June 2022

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

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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

The Very Best of the Electric Light Orchestra
All over the world
 520129 2
Rockaria!
 Track 17
 0'16" – c. 0'59" incl. fade

Question	Marking guidance	Total marks
01.1	Which of the following best fits the guitar pattern heard at the beginning of this excerpt? glissando	1

Question	Marking guidance	Total marks
01.2	Name one effect applied to the lead guitar sound in this excerpt. distortion	1

Question	Marking guidance	Total marks
01.3	Identify two features of rhythm and/or texture used in this excerpt typical of Rock music of the 1960s and 1970s. Rhythm (strong) rock beat (allow rock boogie beat) back-beat swung towards the end regular (rhythms) repeated/repetitive rhythms (drum-kit) fill/fill-in (drum-kit) syncopation NB: not 'riff' Texture (mostly) melody and accompaniment Any other valid point under either 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

Taylor Swift: *Taylor Swift*
 Big Machine Records 1787469
 Taylor Swift: *Tim McGraw*
 Track 1
 0'00" - 0'25" incl. fade

Question	Marking guidance	Total marks
01.4	<p>The first chord played during the introduction is major.</p> <p>Describe the second and third chords as 'major', 'minor' or 'dominant seventh'.</p> <p>Second chord: minor</p> <p>Third chord: major</p>	2

Question	Marking guidance	Total marks
01.5	<p>Which of the following best describes the rhythm sung in the vocal line?</p> <p>syncopated</p>	1

Question	Marking guidance	Total marks
01.6	<p>Describe two features of the melodic movement sung to the opening lyrics:</p> <p>Lyrics removed due to third-party copyright restrictions.</p> <p>Any two of:</p> <p>stepwise/conjunct/scalic (at the beginning/end) ascending (at the beginning) descending (at the end) repeated note(s)/pitch narrow range</p> <p>Any other valid point</p>	2

Question 2 Area of study 1: Western Classical Tradition 1650–1910Total for this question: **[9 marks]****Excerpt A**Schumann: *Carnaval, Papillons, Scenes from Childhood*

8.550076

13. *The Poet Speaks*

Track 13

0'00" – 0'27"

Question	Marking guidance	Total marks
02.1	Name an ornament heard in the melody of this excerpt. Any one of: turn acciaccatura NB Allow 'note of anticipation'	1

Question	Marking guidance	Total marks
02.2	Which of the following rhythmic features is used in this excerpt? rubato	1

Question	Marking guidance	Total marks
02.3	Name the cadence at the end of this excerpt. perfect	1

Question	Marking guidance	Total marks
02.4	What is the tonality at the end of this excerpt? minor NB Allow 'A minor' No other qualification of minor is allowed	1

Excerpt BDvořák: *Requiem*

453 073-2

Dvorak: Requiem – Pie Jesu

CD2 Track 2

1'47" – 2'42"

Question	Marking guidance	Total marks
02.5	Name the family of instruments playing at the beginning of this excerpt. woodwind NB: do not accept 'wind'	1

Question	Marking guidance	Total marks
02.6	Which type of choir is singing this excerpt? male voice choir	1

Question	Marking guidance	Total marks
02.7	When the first voice enters, name the interval between the second and third notes. octave/8ve/8th	1

Question	Marking guidance	Total marks
02.8	<p>Identify two features of tempo and/or rhythm used in this excerpt typical of the Requiem of the late Romantic period.</p> <p>Any two of:</p> <p>Tempo</p> <p>Adagio/Largo/Lento/slow/very slow steady</p> <p>Rhythm</p> <p>regular even flowing (some) repeated rhythms slow-moving tied notes</p> <p>NB: syncopation towards/at the end</p> <p>Do not accept 'syncopation' without qualification</p> <p>Any other valid point under either 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>	2

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

Greatest Ever Reggae

GTSTCD103-1

Jimmy Cliff – *Wonderful World, Beautiful People*

CD1 Track 4

0'00" – 0'35" and fade

Question	Marking guidance	Total marks
03.1	How many different chords are played during the instrumental introduction? 2	1

Question	Marking guidance	Total marks
03.2	On which beat or beats of the bar is the snare drum played in this excerpt? 2nd/2nd and 4th/off-beat(s)/back beat	1

