



GCSE Music

8271/W - Component 1 - Understanding Music

Mark scheme

8271

June 2018

Version/Stage: 1.0 Final

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. At 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 Assessment Writer.

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

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

Excerpt is from Haydn: Symphony No. 100 in G major, 'Military' (iv)
 BBCMM407
 Track 4
 0'00"–0'27" incl. fade.

Question	Marking guidance	Total marks
01.1	Which term best describes the dynamics at the beginning of this excerpt? <i>mp/p/pp/mezzo piano/piano/pianissimo/ fairly quiet/quiet/very quiet</i>	1
01.2	What is the tonality at the beginning of this excerpt? Major	1
01.3	What is the time signature of this excerpt? 6/8, (allow 12/8)	1

Excerpt B

Excerpt is from Haydn: Symphony No. 100 in G major, 'Military' (iii)

BBCMM407

Track 3

0'00"–0'22".

Question	Marking guidance	Total marks
01.4	Using the grid above, name the type of scale heard at X and Y . X Chromatic Y Major	 1 1
01.5	Which Italian term best describes the tempo of this excerpt? Moderato/Andante/Allegretto/Allegro	 1
01.6	Identify three features of melody, harmony and/or instrumentation used in this excerpt typical of the music of the Classical period. Any three of: Melody <ul style="list-style-type: none"> • balanced phrasing • mostly conjunct stepwise • melodic ornamentation/appoggiaturas. • chromatic movement Harmony <ul style="list-style-type: none"> • (mostly) tonic and dominant chords • first phrase ends with imperfect cadence • second phrase ends with perfect cadence. • regular cadence points Instrumentation <ul style="list-style-type: none"> • 'classical' orchestra • main melody played by violins • woodwind instruments/flute/oboe/bassoon used for added colour/variety of timbre. • horns Any other valid point	 3

Question 2: Area of study 2 Popular musicTotal for this question: **[9 marks]**

Excerpt A

Excerpt is The Small faces: *All or Nothing*
 Greatest Ever Sixties Pop
 GTSTCD079-3
 Cd3
 Track 11
 0'00"–0'52" incl. fade

Question	Marking guidance	Total marks
02.1	Which of the following best matches the pattern of notes played by the guitar on its first entry? D	1
02.2	The first time the words 'All or nothing' are sung (line 4), the chord played is major. Describe the chords played for the second and third times they are sung as 'major', minor' or 'dominant seventh'. Line 5 Minor Line 6 Major	1 1
02.3	Identify three features of rhythm, metre and/or melody used in this excerpt typical of Rock music of the 1960s and 1970s. Mark first three points Any three of: rhythm, metre and/or melody Rhythm <ul style="list-style-type: none"> • opening drum fill • regular beat • syncopated not ostinato • sequence • back beat Metre <ul style="list-style-type: none"> • 2/4, 4/4, 2/2, C, Common Time/Split Common Time Melody <ul style="list-style-type: none"> • short phrases • repetitive melodic ideas • 'hook' (in chorus)/(on words of title) • riff • sequences Any other valid point	3

Excerpt B

Excerpt is from Florence and the Machine: *Between Two Lungs*

Florence and the Machine: *Girl with one eye*

275 381 1

Track 5

0'00"–0'11" incl. fade

Question	Marking guidance	Total marks
02.4	Name the instrument playing at the beginning of this excerpt electric/lead guitar (no other qualification of guitar permitted)	1
02.5	Name two effects which have been applied to its sound. Any two of: <ul style="list-style-type: none"> • tremolo • reverb • echo/delay • distorted / distortion 	2

Question 3 Area of study 3: Traditional musicTotal for this question: **[9 marks]**

Excerpt A

Excerpt is from Robert Johnson: *The Complete Recordings*Robert Johnson: *Me and the Devil Blues*

