



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2004

GCE

Music

Unit MUS1

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- 1**
- (a) end (1), **end of coda** (2) (2 marks)
 - (b) descending (1), semitones/chromatic (1) (2 marks)
 - (c) octaves (2), unison (1) (2 marks)
 - (d) scalar (1), contrary motion (1) 2 semiquavers per note (1) (2 marks)
 - (e) V/dominant (1), I/tonic (1). Accept pitch answers. F#Bm (2 marks)
 - (f) clarinet (1), flute (1) (2 marks)
 - (g) first subject (1), second subject (1) (2 marks)
- 2**
- (a) dotted notes/*notes inégales*, swung rhythm, triplets (1) (1 mark)
 - (b) C sharp (accept C, but not C natural) (1) (1 mark)
 - (c) E major (1), Dominant V/B major (1) (2 marks)
 - (d) hemiola (1) (1 mark)
 - (e) 3rd (1) (1 mark)
 - (f) B, A, G sharp (1 mark each), correct rhythm (1 mark) (4 marks)
 - (g) Key – A major (1) (2 marks)
Cadence – imperfect (1)
- 3**
- (a) b. 14² - 15¹, 16² - 17¹ (2 marks)
 - (b) b.21 (2 marks)
 - (c) bb.8²-9¹ (2 marks)
 - (d) bb.10²-11¹ bb.12²-13¹ (2 marks)
 - (e) bb.11²-13¹, bb15²-17¹ (2 marks)
 - (f) b.2 – 5, bb.1-4 (2 marks)
 - (g) bb.8², 22¹, 24¹ (2 marks)
- 2 marks for precision
1 mark for less precision

4, 5. and 6 Band A [14-20] (20 marks)

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

Band B [7-13]

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

Band C [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:

Qu 4

- *Alleluia* was a common finale for a celebratory piece
- Double fugue, with description of entries
- Mixture of textures, homophony and polyphony
- Sections often end with block chords for emphasis
- Melodic development, including much use of inversion
- Typical Handelian silence before final slow acclamation

Qu 5 This answer will depend on which variations are chosen but the following are some details to which they may refer.

- Different accompaniment patterns: repeated notes, Alberti Bass, triplet figures
- Melodic decorations, especially the appoggiatura and turn which were ideally suited to the instrument
- Use of 8ves in the melody line (var.3), hand crossing var.4
- Expert use of the range of the instrument; sparkling scalar figures in the upper register and thick, percussive chords in the lower register (var.6)

Qu 6 Answers will depend on which examples are chosen. Good answers will have the following:

- Clear location of examples, either through good description, musical quotation or bar numbers
- Accurate detail regarding instrumentation
- How the mood of the music is reflected at that point

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 question 7 and to question 8.

8 12 20

Band 1

6-8	8-12	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 Qu 8, the understanding of progression in the musical style will be clear and examples of music will be sufficient to illustrate this.
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Band 2

3-5	4-7	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 Qu 8 candidates will have some awareness of the progression in the musical style, with fewer musical examples which illustrate this.
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Band 3

0-2	0-3	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 Qu 8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations.
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Qu 7(a) and 7(b) should make reference to the **same** piece (or group of pieces from the same time).

Qu 8 should refer to works from different times in the chosen topic.