Question	Marking guidance	Total marks
03.3	On which note of the scale does the vocal line end in this excerpt? 1st/tonic/keynote/D	1

Question	Marking guidance	Total marks
03.4	Name the instrument playing the descending pattern after the vocal line. cello	1

Excerpt B

Calan
DEG 10
Track 15
Deio I Dywyn
0'00" – fade into 0'46"

Question	Marking guidance	Total marks
03.5	Describe the texture during the introduction. monophonic/single-line melody (allow) octaves	1

Question	Marking guidance	Total marks
03.6	<p>Identify three features of melody, tempo and/or sonority (timbre) used in this excerpt typical of contemporary folk music of the British Isles.</p> <p>Melody</p> <p>regular phrases repeated/repetitive phrases short phrases (mostly) stepwise/conjunct movement some wide(r) leaps (occasional) octave leap (use of) ornamentation</p> <p>Tempo</p> <p>Allegro/fast/Vivace/lively (suitable for) dancing/dance tempo steady (beat)</p> <p>Sonority (timbre)</p> <p>violin/fiddle arco/bowed/con arco accordion/melodeon allow named specific type of drum - bass drum/tom-tom/bodhran</p> <p>NB sound was actually produced by stamping with a clogged dancing shoe on a raised wooden board</p> <p>Any other valid point under either 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

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

John Adams
 BBC MM222
Harmonium
 Track 5 - *Wild Nights*
 0'00" – 0'38" (after first drum entry)

Question	Marking guidance	Total marks
04.1	Which of the following best fits the rhythm of the accompanying instruments? quavers	1

Question	Marking guidance	Total marks
04.2	Describe the dynamics when the vocal parts enter. forte/'f'/loud/fortissimo/'ff'/very loud	1


Question	Marking guidance	Total marks
04.3	Identify two features of melody and/or texture used in this excerpt typical of Minimalist music. Any two of: Melody repeated/repetitive phrases short phrases (melodic ideas) additive (melodic ideas) ostinato narrow range conjunct/scalic Texture contrapuntal/polyphonic layered voices in octaves 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

Béla Bartók
 Music for Strings, Percussion and Celesta
 Decca 430 352-2
 Track 4
Allegro molto
 0'00" – 0'14" fade

Question	Marking guidance	Total marks
04.4	Name the interval between the opening two notes played on the timpani. (minor) third (no other qualification of third allowed)	1

Question	Marking guidance	Total marks
04.5	What playing technique is used by the strings immediately after these two notes? pizz/pizzicato/plucked double/triple/quadruple stopping	1

Question	Marking guidance	Total marks
04.6	After this short section, which of the following rhythms best fits the opening of the phrase played by the strings?  Option D	1

Question	Marking guidance	Total marks
04.7	Which of the following musical terms best describes the tempo of this excerpt? allegro molto	1

Question 5 Area of study 2: Popular Music

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

Excerpt A

Halo – Original soundtrack

SE 2000-2

Devils... Monsters...

Track 13

0'00" – 0'48" and fade

Question	Marking guidance	Total marks
<p>05.1</p>	<p>Identify three features of rhythm, sonority (timbre) and/or texture used in this excerpt typical of gaming music since 1990.</p> <p>Any three of:</p> <p>Rhythm</p> <p>repeated/repetitive rhythms quavers driving rhythm constant rhythm accents on different beats of the bar short patterns ostinato syncopation</p> <p>Sonority (timbre)</p> <p>acoustic and electronic timbres/sound sources arco/bowed strings pizzicato/plucked strings violin toms/tom toms/taiko drum bass drum/timpani synths/synth. panning reverberation/reverb. echo</p> <p>NB: Do not allow any other type of drum other than the ones listed.</p> <p>Texture</p> <p>variety of different textures homophonic melody and accompaniment (some) contrapuntal/polyphonic layered</p> <p>Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements.</p>	<p>3</p>

	Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.	
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Excerpt B

Simply the Songs of Andrew Lloyd Webber

SIMPLYCD213

Track 8

Close Every Door to Me

Fade into 0'54" – 1'25" fade

Question	Marking guidance	Total marks
05.2	What is the tonality of this excerpt? minor NB allow 'F minor'	1

Question	Marking guidance	Total marks
05.3	Which one of the following best matches the form of these three lines? AAB	1