88897 206752

CD2 Track 13

0'00"–0'42.5" incl. fade

Question	Marking guidance	Total marks
03.1	Name the instrument playing in this excerpt. Allow guitar acoustic/steel strung guitar not electric/lead (allow banjo)	1
03.2	Name the vocal technique used when the word "Ooh" is sung. falsetto	1
03.3	Identify three features of melody and/or harmony used in this excerpt typical of Blues music. Any three of: Melody <ul style="list-style-type: none"> • 'free' vocal rhythms/melody rhythms follow the natural inflexions of the lyrics • short phrases • use of 'blue' notes • repetitive phrases • use of portamento • two similar phrases followed by one which contrasts Harmony <ul style="list-style-type: none"> • major chords (throughout/only); uses I/tonic IV/subdominant V/dominant • chord order is I/tonic IV/subdominant I/tonic V/dominant IV/subdominant I/tonic • 12-bar blues • chords end with dominant (to lead to next verse) • A⁷ A⁷ A⁷ A⁷D⁷ D⁷ A⁷ A⁷E⁷ D⁷ A⁷ E⁷ (allow with or without the 7) Any other valid points	3

Excerpt B

Excerpt is from Greatest Ever Reggae

UB40: *One in Ten*

CD2

Track 9

0'00"–0'53" incl. fade.

Question	Marking guidance	Total marks
03.4	Name the woodwind instrument which plays the melody after the introduction and again at the end of this excerpt. (Tenor) saxophone	1
03.5	Which of the following best matches the form of the melody in lines 1–4? A B¹ A B²	1
03.6	On which beat or beats of the bar are the chords played during this excerpt? off-beat(s)/beat 2/beats 2 and 4/back beats	1
03.7	This song is based on just two different chords. The first chord is Gm (G minor). Name the other chord used. Dm/D minor.	1

Question 4: Area of study 4: Western classical tradition since 1910Total for this question: **[8 marks]**

Excerpt A

Excerpt is from Bartok: *Concerto for Orchestra: Il Giuoco delle coppie*

BPOL015

Track 8

0'11.2"–0.35.2 approx.

Question	Marking guidance	Total marks
04.1	Name the instruments playing the melody at the beginning of this excerpt. bassoons	1
04.2	To which family of instruments do they belong? woodwind	1
04.3	What playing technique is used by the strings in the accompaniment? pizz/pizzicato/plucked (not 'picked')	1
04.4	Name one feature of articulation heard in the melody part during this excerpt. Any one of: <ul style="list-style-type: none"> • accent • staccato • tenuto • slurs 	1
04.5	What is the time signature of this excerpt? 2/4, 4/4, 2/2, C, Common Time/Split Common Time	1

Excerpt B

Excerpt is from John Adams: *Short Ride in a fast Machine*

Naxos 8.559031

Track 1

Approximately 0'00"–0'54".

Question	Marking guidance	Total marks
04.6	<p>Identify three features of melody, rhythm and/or texture used in this excerpt typical of Minimalist music.</p> <p>Any three of:</p> <ul style="list-style-type: none"> • repeated rhythmic phrases/cells or rhythmic ostinato • variety of rhythmic patterns/cells • repeated melodic phrases/cells or melodic ostinato • variety of melodic phrases/cells • layered texture • contrapuntal texture • gradual changes in texture/rhythms/melodies • syncopation • accented rhythms • additive rhythms/phase shifting <p>Any other valid point</p>	3

Question 5: Area of study 1: Western classical tradition 1650–1910Total for this question: **[8 marks]**


Excerpt A

Excerpt is from Schumann: *Album for the Young: A Humming Song*

The Classical Collection CC C 080

Track 6

0'00"–0'16"

Question	Marking guidance	Total marks
<p>05.1</p>	<p>On the score, fill in the missing notes in bars 2–3 using the given rhythm.</p>  <p>1 mark for each correct pitch 1 mark for correct shape regardless of starting note</p>	<p>5</p>

Excerpt B

Excerpt is from Handel: *Messiah: Thus saith the Lord of Hosts*

Naxos 8.570131-32

Track 5

Approx. 1'00"–end.

