



General Certificate of Education

MUSIC 5271 MUS 1

Mark Scheme

2006 examination - January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

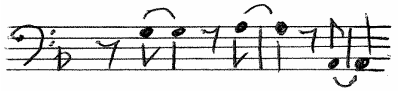
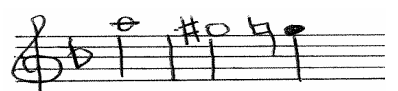
MARK SCHEME

AS MUSIC UNIT 1 (MUS1), JANUARY 2006

General Notes

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, musical note which is being given credit.
- Place the mark for each sub-section in the RH column.
- In Section A, place the total for each question in the space provided at the foot of the questions.
- Any answers which have to be written on the score in qu.2 should be marked and the score transferred to the margin on page 4.
- In the essays, use ticks to show credit, crosses to show inaccuracies, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work.
- Contraventions of rubric should be noted to show how this has affected the mark.
- If a page of the answer book has writing on it, but has nothing worthy of credit and therefore no red markings, place a small tick in the bottom right hand corner of the page to denote having read it. Do not forget to check the whole answer book for candidate's work, including music manuscript. You do not need to put a tick on blank pages.
- Encircle the total mark for each question in Sections B and C at the end of the question. The mark for 7(a) and 7(b) must not be encircled, but the total for question 7 must be encircled after 7(b).
- Transfer all marks to the front cover, fill in the total for the whole paper, transfer this total to the top of the front cover and place your initials in the box provided.

Section A

- 1
- | | | |
|-----|--|-----------|
| (a) | (i) <i>Du bist die Ruh</i> (1) final stanza/verse/section (1) | (2 marks) |
| (b) | suspension (1) | (1 mark) |
| (c) | 1 st chord – dominant/V/E flat (1), 7 th (1), 2 nd chord – tonic/I/A flat (1), root position (1) | (4 marks) |
| (d) | tonic (1) pedal (1) | (2 marks) |
| (e) | mordent (1) | (1 mark) |
| (f) | melody changes on <i>deinem/decrescendo</i> on – <i>hellt</i> / imitation in piano part on line 2/ final vocal note omitted, 1 mark each max 3 | (3 marks) |
- 2
- | | | |
|-----|---|-----------|
| (a) | recapitulation (1), last part (1), after the 1 st subject (1), before the coda (1) Max 2 | (2 marks) |
| (b) | canonic (1) | (1 mark) |
| (c) |  | |
| | 1 mark per correct pitch (3) | (3 marks) |
| (d) |  | |
| | 1 mark per correct pitch (3) Allow enharmonic alternatives | (3 marks) |
| (e) | (i) B flat major/I in B flat major/VI in D minor (1), root position (1) | |
| | (ii) F major/V/Dominant (1), 7 th (1) 1 st inversion (1) max 2 | (4 marks) |
| (f) | augmentation (1) | (1 mark) |

- 3
- | | | |
|-----|--|-----------|
| (a) | D minor (1) | (1 mark) |
| (b) | in unison (1) | (1 mark) |
| (c) | A (1) B flat (1) | (2 marks) |
| (d) | dominant/V/C (1), root position (1), 7 th (1) max 2 | (2 marks) |
| (e) | circle of 5ths (1), chain of 7ths (1) max 1 | (1 mark) |
| (f) | (i) perfect (1) 4 th (1) | (2 marks) |
| | (ii) minor (1) 3 rd (1) | (2 marks) |
| (g) | melodic (1) minor (1) | (2 marks) |

1 or 2 marks each, depending on precision

Section B

Band A [14-20]

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

Band B [7-13]

Candidates achieving these marks will give some details, occasionally with relevant musical illustration; examples may be clearly located.

Band C [0-6]

Candidates achieving these marks will give few details, often not supported by relevant musical examples, which may be difficult to locate.

Candidates may take into account the following:

4 (20 marks)

- use of motivic fragment
- inter-relation of melodic ideas
- various means of developing the fragments, e.g. through inversion, augmentation, fragmentation, repetition, sequence, imitation and canon
- melodies can be moved around in the texture, sometimes appearing in the top part, and next appearing as a bass line.

Candidates must focus on melodic writing. Credit should not be awarded for comments on form, instrumentation, tonality unless it is closely related to the main focus – melody.

5 (20 marks)

- identification of the motivic fragments (musical quotations will do this most successfully)
- melodic augmentation and diminution
- rhythmic augmentation and diminution
- canon and *stretto*
- inversion

6

(20 marks)

- the variety of accompaniment figures, according to the character of the music
- the use of tonality e.g. major/minor conflict, gradual raising of the tonality as tension grows, falling back as the end approaches
- harmonic tensions, e.g. minor 9th clashes.
- the variety of *tessitura* to reflect the different characters
- variety of character in the melodic writing, e.g. the attractive lyrical melody of the Erlking, b.86, compared with the shrieks of the boy at b.97.

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

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

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.

Max 8 Max 12 Max 20

Band A

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 Question 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 B

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, although this will lack detail. In Question 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 C

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 search for the appropriate details in an essay which tends to lack focus on the chosen musical element. In Question 8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations.
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Question 7(a) and 7(b) should make reference to the **same** piece (or group of pieces from the same time).

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