Question	Marking guidance	Total marks
05.4	Name the interval sung to the first two notes of the melody. (minor) sixth NB: no other qualification of sixth is acceptable	1

Question	Marking guidance	Total marks
05.5	Describe the chord used on " <i>-lone</i> " at the end of line 3 as 'tonic', 'subdominant' or 'dominant'. dominant	1

Question	Marking guidance	Total marks
05.6	Which of the following best matches the type of voice singing this excerpt? tenor	1


Question 6 Area of study 1: Western Classical Tradition 1650–1910

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

Excerpt A

Handel: *Coronation Anthems*
 Decca 421 150-2
The King Shall Rejoice
 Track 11
 0'36" – 0'54" and fade

Question	Marking guidance	Total marks
06.1	Describe the vocal texture at the beginning of this excerpt. unison monophonic/single-line melody	1

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

Excerpt BMozart: *Orchestral Legends*

Mozart Festival Orchestra – Richard Edlinger

Jupiter Symphony

CC C 02

Track 1

0'00" – 0'35"

Question	Marking guidance	Total marks
06.3	<p>Identify three features of harmony, tonality and/or sonority (timbre) used in this excerpt typical of the orchestral music of Haydn, Mozart and Beethoven.</p> <p>Harmony</p> <p>consonant/diatonic (mostly) primary chords regular/clearly defined cadence points (some) perfect cadences (at the end)</p> <p>Tonality</p> <p>major (throughout)</p> <p>Sonority (timbre)</p> <p>use of 'Classical' orchestra strings/violins (prominent) woodwind brass/French horn/horn/trumpet (to emphasise cadences/louder sections) timpani (to establish tonality/emphasise cadences/emphasise tonic and dominant)</p> <p>NB: Do not allow 'violin' (singular) only</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

Question 7 Area of study 3: Traditional MusicTotal for this question: **[9 marks]****Excerpt A**

Buena Vista Social Club
 WCD050
Pueblo Nuevo
 Track 4
 4'25" – fade into 5'00"

The genre of music tested in questions 7.1, 7.2 and 7.3 was missing from the Advance Information. To avoid students being disadvantaged, these three questions were discounted and all students were awarded full marks.

Question	Marking guidance	Total marks
07.1	Name the instrument playing the melody in this excerpt. trumpet	1

Question	Marking guidance	Total marks
07.2	Which of the following best suits the style of this excerpt? mambo	1

Question	Marking guidance	Total marks
07.3	Name two features of melody and/or texture used in this excerpt typical of contemporary Latin music. Any two of: Melody improvisation/free-style disjunct movement conjunct/stepwise/scalic movement repeated notes/monotone virtuosic Texture melody and accompaniment Any other valid point	2

Excerpt BBessie Smith – *Midnight Blues*

BERT4

Reckless Blues

Track 17

0'14" – 0'55" incl. fade

Question	Marking guidance	Total marks
07.4	Which of the following is a feature of the vocal line? portamento	1

Question	Marking guidance	Total marks
07.5	Name the effect produced by the use of the mute in this excerpt. wah-wah muffling dampening NB: Allow 'quieter/softer'	1

Question	Marking guidance	Total marks
07.6	Which of the following best describes the structure of this excerpt? 12-bar blues	1

Question	Marking guidance	Total marks
07.7	Identify the texture of the music when the singer and the trumpeter perform. call and response/antiphonal melody and accompaniment NB: Allow 'question and answer'	1

Question	Marking guidance	Total marks
07.8	What is the time signature of this excerpt? 2/4 / 4/4 / C / C / 2/2 / Common time / Split Common time	1

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

Choir of King's College, Cambridge – Britten

7234 5 62796 2 9

Rejoice in the Lamb, Op. 20

Track 22

Rejoice in God, O ye Tongues

1'24" – fade into 2'00"

Question	Marking guidance	Total marks
08.1	Describe the texture of the vocal parts at the beginning of this excerpt. octaves/monophonic/unison	1

Question	Marking guidance	Total marks
08.2	Name the two instruments playing the accompaniment in this excerpt. (church/pipe) organ timpani/timp./timps/kettle drum	2