Question	Marking guidance	Total marks
05.2	What type of voice is singing in this excerpt? Bass	1
05.3	Identify two features of melody, harmony and/or texture used in this excerpt typical of the music of the Baroque Period. Any two of: <ul style="list-style-type: none"> • short phrases (in voice and/or accompaniment) • syllabic underlay • much use of tonic and dominant • ends with Perfect Cadence • melody and accompaniment • sections of monophony/single line melody • homophony in the accompaniment/chordal • diatonic • disjunct 	2

Question 6 Area of study 2: Popular musicTotal for this question: **[8 marks]**

Excerpt A

Excerpt is from Andrew Lloyd Webber: *Phantom of the Opera*
Wishing you were somehow here again
 Highlights from “The Phantom of the Opera”
 Polydor 831 563-2
 Track 12: approx. 0’32”–0’56”

Question	Marking guidance	Total marks
06.1	The opening lyrics are “ <i>Wishing you were somehow</i> ”. Name the interval sung between “ <i>some</i> ” and “ <i>how</i> ”. (minor) third (no other qualification of third is valid)	1
06.2	Name the family of instruments playing the accompaniment in this excerpt. strings	1
06.3	Name the cadence at the end of this excerpt. imperfect	1

Excerpt B

Excerpt is from Best of Bond . . . James Bond: 50 Years – 50 tracks

Die another day

Jack White & Alicia Keyes: *Another way to die*

EMI 50992321820

Track 23

0'00"–0'42" incl. fade

Question	Marking guidance	Total marks
06.4	Which of the following rhythms best matches that heard at the beginning of this excerpt? C	1
06.5	Which of the following best describes the sound of the instrument heard at the beginning of this excerpt? distorted guitar	1
06.6	Name the keyboard instrument heard in this excerpt. Piano (not electric)	1
06.7	Identify two features of dynamics and/or rhythm used in this excerpt typical of dramatic film music in the period since 1990. Any two of: <ul style="list-style-type: none"> • loud/very loud/<i>f</i>/<i>ff</i>/<i>forte</i>/<i>fortissimo</i> • loud music makes the effect dramatic • sudden drop in dynamics – sense of surprise/anticipation • repetitive quavers (like gunshots) • pattern of repeated notes (on piano) (like bell chiming?) • bass/drum beat (like heartbeat?) • repetitive rhythms build up (sense of) expectation • crescendo • ostinato • syncopation • triplets Any other valid point	2

Question 7 Area of study 3: Traditional musicTotal for this question: **[8 marks]**

Excerpt A

Excerpt is from Karine Polwart: *Faultlines*
 Karine Polwart: *Harder to walk these days than run*
 NEONCD005
 Track 9
 0'26" fade in–1'02" incl. fade

Question	Marking guidance	Total marks
07.1	Which two of the following instruments can be heard during this excerpt? accordion guitar	 1 1
07.2	Describe the texture of this excerpt. melody and accompaniment	1
07.3	What is the time signature of the instrumental section in this excerpt? 6/8 (allow 12/8)	1

Excerpt B

Excerpt is from The Essential Cuban Anthology

Celia Cruz: *Juancito trucupey*

CD HOT2CD301

CD2 Track 1

0'00"–0'56" incl. fade

Question	Marking guidance	Total marks
07.4	Which of the following best matches the style of this music? Salsa	1
07.5	Name the brass instruments playing in this excerpt. trumpet(s)	1
07.6	Identify two features of rhythm and/or texture used in this excerpt typical of contemporary Latin music. Any two of: Rhythm <ul style="list-style-type: none"> • lively/dance tempo • driving rhythm • repetitive rhythm • strong bass • strong harmonic drive • syncopation • salsa rhythm • ostinato Texture <ul style="list-style-type: none"> • (mostly) melody and accompaniment • (some use of) call and response • backing vocals at end of phrases Any other valid point	2

Question 8: Area of study 4: The Western classical tradition since 1910Total for this question: **[9 marks]**

Excerpt A

Excerpt is from Tavener: *The Tyger*

Sony SK 66613

Track 3

0'00" 0'23"

Question	Marking guidance	Total marks
08.1	Which of the following voices sings the upper part in this excerpt? Tenor	1
08.2	Name the rising interval sung at the beginning of this excerpt. (perfect) fifth/5 th (no other qualification of fifth/5th is valid)	1
08.3	Which type of choir is singing in this excerpt? male voice choir	1
08.4	Name the harmonic device heard in this excerpt. pedal/drone	1

