



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2003

GCE

Music

Unit MUS1

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Unit 1: Understanding Music

- 1
- (a) 1st, *The King Shall Rejoice* (1)
 - (b) *Ritornello* (1)
 - (c) A (major) (1) Dominant
 - (d) Violins (1), oboes (1)
 - (e) D (1), A (1) Tonic, Dominant
 - (f) 3rd, 5th, (1 each)
 - (g) Repetition, sequence, suspension (1 each)
- 2
- (a) 2nd movement, Minuet (and Trio) (1) + second section, middle section, B section (1)
 - (b) B minor (1)
 - (c) Diminution or similar (2), shorter notes (1), continuation of sequence (1)
 - (d) Imperfect, phrygian (1)
 - (e) All correct (3), mostly correct (2), some correct (1)
 - (f) x Ic, y V7. 2 per chord, 1 for less precision
 - (g) *Appoggiatura* or *acciaccatura* on C sharp (1)
- 3
- (a)
 - (i) F minor
 - (ii) B flat minor
 - (iii) D minor
 - (b) Harmonic (1) minor (1)
 - (c) Minor (1) 3rd (1)
 - (d) A (1) F sharp, G flat (1)
 - (e) 1st subject, opening theme (1)
 - (f)
 - (i) Short (1) and light (1) (detached, tongued)
 - (ii) Always (1) very soft (1)

4, 5 and 6

Band A [4-5], [11-15], [14-20]

Candidates achieving these marks will give a detailed description, illustrating with relevant musical examples.

Band B [2-3], [6-10], [7-13]

Candidates achieving these marks will give some details, occasionally with relevant musical illustration.

Band C [0-1], [0-5], [0-6]

Candidates achieving these marks will give few details, often not backed up with relevant musical examples.

Candidates may take into account the following:

Q4 3rd mvt.

- Slow 4/4
- Chorus, broad homophonic writing
- Bright D major
- Orch. – semiquaver scales and patterns in 3rds – vlns and obs. Timpani rolls
- Modulation, strong cadences

4th mvt.

- Faster $\frac{3}{4}$
- Fugue – 4 voices
- Tonal answers
- B minor, becomes D major and homophonic
- Returns to B minor
- Orch. – strings double voices in contrapuntal sections, brass fanfares and rapid strings in homophonic sections.

Q5 1st mvt.

- R.H. melody and chordal accpt (e.g. Alberti bass, broken chords)
- Minore var. – uses 8ves
- 4th var. – cross hands technique (also Min & Trio) for extra colour
- 5th var. – highly decorative – R.H. figuration

2nd mvt.

- Opening 8ves, contrasting with upper register answering phrase
- Hand crossing in Trio
- Double 8ves

3rd mvt.

- Exoticism of Turkish Janissaries
- L.H. crushed arpeggios suggest cymbals and drums
- High R.H. acciaccaturas suggest piccolo or triangle
- Low L.H. and high R.H. suggest orchestral colour and the harshness of some Turkish music
- Some keyboards were fitted with percussion attachments

Q6(a)

- Mendelssohn's visit to Scotland
- The revisions of the original idea
- Letters concerning the Overture

Q6(b)

- Sonata form – an outline
- 1st subject in B minor
- Transition, involving new keys
- 2nd subject in D major
- Development and its exploration of keys
- Recapitulation, with a comparison of the key structure of the exposition.

Area of Study 2: Change and Development in a Musical Genre, Style or Tradition

The elements taken from para 10.4 of the Specification are not to be rigidly compartmentalised. For instance details on melody may be pertinent to form, or tonality etc.

Overall mark scheme, applied to each separate section of the question 7 and to question 8.

Band 1

7-10 14-20 The candidate shows a clear understanding of the material studied and offers perceptive analysis of questions discussed. Detail is always relevant and the discussion shows evidence of real engagement with the music as listener and/or performer. Answers will be focussed on the musical element chosen. In Q8, the understanding of progression in the musical style will be clear and examples of music will be sufficient to illustrate this.

Band 2

3-6 7-13 The candidate gives some details of the material studied and is able to describe development and discuss the effect of various features. The work should demonstrate understanding of the issues involved in performance. Answers will have some sense of focus on the chosen musical element, though blurring of the edges will also be apparent. In Q8 candidates will have some awareness of the progression in the musical style, with fewer musical examples which illustrate this.

Band 3

0-2 0-6 The candidate shows basic knowledge of the material studied, with rudimentary or incomplete detail. Relationships between different works or features may be limited or absent and awareness of performance issues theoretical. Examiners will have to tease out the appropriate details in an essay which tends to lack focus on the chosen musical element. In Q8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations.

Q7(a) and **7(b)** should make reference to the **same** piece (or group of pieces from the same time).

Q8 should refer to works from different times in the chosen topic.