



**General Certificate of Education (A-level)
June 2011**

Music

MUSC1

(Specification 2270)

Unit 1: Influences on Music

Final

Mark Scheme

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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.

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AS MUSIC UNIT 1 (MUSC1) JUNE 2011

General Notes

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, or musical note which is being given credit.
- Place the mark for each sub-section on the RH side inside the margin.
- In Section A, place the total for each question in the box provided.
- In Section A, where a candidate has given more than one answer and the answers contradict each other, no credit can be given.
- In Section A, where a candidate has underlined more than the stated number of answers, mark in alphabetical order.
- In the essays, use ticks to show credit, underlining to show inaccuracies or questionable statements, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work with comment if necessary.
- Each essay should have a short comment at the end justifying the mark.
- 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 no red markings, place a tick in the bottom RH corner of the page to show that it has been read. Check the whole answer book for candidate's work, including music manuscript. Blank pages should be ticked.
- Encircle the mark for the chosen questions in Sections B and C at the end of each question.
- Transfer all marks to the front cover of the question paper booklet. 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 – LISTENING

Question 1

Total for this question: 11 marks

Excerpt 1 *In the hall of the mountain king* from *Peer Gynt* – Grieg

- | | | | |
|---|-----|---|----------|
| 1 | (a) | 4/4, 2/4, 2/2, C or C♯ | (1 mark) |
| 1 | (b) | pizzicato | (1 mark) |
| 1 | (c) | bassoons (allow contra bassoon(s); no mark if bassoon and another instrument) | (1 mark) |
| 1 | (d) | 8 ^{ve} | (1 mark) |
| 1 | (e) | minor | (1 mark) |

Excerpt 2 *Take 5 – Desmond/Brubeck*

- 1 (f) saxophone (1) / alto saxophone (2) / tenor saxophone (2) (2 marks)
- 1 (g) ostinato, sequence (2 marks)
- 1 (h) harmonic/homophonic/chordal/melody with accompaniment (1 mark)
- 1 (i) imperfect (I-V) (1 mark)

Question 2

Total for this question: 10 marks

Swan Lake – Tchaikovsky

- 2 (a) arpeggios (1 mark)

2 (b)

(4 marks)

- 2 (c) tremolo/tremolando (1 mark)
- 2 (d) **octave** lower (1), horns (allow brass) (1) (2 marks)
- 2 (e) pedal note, sequence (2 marks)

Question 3

Total for this question: 9 marks

Horn Concerto No. 4, 3rd Movement – Mozart

- 3 (a) 4th (1 mark)
- 3 (b) 6/8, accept 12/8 (1 mark)
- 3 (c) (French) horn (1 mark)
- 3 (d) diatonic (1 mark)
- 3 (e) anacrusis, imitation, perfect cadence (3 marks)
- 3 (f) major (1 mark)
- 3 (g) the music ends in the same key as it began (1 mark)

Question 4

Total for this question: 10 marks

Symphony No. 4 (excerpt from 3rd movement) – Mendelssohn

- 4 (a) mordent (1 mark)
- 4 (b) bar 7³ (1 mark)
- 4 (c) imperfect (I-V) (1 mark)
- 4 (d) bars 8 -12 (accept any **two** consecutive bars within the range; answers which refer to bars outside the range should receive zero) (1 mark)
- 4 (e) E major 1st inversion, E/G#, Ib or Vb (2 marks)
- 4 (f) one of: bar 15¹, bar 16¹ (1 mark)
- 4 (g) G# (accept A flat), D# (accept E flat) (2 marks)
- 4 (h) E major, E (1 mark)

MARK BANDS FOR SECTIONS B AND C

Band 4 (16-20)

- Comprehensive knowledge and understanding
- Content clearly answers the question set
- A range of points made are supported by detailed musical examples/references to the score
- A fluent use of appropriate specialist vocabulary
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation.

Band 3 (11-15)

- Sound knowledge and understanding
- Content shows a relevant response to the question
- A range of points made are supported by some musical examples/references to the score
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation.

Band 2 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question
- Some points made are supported by few musical examples/references to the score
- Some evidence of the use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation.

Band 1 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with little reference to the music/score
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

SECTION B : HISTORICAL STUDY – AREA OF STUDY 1

THE WESTERN CLASSICAL TRADITION

Question 5

- 0 5** Write an informative account of the exposition in the first movement of this symphony. You should refer to structure, melody, texture, instrumentation, rhythm, harmony and tonality.

