



GCSE MUSIC 8271/W

Component 1 Understanding music

Mark scheme

June 2025

Version: 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. 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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

Fauré: “Requiem; Pavane”

Requiem in D Minor, Op.48 - 1. Introitus: Requiem aeternam -Kyrie

ASIN: B006G5AFLW

Academy of St Martin in the Fields Chorus & Academy of St Martin in the Fields & John Birch & Sir Neville Marriner

4'06" – 4'38"

Question	Marking guidance	Total marks
01.1	Describe the dynamics at the beginning of this excerpt. piano/p/quiet/mezzo piano/mp/moderately quiet	1

Question	Marking guidance	Total marks
01.2	Describe the tonality at the beginning of this excerpt. minor	1

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

Question	Marking guidance	Total marks
01.4	Name the cadence at the end of this excerpt. imperfect/I – V	1

Excerpt B

Robert Schumann: “Fantasie in C Major, Op. 17: III. Langsam getragen”

Avner Arad

ASIN: B001H61TLU

Track 12

0’20” – 0’54” incl. fade

Question	Marking guidance	Total marks
01.5	Describe two features of the melodic movement in this excerpt. ascending/rises chromatic(ism) conjunct/scalic descending (at the end) disjunct (outlines) diminished chord (mainly) disjunct triadic Any other valid point	2

Question	Marking guidance	Total marks
01.6	Identify three features of harmony , rhythm and/or use of the instrument in this excerpt typical of the piano music of Chopin and Schumann. Harmony chromatic harmony/chromaticism (some) consonant harmony diatonic/functional harmony diminished 7th chord (some) dissonance (ends on an) imperfect cadence pedal suspensions Rhythm cross-rhythms repetitive rubato triplet (feel) NB allow syncopation Use of the instrument (bringing out) a melody and accompaniment melody passing between the hands using the range of the piano (use of the) sustain/right pedal	3

	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.	
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Question 2 Area of study 2: Popular MusicTotal for this question: **[8 marks]****Excerpt A**

The Who: “Pinball Wizard”
Tommy (Original Cast recording)
 0’00” – 0’55” incl. fade

Question	Marking guidance	Total marks
02.1	Identify the instrument playing at the start of this excerpt. acoustic guitar/classical guitar Allow steel string guitar NB do not accept ‘guitar’ without the correct clarification above	1

Question	Marking guidance	Total marks
02.2	Name the harmonic device used at the start of this excerpt. pedal Allow drone	1

Question	Marking guidance	Total marks
02.3	Two notes are played in the bass before the vocals enter in this excerpt. Which one of the following best describes the melodic movement between these two notes? portamento	1

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

Excerpt B

Shakira: “Try Everything”
Zootopia (Original Motion Picture Soundtrack)
 0’15” – 0’50” incl. fade

Question	Marking guidance	Total marks
02.5	Name the stringed instrument playing the accompaniment at the start of this excerpt. ukulele/uke Allow bass guitar/banjo/mandolin NB Do not accept ‘guitar’	1

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

Question	Marking guidance	Total marks
02.7	Identify two features of harmony and/or rhythm used in this excerpt typical of Pop music from the 1990s to the present. Harmony consonant diatonic/functional major chords pedal primary chords power chords repeated chords/chord sequence root position chords suspended/sus.chord Rhythm anacrusis dotted four to the floor/crotchets (on bass drum) (mainly) quavers regular rhythms (accompaniment) repeated/repetitive syncopated Allow swung	2

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

Pedro Capó, Alicia Keys & Farruko: “Calma (Alicia Remix)”

Gangalee

ASIN: B07QQB55MW

Track 1

2'38" – 3'08" incl. fade

Question	Marking guidance	Total marks
03.1	Which one of the following best describes the interval sung on the first two notes of the song? 3rd	1

Question	Marking guidance	Total marks
03.2	On which beat or beats of the bar are the synthesiser chords played during this excerpt? off-beat(s)/2nd beat/4th beat/2nd and 4th beats/back beats	1