Question	Marking guidance	Total marks
08.3	Describe what happens to the dynamics during this excerpt. alternate between loud and quiet start loud, change to quiet NB: Do not accept 'crescendo/cresc.' or 'descrescendo/descresc.'/'diminuendo/dim.' NB: Do not accept gets 'quieter/softer' or 'gets louder'	1

Excerpt B

Malcolm Arnold
Tam O'Shanter Overture
Conifer CDCF 224
Track 6
05'09" – c. 05.50"

Question	Marking guidance	Total marks
08.4	Name the harmonic device heard during the first section of this excerpt. drone NB: Allow 'pedal'	1

Question	Marking guidance	Total marks
08.5	Name the woodwind instrument playing the melody in the second section of this excerpt. piccolo	1

Question	Marking guidance	Total marks
08.6	<p>Identify three features of metre, rhythm and/or sonority (timbre) used in this excerpt typical of British music since 1910.</p> <p>Any three of:</p> <p>Metre</p> <p>changing metre (starts in) 6/8 /compound time (finishes in) 6/8 /compound time (middle section) 2/4 / 4/4 / C / C / 2/2 /simple time</p> <p>Rhythm</p> <p>repeated/repetitive rhythms (semiquaver) triplets (in the first/last/outer sections) alternating crotchet/quaver rhythm dotted rhythm (tom-toms) syncopation (brass (in middle section)) short note values/rhythms (in middle section) cross rhythms (brass (in last section)) duplets (in last section)</p> <p>Sonority (timbre)</p> <p>piccolo woodwind brass instruments/trumpet(dissonance)/French horn/horn (drone) cymbal/tam-tam/toms/tom/tenor drum/timpani/timps/kettle drum(s) large orchestra</p> <p>NB: Allow 'bagpipes' NB: Do not accept 'orchestra'</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

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 the horns are used in the movement.</p> <p>Any two of:</p> <p>pedal (notes) tonic pedal dominant pedal to emphasise cadence points doubles (viola/cello) (some) unison (some) octaves long/sustained notes</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
09.2	<p>Identify two ornaments used by the clarinet in the movement.</p> <p>acciaccatura/crushed note/grace note appoggiatura trill</p> <p>Any order</p>	2

Question	Marking guidance	Total marks
09.3	<p>Identify two keys used in the second episode of the movement.</p> <p>F# minor/F#m/relative minor D (major)/subdominant</p> <p>Any order</p>	2

Question	Marking guidance	Total marks
09.4	Explain how Mozart has used harmony, melody, rhythm and/or sonority (timbre) to make the music appeal to an audience.	
	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>Harmony</p> <p>(mainly) diatonic harmonies (which were understood/expected by the audiences of the time) (occasional) chromatic harmony (for added interest and colour) (mostly) primary triads (expectation of the musical style of the day) (mainly) perfect and imperfect cadences (expectation of the musical style of the day) use of augmented 6th (chord)/ Neapolitan 6th (chord)/ Italian 6th (chord) (in Episode 1) use of diminished 7th (s) circle of 5^{ths}</p> <p>NB: Allow ‘German 6th’ (chord)</p> <p>Melody</p> <p>original rondo theme (which keeps coming back for the audience to remember/relate to) clear melodic lines (which define the sections) balanced phrases/periodic phrasing (which were understood/expected by the audiences of the time) variety of conjunct and disjunct writing within the various sections (some) arpeggiated/triadic (writing) (which would ‘show off’ the player’s skill/compositional writing) (mainly) diatonic (expectation of the time) (some) chromaticism (varied melodic writing) use of trill (showing off the player’s technical facility)</p> <p>Rhythm</p> <p>variety of rhythmic contrast (in the sections to keep the audience interest) (main rhythms are) semiquavers/quavers/dotted crotchets (varied and interesting patterns) repeated rhythms (used in both the melody and accompaniment) longer note values in the woodwind compound (lilting) rhythms (audience engagement with the feel of the rhythm) syncopation (bar 40)</p>		

Sonority (timbre)

The clarinet was a 'new instrument' of the time (so had strong audience appeal)
Audience wanted to see and hear the instrument being played (alongside the conventional orchestra)

Fast (show off)/virtuosic playing (which contrasts with slower moving sections)

Contrast between soloist and orchestra/full orchestra/tutti/accompanying role

(clarinet) chalumeau register (low)

(clarinet) clarino register (middle)

(clarinet) altissimo register (upper)