Excerpt B

Excerpt is from Copland: *The Red Pony: Circus Music*

09026 616090 2

Track 4

1'09"–end (approx. 35 seconds)

Question	Marking guidance	Total marks
08.5	Which term best describes the dynamics at the beginning of this excerpt? <i>f/ff/forte/fortissimo/loud/very loud</i>	1
08.6	Which of the following is a feature of the melody? Anacrusis	1
08.7	Name the cadence at the end of this excerpt. Perfect	1
08.8	Identify two features of harmony and/or instrumentation used in this excerpt typical of 20th century music. Any two of: <ul style="list-style-type: none"> • use of dissonance • contrast with some harmonic passages • clear cadence (no credit for identifying final cadence if already gained in 8 (7)) • use of contrary motion in parts (despite the production of dissonance) • prominent use of (individual) instrumental colour/timbre • brass prominent • piccolo • percussion <p>Any other valid point</p>	2

Section B: Contextual understanding**30 minutes****28 marks**Answer **Question 9**Total for this question: **[14 marks]**Question 9: Haydn: *Symphony No. 101 in D major, Clock, movt. 2.*

Question	Marking guidance	Total marks
09.1	Identify two ways in which Haydn emphasises the important role of the string instruments at the beginning of this movement. Any two of: <ul style="list-style-type: none"> • (2nd) violins and cellos/strings (play pizzicato to) create ‘ticking’ effect • strings play pizzicato to create ‘ticking’ effect • opening melody given to/played by (1st) violins • timbre is string-dominated for 34 bars/first two repeated sections • staccato Any other valid points	2
09.2	Identify two ways in which brass instruments are used in this movement. Any two of: <ul style="list-style-type: none"> • add a ‘warm’ timbre • add to/augment the harmonies • support cadences • add to effect of loud sections Any other valid points	2
09.3	Identify two reasons why there are different key signatures used at the same time in this movement. Any two of: <ul style="list-style-type: none"> • two instruments (horns(1) and clarinets(1)) are transposing instruments • one/trumpet is ‘in C’ (which means that it plays the written notes at pitch) • timpani parts don’t (usually) have a key signature (in this period). Any other valid points	2

Question	Marking guidance	Total marks
09.4	Explain how Haydn used musical elements in this second movement to create passages with a clear sense of balance and passages which contrast with these.	
	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 Extended responses could include the following:</p> <p>Balance</p> <p>Rhythm</p> <ul style="list-style-type: none"> • steady quaver accompaniment pattern • regular use of dotted rhythms (in the melody line) <p>Metre</p> <ul style="list-style-type: none"> • unchanging 2/4 time signature <p>Harmony</p> <ul style="list-style-type: none"> • G major & D major/Tonic & dominant/I & V • use of clear cadences to end phrases • imperfect cadence ends first phrase • perfect cadence ends second phrase <p>Melody</p> <ul style="list-style-type: none"> • balanced rise and fall of the melody • movement by step • movement through the notes of the chord <p>Tonality</p> <ul style="list-style-type: none"> • use of related keys (tonic and dominant/G and D) <p>Dynamics</p> <ul style="list-style-type: none"> • mostly quiet/<i>piano</i>/<i>p</i> dynamics • balanced alternation of <i>f/forte</i> and <i>p/piano</i> <p>Structure</p> <ul style="list-style-type: none"> • (generally) regular length phrases • presence of “extra” bar in second phrase of opening section does not affect overall sense of balance 	