Question	Marking guidance	Total marks
03.3	Describe two ways voices have been used in this excerpt. backing singers call and response conversational countermelody/descant female singer/soloist improvisatory male singer/soloist scat/vocalisations singing in harmony/thirds/3rds singing (the main melody) telling the story Any other valid point	2

Excerpt B

Maxine Sullivan: “St. Louis Blues”

Loch Lomond-Greatest Hits 1937–1942

ASIN: B07DHYZ21K

Track 12

0’27” – 0’50” incl. fade

Question	Marking guidance	Total marks
03.4	Name the bass instrument used in this excerpt. double bass/acoustic bass/upright bass NB No other qualification of ‘bass’ is allowed.	1

Question	Marking guidance	Total marks
03.5	This song is based on three different chords. The first chord is C major (tonic). Name two other chords used. Any two of: C7/tonic 7/I 7 F/F7/subdominant (7)/IV(7) G/G7/dominant (7)/V(7) NB The chords can be named in any order.	2

Question	Marking guidance	Total marks
03.6	Identify two features of melody and/or structure in this excerpt typical of Blues music from 1920–1950. Melody arpeggios/arpeggiated (use of) blues notes/flattened third (some) conjunct (mainly) descending (some) disjunct grace notes/acciaccatura pitch bend/portamento repetitive small/limited range short phrases syllabic	2

	Structure 12 bar blues AAB call & response 4 bar/2 bar vocal phrases NB Do not allow 'blues' 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.	
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Question 4 Area of study 4: Western Classical Tradition since 1910Total for this question: **[9 marks]****Excerpt A**

Copland: "Movement 2: Allegro molto"

Symphony No. 3 & Three Latin American Sketches

Naxos 8559844

0'00" – 0'21" incl. fade

Question	Marking guidance	Total marks
04.1	Name the instrument which plays the melody at the start of this excerpt. (French) horn(s)	1

Question	Marking guidance	Total marks
04.2	Which one of the following best matches the rhythm of the opening phrase of this excerpt? D 	1

Question	Marking guidance	Total marks
04.3	Identify two melodic features used in this excerpt. (perfect) 4th (at the start of each phrase) ascends/rises conjunct/scalic disjunct last note of some motifs/phrases is changed (five/5 note) phrase/motif repetition sequence triadic/broken chord	2

Excerpt B

Peter Maxwell-Davies: “Five Klee Pictures. A Crusader”

Trumpet Concerto

Naxos 8572363

0’00” – 0’36” incl. fade

Question	Marking guidance	Total marks
04.4	Name one percussion instrument playing in this excerpt. piano snare drum/side drum woodblock xylophone	1

Question	Marking guidance	Total marks
04.5	Give the Italian term which best describes the tempo of this excerpt. Allegretto/Allegro/Moderato NB Allegro moderato is the tempo direction in the score	1

Question	Marking guidance	Total marks
04.6	Identify three features of dynamics , harmony and/or rhythm used in this excerpt typical of the British music of Arnold, Britten, Maxwell-Davies and Tavener. Dynamics (each phrase) gets (gradually) louder/crescendo/cresc. (each phrase) starts piano/p/soft (each phrase) ends forte/f/loud/fortissimo/ff Harmony chromatic dissonant/non-diatonic pedal/drone Rhythm crotchets (some) longer notes (chords) regular repetitive Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.	3

Question 5 Area of study 1: Western Classical Tradition 1650–1910Total for this question: **[8 marks]****Excerpt A**

Mozart: “Symphonies Nos. 25, 29 & 33”

London Mozart Players & Jane Glover

ASIN: B00534GC46

Track 1

4’18” – 4’29” incl. fade

Question	Marking guidance	Total marks
05.1	On the score, fill in the missing notes in bar 2 using the given rhythm.  One mark for each correct pitch. One mark for correct shape regardless of starting note.	4
Question	Marking guidance	Total marks
05.2	Name the family of instruments playing in this excerpt. strings	1