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 two textures used in verse 1 of <i>Mushnik and Son</i>, which starts with the lyrics, “How would you like to be my son?”.</p> <p>monophonic/single melodic line melody and accompaniment call and response/antiphonal/question and answer</p> <p>Any order</p> <p>NB: Do not allow ‘unison’ or ‘octaves’</p>	2

Question	Marking guidance	Total marks
10.2	<p>Identify two melodic features of the bass guitar part in the $\frac{12}{8}$ $\left(\frac{6}{8}\right)$ section of the song <i>Feed Me</i>.</p> <p>Any two of:</p> <p>triadic/arpeggios/arpeggiated/(uses the) notes of the chord (mainly) rises sequences/sequential (some) chromatic notes/chromaticism passing notes (starts on) root note of the chord disjunct repetitive short phrases/2 bar phrases balanced phrases</p> <p>NB: Do not allow ‘ostinato’ NB: Do not allow ‘riff’ NB: Do not allow ‘syncopation’</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
10.3	<p>Identify two musical styles which are used in the song <i>Feed Me</i>, from when the plant sings “Feed Me”.</p> <p>Any two of:</p> <ul style="list-style-type: none">bluesgospelgospel blues = 2 marksmotownrock <p>NB: Do not accept ‘12 bar blues’</p> <p>NB: Do not accept ‘rock n’ roll’</p>	2

Question	Marking guidance	Total marks
10.4	Explain how melody, rhythm, sonority (timbre) and/or tonality are used to create a sense of excitement in the song <i>Little Shop of Horrors</i> . Your answer should refer to the song only and not the opening <i>Prologue</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:

Melody

use of the (descending minor 3rd) as a ‘hook’ (for the audience to keep remembering/relating to)
 repetitive/repeated (gives a sense of forward momentum/direction)
 short phrases/longer phrases (in the middle section) (gives variety and contrast)
 (bass) riff
 (use of) repeated notes (intensity and repetition)
 melisma (end of song) (contrast with the syllabic singing previously and adds suspense)
 pentatonic vocal harmonies (add colour/variety and a different vocal character)
 chromatic notes on eg “you better” (contrasting the mood)
 (alternating) disjunct and conjunct
 ostinato (piano RH)

Rhythm

catchy/repetitive calypso/tresillo/332 rhythm (in the bass)
 (some) syncopation (for variety/contrast in the lyric setting/emphasis)
 (some) regular rhythms (for variety/contrast in the lyric setting/emphasis)
 continuous/driving/repeated quavers (in the accompaniment) (adding drive/forward momentum)
 drum-fill
 ostinato (piano RH)

NB: Do not credit ‘drum-fill/roll at the start’

NB: Do not credit any Prologue features

Sonority (timbre)

piano
2nd keyboard/synthesiser/synth.
electric guitar
bass guitar
drum kit
(three/3) female backing singers
mixture of solo/duet/trio singing

Tonality

G major (tonic/home key)
bright key (to emphasise the 'happy' nature of the music, relating to the style of 'bubble gum' pop songs)
unusual ending (final chord is Cm/Eb) (not the tonic key/chord) (to add suspense at the end of the song and keep the audience's interest for the next song)

NB: Only credit 'ostinato' once, unless qualified

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

Question	Marking guidance	Total marks
11.1	<p>Identify two woodwind instruments used in the song <i>You Can Call Me Al</i>.</p> <p>penny whistle sax/saxophone/saxes (baritone/bass)</p> <p>Any order</p>	2

Question	Marking guidance	Total marks
11.2	<p>Towards the end of the song <i>You Can Call Me Al</i> there is a two bar bass guitar solo.</p> <p>Identify two features of this solo.</p> <p>Any two of:</p> <p>(mainly) palindromic/palindrome/reversed regular rhythms repeated rhythm semiquavers slap bass (style) descending ascending syncopation/syncopated improvised (style) conjunct/steps sequence retrograde diatonic monophonic</p> <p>NB: Do not allow just 'repetitive' NB: Do not allow 'scalic' NB: Do not allow 'inversion'</p>	2