	<p>Contrast</p> <p>Rhythm</p> <ul style="list-style-type: none"> • shorter note values • more use of demisemiquavers/dotted semiquaver – demisemiquaver patter <p>Tonality</p> <ul style="list-style-type: none"> • sudden change to (G/tonic) minor • moves through several different keys • moves to distant key of E flat major/flat submediant <p>Texture</p> <ul style="list-style-type: none"> • more use of a contrapuntal/polyphonic texture • (some) use of antiphony <p>Melody</p> <ul style="list-style-type: none"> • (generally) more disjunct • imitative patterns between parts <p>Timbre</p> <ul style="list-style-type: none"> • sudden change from relatively small orchestra to full orchestra • change from use of lighter <i>pizzicato/staccato</i> to <i>tenuto</i> • <i>staccato</i> (still used) combined with <i>f</i> dynamics • powerful (first) addition of brass instruments • addition of timpani (for the first time) <p>Dynamics</p> <ul style="list-style-type: none"> • sudden change from <i>p/piano</i> to <i>f/forte</i> • use of <i>sf</i> (for the first time) <p>Structure</p> <ul style="list-style-type: none"> • greater sense of being through-composed <p>Any other valid point</p>	
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Answer **Question 10**Total for this question: **[14 marks]**Question 10: The Beatles: *S^{gt.} Pepper's Lonely Hearts Club Band*.

Question	Marking guidance	Total marks
<p>10.1</p>	<p>Identify two ways in which a dreamy atmosphere is created in the first four bars of <i>Lucy in the Sky with Diamonds</i>.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • gentle tempo • relaxing 3/4 time signature • timbre of harpsichord-like instrument • use of Lowrey DSO Heritage Deluxe organ • sound set to a combination of harpsichord, vibraharp, guitar and music box • use of A and E as recurring pitches • simple 'lower' melody/E G F# F • reverb <p>Any other valid point</p>	<p>2</p>
<p>10.2</p>	<p>Identify two ways in which the chorus of <i>Lucy in the Sky with Diamonds</i> provides a contrast with the preceding sections.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • change of key/B flat to G major/tonic to submediant major • change of pulse/beat changes from dotted minim to minim • change of style/changes from 'dreamy' to rock feel • sense of increased movement through use of 'running' quavers in the bass <p>Any other valid point</p>	<p>2</p>
<p>10.3</p>	<p>Identify two instruments used in <i>Within You, Without You</i> which are associated with Indian music.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • sitar • tambura • dilruba • swarmandal • tabla <p>Any other valid point</p>	<p>2</p>

Question	Marking guidance	Total marks
10.4	Explain how The Beatles used musical elements to transform the basically simple structure of <i>With a Little Help from my Friends</i> into an innovative song.	
	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 worthy of credit	0
	<p>Indicative Content Extended responses could include the following:</p> <p>Rhythm</p> <ul style="list-style-type: none"> • use of syncopation (in the main melody) (to elaborate/add interest) • contrast between the steady rhythm of the chords and those of the greater variety in the melody/bass • use of ‘shuffle’ rhythm/triplet rhythm/crotchet & quaver as in triplets rhythm • rhythm of the melody/its ‘shuffle’ rhythm places the important words or syllables slightly before the beat, thus emphasising them <p>Metre</p> <ul style="list-style-type: none"> • 4/4 <p>Harmony</p> <ul style="list-style-type: none"> • intro chords move C D E to establish the key of this song • chorus has D natural in the bass alternating with D# <p>Tonality</p> <ul style="list-style-type: none"> • tonic key is E major • anticipated modulation to A major/subdominant (for bridge) moves to C# minor/submediant of E/tonic • chorus has D natural in the bass alternating with D# 	

<p>Texture</p> <ul style="list-style-type: none"> • use of antiphonal questions (for the series of questions in the lyrics) <p>Melody</p> <ul style="list-style-type: none"> • first chorus has a two bar phrase sung three times and then a two-bar pause • two-bar outro based on the intro link from <i>Sgt. Pepper's Lonely Hearts Club Band</i> • basically simple melody line but use of syncopation to elaborate/add interest • some chromatic movement within the melody • limited range/fifth/stepwise movement • bridge section sung at a much higher pitch (by backing vocals/other members of the group) <p>Timbre</p> <ul style="list-style-type: none"> • contrast of solo verses and harmonised choruses/backing vocals • fluid bass line • uses of technology if clearly linked to making effect of song innovative <p>Dynamics</p> <ul style="list-style-type: none"> • quiet opening • loud chorus • contrast of dynamics <p>Structure</p> <ul style="list-style-type: none"> • introduced by a 'segue' from previous song/chords move C D E to establish the key of this song • bridge section • first chorus has a two bar phrase sung three times and then a two-bar pause on B /dominant • second chorus: <ul style="list-style-type: none"> ○ final two-bar instrumental omitted ○ second part of sixth bar used as a transition to the bridge • final chorus extended to 8 bars • two-bar outro based on the intro link from <i>Sgt. Pepper's Lonely Hearts Club Band</i>, giving a 'rounded' structure • chorus varied on each return rather than being exact as in most pop songs • contrast of solo verses and harmonised choruses/backing vocals <p>Any other valid point</p> <p>Ensure that there is no point that gains credit twice.</p>	
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Answer **Question 11**Total for this question: **[14 marks]**Question 11: Santana: *Supernatural*.