Excerpt B

Handel: “Solomon”

Gabrieli Consort, Gabrieli Player & Paul McCreesh

ASIN: B001MT2KWO

Disk 2 Track 19

0’20” – 0’54” incl. fade

Question	Marking guidance	Total marks
05.3	Which term best describes the vocal texture of this excerpt? homophonic/chordal	1

Question	Marking guidance	Total marks
05.4	Identify two features of rhythm and/or sonority (timbre) used in this excerpt typical of the Coronation Anthems and Oratorios of Handel. Rhythm anacrusis (mainly) crotchets dotted rhythm (in voice parts) longer note values (at the end) repeated rhythms three short/crotchet notes followed by one long/dotted minim note Sonority (timbre) harpsichord (french) horn bassoons oboes (small) orchestra SATB/mixed voice choir strings/violin/viola/cello/double bass timpani trumpets Any other valid point under any of these two headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the two given elements. Give credit for accurate notation where relevant.	2

Question 6 Area of study 2: Popular MusicTotal for this question: **[9 marks]****Excerpt A**

Rainbow: "Since You Been Gone "
Down to Earth
 0'00" – 0'33" incl. fade

Question	Marking guidance	Total marks
06.1	Name the effect used in the guitar part at the start of the excerpt. distortion/overdrive	1

Question	Marking guidance	Total marks
06.2	The instrumental introduction is based on a repeating set of four chords. The first two chords are major. Describe the third and fourth chords as 'major', 'minor' or 'dominant seventh'. minor major in the correct order	2

Question	Marking guidance	Total marks
06.3	Identify a feature of the melody on the opening lyrics: "I get the same old dreams, same time every night" in this excerpt. conjunct/scalic falls/descends narrow range (descends over a (perfect) 4th repeated notes syllabic NB Allow sequence	1

Excerpt B

3000M: “Title Theme”
Super Mario World
 0’00” – 0’40” incl. fade

Question	Marking guidance	Total marks
06.4	Which one of the following best matches the form of this excerpt? ABC	1

Question	Marking guidance	Total marks
06.5	What is the tonality of this excerpt? major	1

Question	Marking guidance	Total marks
06.6	Identify three features of melody, tempo and/or texture used in this excerpt typical of gaming music since 1990. Melody chromatic (counter melody) (mainly) conjunct/scalic (mainly) diatonic (some) disjunct glissando regular phrase lengths repeated notes sequence tremolo trill Tempo Allegro/fast Vivace/lively Texture antiphonal/call and response melody and accompaniment monophonic/single melodic line octaves thirds (3rds) Any other valid point under any of these three headings. Ensure there is no repetition of points across different elements. Ensure that responses refer only to the three given elements. Give credit for accurate notation where relevant.	3

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

Karine Polwart: "Follow The Heron"

Scribbled In Chalk

ASIN: B08NG33HZ8

Track 12

0'00" – 0'28" incl. fade

Question	Marking guidance	Total marks
07.1	Name the instrument playing during this excerpt. acoustic guitar/classical guitar NB do not accept 'guitar' without the correct clarification	1

Question	Marking guidance	Total marks
07.2	Describe the texture of this excerpt. melody and accompaniment	1

Question	Marking guidance	Total marks
07.3	Which term best describes the dynamics of this excerpt? forte/f/loud mezzo piano/mp/moderately soft mezzo forte/mf/moderately loud piano/p/soft unchanging	1

Excerpt B

Ibibio Sound Machine: “Voice of the Bird”

Ibibio Sound Machine

ASIN: B09TGSX6XV

0’59” – 1’33” incl. fade

Question	Marking guidance	Total marks
07.4	Which term best describes the tonality of this excerpt? major	1

Question	Marking guidance	Total marks
07.5	Name the harmonic device heard at the end of the excerpt. (tonic) pedal NB allow drone	1