Question	Marking guidance	Total marks
11.3	<p>Identify two rhythmic features of the vocal introduction of the song <i>Diamonds on the Soles of Her Shoes</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none">anacrusisswung rhythmsyncopation(mostly) quavers(some) crotchetsshuffle beatrepeated rhythms/repetition <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
11.4	Explain how Paul Simon uses harmony, melody, sonority (timbre) and/or texture to create a fusion of Western and African music in the song <i>Graceland</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:

Melody

(some) disjunct writing (both traditions have this feature)
 (some) conjunct writing (both traditions have this feature)
 (mostly) syllabic (Western tradition)
 (some) melisma's (incorporating African tradition)
 different melodic shapes in the two choruses
 'Graceland' motif uses two different notes/interval of a (major) 3rd
 Repetitive melodies (both traditions have this feature)
 no strong contrast between the Verse and the Chorus (non-Western)
 glissando

Harmony

chords: E, A, B, C#m, D (Western/African progression I IV V VI), but D is unusual
 (A) major 7th (in the chorus)
 (mainly) diatonic (both traditions)
 slower rate of harmonic change in verse
 faster rate of harmonic change in chorus

Sonority (timbre)

band line up (Western)
pedal steel guitar (Western, associated with American Country music)
lead vocalist/tenor voice (standard in Western pop songs)
backing vocals (by the Everly Brothers/Western group)
acoustic guitar
electric guitar (standard Western)
(fretless) bass
drum kit (standard Western)
djembe (African tradition)
slides (Delta Blues)
slap back echo

Texture

Melody and accompaniment
(some) call/response/antiphonal writing (African tradition)

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 two features of twentieth-century music found in <i>The Battle and Defeat of Napoleon</i>.</p> <p>Any two of:</p> <p>tone cluster/note cluster dissonant/dissonance tonal ambiguity chromatic harmony (use of) modes/modal (use of) sax(ophone) playing the melody exact metronome markings large orchestra extreme dynamics</p> <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
12.2	<p>Identify the two families of instruments which play the introduction and opening theme of <i>The Battle and Defeat of Napoleon</i>.</p> <p>percussion brass</p> <p>Any order</p>	2

Question	Marking guidance	Total marks
12.3	<p>Identify two features of the dynamics in the accompaniment in the final '<i>Tempo di Marcia funebre</i>' section of <i>The Battle and Defeat of Napoleon</i>.</p> <p>Any two of:</p> <p>pp/pianissimo/very quiet ppp/very very quiet (use of) crescendo/cresc./getting (gradually) louder morendo/dying away/decrescendo/decresc./diminuendo/dim./getting quieter</p> <p>NB: Allow 'hairpins'</p>	2

Question	Marking guidance	Total marks
12.4	Explain how Kodály uses articulation, dynamics, melody and/or structure to create a sense of drama in <i>Intermezzo</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>Articulation</p> <p>large number of different articulations (to create a variety of passages with different effects) legato staccato (to provide contrast and variety) staccato slurs accents (accented) marcato markings (mostly) separate bows on the violin (mostly) tongued articulation for woodwind/brass</p> <p>Dynamics</p> <p>large/extreme range of dynamics (the composer is exploring the extreme range of dynamics, to communicate and exploit subtle mood changes) detailed markings of dynamics (mood/variety)/frequent changes of dynamics (mood/variety) piano/'p'/soft/quiet pianissimo/'pp'/very quiet forte/'f'/loud fortissimo/'ff'/very loud fff/very very loud cresc./gradually getting louder dim./gradually getting quieter/softer sf/forced sff/very forced</p>		

Melody

Section A

balanced phrases

(mainly) conjunct notes (to provide variety and interest)

(some) disjunct jumps/leaps (to provide variety and interest)

wide melodic range (to provide variety and interest)

use of ornaments/acciaccatura/grace notes/turn/trills (to vary/elaborate the musical lines)

octave leaps (poco pesante bars)

(some) sequential writing (the descending phrases before the key change)

(some) arpeggiated writing (end of the melody)

Section B

contrasting (lyrical) melody (interest and variety)

(mainly) conjunct notes

use of ornaments/trills/acciaccaturas (to vary/elaborate the musical lines)

wide melodic range

(generally) descending melodic shapes (providing contrast to previous material)

opening upward leap of a 6th

Structure

Ternary form/ABA (enables contrasting sections, with the reinforcement of final A section for dramatic and memorable effect)

sections are balanced in length (c.30–40 bars)

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