Question	Marking guidance	Total marks
11.1	Identify which of the Santana songs; <i>Smooth</i> , <i>Migra</i> or <i>Love of my Life</i> , is influenced by each of the following styles/genres: 1. <i>Merengue/Cha-cha</i> – <i>Smooth</i> 2. <i>Bo Diddley</i> – <i>Migra</i>	 1 1
11.2	Identify the two instruments used in the horn section of <i>Smooth</i> . 1. trumpets 2. trombones	 1 1
11.3	Identify two ways in which there is a sense of tonal ambiguity in the music of <i>Migra</i> . Any two of: <ul style="list-style-type: none"> • no third played in the chord • melody sometimes contain A flat • melody sometimes contains A natural • first bass riff uses E natural • second bass riff uses E flat Any other valid point	 2

Question	Marking guidance	Total marks
11.4	Explain how Santana used the musical elements to compose <i>Love of my Life</i> in a manner which reflects the grief he felt after the death of his father.	
	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 worthy of credit	0
	<p>Indicative Content Extended responses could include the following:</p> <p>Rhythm</p> <ul style="list-style-type: none"> • use of syncopation in <i>Love of my Life</i> to help change to desired style <p>Metre</p> <ul style="list-style-type: none"> • gentle triple metre of the original Brahms' melody arranged in 4/4 <p>Harmony</p> <ul style="list-style-type: none"> • intro uses primary chords • intro uses dominant seventh • intro uses more unusual chords, eg mediant and submediant seventh • verse uses primary chords with add 7th • verse uses flat submediant approach to the dominant in penultimate bar <p>Tonality</p> <ul style="list-style-type: none"> • theme/melody by Brahms in minor key/C minor • minor key gives a rather sad/sombre mood/suitable for conveying sense of loss • arranged in G minor (one of Santana's favourite keys) • minor key/melancholy feel retained <p>Texture</p> <ul style="list-style-type: none"> • second verse has 'call and response' between voice and guitar, almost like between the modern song and the classical link/between son and father <p>Melody</p> <ul style="list-style-type: none"> • arranged music from the opening cello theme from the third movement of <i>Brahms' Symphony No.3 in F major</i> 	

<p><i>(Poco allegretto)</i></p> <ul style="list-style-type: none"> • theme/melody by Brahms in minor key/C minor • gentle rise and fall in the melody • Santana maintains the shape of the melody – tribute to his father’s love of classical music • opening vocal is on a monotone, giving a rather sombre feel • first verse melody spans a fourth until the leap into <i>false</i> on ‘me’, thus emphasising the importance of the word • return of last four bars of/part of intro under this section underlining link to Brahms’ melody • chorus uses the last four bars of Brahms’ melody, guitar doubling voice/father and son united? • imitation at the octave based on Brahms’ melody (underlined the link) • guitar solo includes ‘vocal’ traits including <ul style="list-style-type: none"> ○ upper mordents ○ tremolo ○ minimal vibrato. <p>Timbre</p> <ul style="list-style-type: none"> • chorus uses the last four bars of Brahms’ melody, guitar doubling voice/father and son united? • two-verse instrumental features double-tracked guitar by Santana • guitar solo includes ‘vocal’ traits including <ul style="list-style-type: none"> ○ upper mordents ○ tremolo ○ minimal vibrato • mellow, rounded tone on guitar • wide guitar range used during solo. <p>Dynamics</p> <ul style="list-style-type: none"> • contrast of dynamics: mostly subdued/quiet; loud/climax at guitar solo. <p>Structure/Form</p> <ul style="list-style-type: none"> • divides Brahms’ 12-bar theme into shorter sections for different sections of the song • return of last four bars of/part of intro under this section underlining link to Brahms’ melody • chorus uses the last four bars of Brahms’ melody, guitar doubling voice/father and son united? <p>Any other valid point</p>	
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Answer **Question 12**Total for this question: **[14 marks]**Question 12: Copland: *Saturday Night Waltz* and *Hoe-Down* from *Rodeo*.