Question	Marking guidance	Total marks
07.6	Identify three features of melody , rhythm and/or texture in this excerpt typical of Fusion music incorporating African music. Melody conjunct/stepwise/scalic counter-melody inversion of melody short phrases ostinato Rhythm cross-rhythms held/longer note at end pause polyrhythmic quavers syncopation repetitive rhythms Texture contrary motion melody and accompaniment octaves polyphonic/contrapuntal two-part vocal texture	3

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

Béla Bartók: "Romanian Dances No. 1"

Concerto for Orchestra/Romanian Dances/Concerto for 2 Pianos and Percussion

Heini Kärkkäinen, Lassi Erkkilä, Paavali Jumppanen, Sakari Oramo, The Finnish Radio Symphony Orchestra & Tim Ferchen

0'00" – 0'.31" incl. fade

Question	Marking guidance	Total marks
08.1	The time signature of this excerpt is $\frac{2}{4}$ Name the articulation which is used on the second beat of each bar. accent tenuto/stress NB Allow staccato	1

Question	Marking guidance	Total marks
08.2	Name an ornament heard in the melody of this excerpt. acciaccatura grace note(s) mordent	1

Question	Marking guidance	Total marks
08.3	What is the tonality of this excerpt? modal	1

Question	Marking guidance	Total marks
08.4	Which one of the following best describes the harmonic feature used at the end of this excerpt? tièrce de Picardie	1

Excerpt B

Terry Riley: "Be Kind to One Another"

A Sweeter Music

Other Minds OM1022-2

0'00" – 0'33" incl. fade

Question	Marking guidance	Total marks
08.5	Name the interval between the first two notes of this excerpt. 8ve/perfect 8ve/octave NB no other qualification of 8ve is valid	1

Question	Marking guidance	Total marks
08.6	Describe the articulation used in this excerpt. legato/smooth	1

Question	Marking guidance	Total marks
08.7	Identify two features of metre and/or rhythm used in this excerpt typical of the Minimalist music of John Adams, Steve Reich and Terry Riley. Metre $\frac{2}{4}$ or $\frac{4}{4}$ or $\frac{2}{2}$ or C or $\mathbb{C}$ (allow common time or split common time)/simple metre stays the same/constant throughout Rhythm additive rhythms cell(s)/motif(s) quaver rhythms regular rhythms repetitive semiquavers short patterns syncopated (semiquaver) triplets NB accept 'ostinato'(s) 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

Section B: Contextual understanding**30 minutes****28 marks****Question 9 Area of study 1: Western Classical Tradition 1650–1910**Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
09.1	Identify two textures used at the start of the movement. Any two of: homophonic/chordal melody and accompaniment monophonic/single melodic line	2

Question	Marking guidance	Total marks
09.2	The clarinet plays three short, unaccompanied phrases towards the end of the first episode, just before the return of the rondo theme. Identify two features of these phrases. Any two of: ascends/goes up chromatic/semitones different registers legato/slurred (phrases 2 and 3) monophonic/single melodic line one (1) quaver (at the end) phrases 2 and 3 are played an octave lower (compared to the first phrase) (mainly/six/6) semiquavers (in each phrase) seven (7) notes in each phrase virtuosic Credit each named clarinet register NB Do not allow 'registers' without qualification	2

Question	Marking guidance	Total marks
09.3	Identify two features of the coda in this movement. Any two of: - arpeggiated (tonic/A major chord) (at end) - crescendo getting (gradually) louder - diatonic/functional harmony - forte/f/loud - octaves (woodwind and horns) (repeated) perfect cadence(s) - repeated notes/bars/phrases - A major/tonic chord(s) (at the end) - regular rhythms - return of the main (Rondo) theme - semiquavers - trill - tutti/whole orchestra (some) woodwind playing a2 Any other valid point	2