Question	Marking guidance	Total marks
12.1	<p>Identify two ways in which the oboe melody in <i>Saturday Night Waltz</i> is accompanied on its first appearance.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • violin (1st) doubles parts of the melody • repetitive rhythm in bass part • lowest/bass part played by cellos or clarinets • chords on 'offbeat'/syncopated • chords on fourth quaver (1) or second beat (1) • chords played by clarinets/harp • quiet dynamic/<i>p/piano</i> • <i>Cellos sustain note (for part of the bar)</i> <p>Any other valid point</p>	2
12.2	<p>Identify two ways in which the central <i>meno mosso</i> (less movement) section in <i>Saturday Night Waltz</i> provides a contrast with the rest of the movement.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • (main) melody in clarinet • countermelody in violas • alternation between notes a third apart in flute • change of key/moves from E flat major to E major/key a semitone higher • trombone muted <p>Any other valid point</p>	2
12.3	<p>Identify two ways in which the <i>Saturday Night Waltz</i> movement is brought to a close.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • return of main/opening (oboe) melody • return to the style of the main/oboe theme • sense of climax in that (1st) violins double oboe melody throughout • gradual sense of coming to rest during last few bars • use of rit/slows down • repetitive phrase during last few bars • no diminuendo marked(effect achieved via reducing instrumental) • perfect cadence <p>Any other valid point</p>	2

Question	Marking guidance	Total marks
12.4	Explain how Copland used musical elements to achieve a sense of excitement during <i>Hoedown</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 worthy of credit	0
	<p>Indicative Content Extended responses could include the following:</p> <p>Rhythm</p> <ul style="list-style-type: none"> • <i>Allegro</i>/fast tempo • use of lively triplet figure • use of syncopation • use of ‘foot-tapping’ accompaniment-style figure to give sense of anticipation • use of hard stick on cymbal to create emphasis/on the off-beat • contrast as fast, loud movement returns after section which slows down/fades to a pause/unwinds • drives towards final climax • use of <i>rubato</i> and <i>rit. molto</i> adds to sense of expectation <p>Metre</p> <ul style="list-style-type: none"> • 2/4. <p>Harmony</p> <ul style="list-style-type: none"> • contrast of chordal/melodic figures provides impetus • much use of tonic/dominant harmonies • contrast through use of descending chromatic chords <p>Tonality</p> <ul style="list-style-type: none"> • major key <p>Texture</p> <ul style="list-style-type: none"> • (sudden) changes of texture • use of ‘foot-tapping’ accompaniment-style figure to give sense of anticipation <p>Melody</p> <ul style="list-style-type: none"> • repetition of opening figure leads to sense of mounting excitement • first melody has ‘driving’ rhythm • contrast of chordal/melodic figures provides impetus 	

	<p>Timbre</p> <ul style="list-style-type: none">• loud dynamics• use of accents• contrast of timbre/(sudden) changes of timbre• use of hard stick on cymbal to create emphasis/on the off-beat• much use of full orchestra• contrast of different orchestral timbres – additional marks for specific examples linked to question, eg <i>arco/pizz</i>• use of rim shot on snare drum (to accent the off-beat) <p>Dynamics</p> <ul style="list-style-type: none">• mostly loud/<i>f</i>• (sudden) changes/contrast of dynamics• contrast as fast, loud movement returns after section which slows down/fades to a pause/unwinds <p>Structure/Form</p> <ul style="list-style-type: none">• repetition of opening figure leads to sense of mounting excitement <p>Any other valid point</p>	
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