Question	Marking guidance	Total marks
09.4	Explain how Mozart has used dynamics, melody, rhythm and/or tonality in the second episode of this movement.	
	Level 4: A comprehensive response which is consistently coherent and logically structured	7–8
	Level 3: A wide-ranging response which is mostly coherent and well structured	5–6
	Level 2: A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure	3–4
	Level 1: A limited response with some significant inaccuracy/omission and a lack of clarity	1–2
	No work submitted or worthy of credit	0
Indicative Content Extended responses could include the following: Dynamics (some) forte/f/loud (mainly) piano/p/soft sfp/suddenly loud then (suddenly) soft terraced dynamics/sudden changes of dynamics Melody balanced phrases (2 and 4 bar phrases) (some) chromaticism (starts with) three descending/falling phrases (more) disjunct (mixture of) higher and lower registers – including named registers (use of) ornamentation eg acciaccatura/trill repeated melody/phrases repeated an octave lower virtuosic (towards the end) wider leaps (octave/two octave) Rhythm anacrusis (in clarinet part) (mainly) crotchet/quavers longer note values regular rhythms (in accompaniment) (some) semiquavers (in clarinet part)		

Tonality

F# minor (start)

circle of fifths/5ths

frequent modulations/key changes

A major

A minor

D major

D minor

E major

B minor

C major

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.

Question 10 Area of study 2: Popular MusicTotal for this question: **[14 marks]**

Question	Marking guidance	Total marks
10.1	Identify two melodic features of the vocal part in the $\frac{12}{8} \left(\frac{6}{8} \right)$ section of <i>Feed Me</i>. Any two of: (mainly) conjunct/stepwise (some) disjunct - non-diatonic/blue notes (augmented) fifth/5th (rising) fourth/4th (falling) fourth/4th - grace notes - higher vocal range/register - melisma - portamento (mainly) two bar phrases	2

Question	Marking guidance	Total marks
10.2	The lyrics of the final section of the song <i>Little Shop of Horrors</i> are “No, oh, oh, No, oh, oh, No, oh, oh, no!” Identify two rhythmic features which are used on these lyrics. Any two of: (mainly) crotchet/quavers - pause (on final note) - repeated/repetitive - semiquavers - syncopation	2

Question	Marking guidance	Total marks
10.3	Identify two harmonic features of the <i>Prologue</i> section only in <i>Prologue/Little Shop of Horrors</i>. Any two of: (mainly) diatonic chords - dominant 7th (mainly) major chords (mainly) primary chords/ I IV V - repeated chords - repeated chord pattern - regular rate of harmonic (chordal) change(s) - root position chords (major) seventh/7th chord (Ab maj7) - unrelated chord/non-diatonic chord/D (at end) NB Credit each named cadence apart from Plagal	2

Question	Marking guidance	Total marks
10.4	Explain how rhythm , sonority (timbre) , and/or texture are used in the song <i>Mushnik and Son</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
Rhythm (frequent use of) anacrusis calypso/tango/ tressilo/'332' rhythm (in accompaniment) (some) longer note values ostinato regular rhythms (significant use of) quavers syncopation/off beat (semiquaver) triplets Sonority (timbre) (Mushnik) baritone voice (Seymour) tenor voice Mushnik and Seymour sing separately in verses Mushnik and Seymour sing together in the final chorus (use of) spoken words (rather than sung) Klezmer band bass guitar castanets drum kit electric guitar maracas/shaker piano (synthesiser) accordion (synthesiser) harpsichord (synthesiser) organ Texture antiphonal/call and response (Mushnik and Seymour in verse 2) (mainly) melody and accompaniment (at start) monophonic/single melodic line (some) octaves (end of phrases in the accompaniment) thirds/3rds/sixths/6th unison singing		

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

Question 11 Area of study 3: Traditional MusicTotal for this question: **[14 marks]**

Question	Marking guidance	Total marks
11.1	<i>Diamonds on the Soles of her Shoes</i> is made up of two separate sections. Identify two ways in which the tempo and/or tonality change at the start of the second section. Any two of: changes to double time feel tempo becomes faster tonality changes from E to F major/semitone higher.	2

Question	Marking guidance	Total marks
11.2	Identify two ways in which technology is used in <i>You Can Call Me Al</i>. Any two of: bass solo was reversed (palindrome)/played backwards (retrograde) chorus compression delay EQ fade out multitracked panning (tom fills L to R (before each chorus)) reverberation/reverb slap back echo synthesised horn section (in the introduction) synthesised guitar tape delay	2

Question	Marking guidance	Total marks
11.3	Identify two features of harmony in the music played by the horn section in <i>You Can Call Me Al</i>. Any two of: 3-chord riff chords I, IV and V/primary chords F, B$\flat$ and C - one mark for each named chord consonant diatonic/functional harmony major chords (all) perfect cadence	2

Question	Marking guidance	Total marks
11.4	Explain how Paul Simon has used rhythm, sonority (timbre) and/or structure 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 worthy of credit	0
Rhythm anacrusis backbeat (snare) dotted rhythms (fretless bass) four to the floor pauses (in the vocal rhythms) quavers repetitive drum pattern rhythmic changes (of the vocals) between verses and choruses rhythmically free (vocal rhythms) (continuous) semiquavers (on shakers in the introduction) syncopation swung triplet Sonority (timbre) acoustic guitar backing singers (contribute) wordless vocalisations (in outro) (Ladysmith Black Mambazo) clave congas djembe drum kit electric guitar (plays a syncopated lick as a fill in the chorus) Everly Brothers/backing singers feature in the choruses (harmonise second and third choruses) fretless/slap bass (sampled) hand claps pedal steel guitar (plays memorable lick in the introduction) Structure fade out irregular verse length long (20 bar) introduction (partial) repetition of final chorus verse/chorus structure/3 verses and 4 choruses 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 three given elements. Give credit for accurate notation where relevant.		

Question 12 Area of study 4: Western Classical Tradition since 1910Total for this question: **[14 marks]**

Question	Marking guidance	Total marks
12.1	Identify two features of the dynamics used by percussion instruments in the first section of <i>The Battle and Defeat of Napoleon</i>. Any two of: crescendo/cresc./getting gradually louder (before the second explosion) fortissimo/ff/very loud (in second explosion) (triangle/snare). fff/very very loud/sf (before the explosion theme), (solo cymbal crash) piano/p/quietly (at the beginning/start) (B.Drum /cymbals/snare/tambourine) sf (before the explosion theme) (solo cymbal crash)	2

Question	Marking guidance	Total marks
12.2	Identify two types of articulation used by the trombones in the middle section of <i>The Battle and Defeat of Napoleon</i>. Any two of: accented notes staccato/detached notes tenuto/held notes	2

Question	Marking guidance	Total marks
12.3	Identify two changes in tempo in <i>The Battle and Defeat of Napoleon</i>. Any two of: Alla Marcia (crotchet = 108) to Poco meno mosso to poco stringendo to Military (funeral) march (crotchet = 54) (slightly) slower (middle section) (compared to first section) faster/speeds up/poco stringendo (towards the end of the middle section) (multiple) pauses (in the first section/at the end of sections)	2

Question	Marking guidance	Total marks
12.4	Explain how Kodály has used melody , rhythm and/or sonority (timbre) 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 worthy of credit	0

Indicative Content

Extended responses could include the following:

Melody

(some) arpeggiated/triadic
 (lots of) conjunct/stepwise
 decoration of the melody (by the cimbalom)
 descending
 grace notes/ornaments/acciaccaturas/turns/trills
 melody is decorated
 main melody is repeated an octave higher
 octave leaps
 regular/balanced phrasing
 sequences
 Verbunkos-style theme
 wide melodic range

Rhythm

dotted rhythms
 scotch snaps/lombardic rhythm
 semiquavers
 triplet

Sonority (timbre)

cimbalom
 clarinet solo
 (double) basses
 flute solo
 horn solo
 lower registers (used for darker sound)
 snare drum roll (ends first section)
 string-dominated
 tutti section (before the pause in the pesante section)
 violas and cellos (doubling the melody)

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