(20 marks)

Essays should be marked against the following points and a mark given from the appropriate band.

Since this question focuses on one section of the movement, answers should be detailed in order to achieve marks in the top bands. Candidates may refer to some of the following points:

- the purpose of the exposition is to introduce melodic and rhythmic material (which is to be developed later in the movement)
- to create areas of contrast, eg the first and second subjects, usually two different tunes contrasting in nature, key and accompaniment
- structure of a typical exposition: 1st subject in tonic key, bridge passage (modulating), 2nd subject (dominant key, or relative major if in minor key), codetta. Some may mention a possible introduction – **but not in this symphony**
- recognition/discussion of the overall structure of the exposition within this movement: 1st subject (tonic key, C major) bars 1-23; Bridge passage bars 24-55; 2nd subject (G major, dominant) bars 56–71 (or 100 – the interweaving of ideas from 1st and 2nd subjects and C minor interlude), 2nd subject 2 (buffa theme) (or codetta, bars 101–120), alternatively, codetta 111–120
- some indication that the candidate understands how Mozart integrates his ideas in the exposition
- opening flourish emphasises the tonic key with a rising triplet motif from G to C
- antecedent-consequent melodic structure of opening eight bars (contrasting melodic ideas in bars 1–4, repeated in bars 5–8), balanced phrasing. Contrasting full orchestra with strings (bars 1–4 etc)
- relationship with dominant key – opening motif immediately re-stated in the dominant key of G
- bars 9–15 – extended version of opening motif. Focus on tonic, dominant and subdominant chords
- bars 9–15 – rhythmic idea in wind section, descending demi-semiquaver idea in strings balances rising triplet motif of opening bars and triple (double stopping) idea in 1st violins
- bars 15–23 based on tonic-dominant harmony – concludes on an imperfect cadence (G octaves – bars 22–23)
- bridge passage bar 24 re-states opening melodic material and tonic-dominant relationship, decorated by flute
- sequences – bars 30–34
- bars 36–45 G pedal, opening motif in G, rising sequence
- bars 47–55 introduction of G# - modulation to the dominant's dominant to effect a perfect cadence into
- bar 56 – second subject in dominant key (G major). Contrasting melodic material (conjunct with chromatic passing notes and gentle 'rocking' accompaniment figure – thinner orchestration

- bars 62–76 – interweaving of ideas from 1st and 2nd subjects
- bars 77–80 – dim. Harmony and silent bar introduce dramatic passage in –
- bar 81 – C minor (tonic minor) moving chromatically over a C pedal to a G pedal (inverted, from bar 89) using melodic material derived (in diminution) from opening bars – full tutti passage, timpani rolls
- bars 94–100 – 1st subject idea in wind and basses, syncopation in 1st violins. Bars 99–100, descending D7 chord in 1st violins only, followed by silence, introduces
- codetta, buffa theme, second subject 2 in bar 101 (G major)
- bar 111 – final section, codetta re-inforces G major tonality with strong II-V-I harmonies using chordal and descending demi-semiquaver ideas first heard in bars 9–16. Full orchestra. Exposition ends in G major (bar 120).

Question 6

- | | |
|---|---|
| 0 | 6 |
|---|---|

 Describe how Mozart develops his ideas in the Minuet section of the third movement. You should refer to melody, texture, instrumentation, rhythm, harmony and tonality. (20 marks)

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates may refer to some of the following points:

- graceful chromatic nature of opening melody – becomes basis for melodic development/integration of melodic ideas
- basic original rhythmic features of the melody: (a) minim-crotchet (b) 3 crotchets (c) 3 quavers used in different combinations throughout along with the (d) minim-2 quavers rhythm just before the first double bar line (eg (a) + (b) + (c) – bars 1–3 and 5–7, (a) + (c) – bars 9–10, 11–12, (c) – bar 13, (d) – bars 14–15, (a) – bars 17–21, (b) – bars 22–24 etc, with rhythmic embellishments such as the quaver semiquavers figures in bars 30, 34, 38 (1st violins))
- use of ‘rocking’ quaver accompaniment figures
- homophonic, supportive texture
- regular 4 bar phrasing and antecedent – consequent melodic structure
- sequential treatment of melody
- bars 9–16 – modulates to G major (dominant) with use of dominant (D) inverted pedal in horns, oboes and flute. Melody derived from opening motif (with rests/in diminution)
- bar 17 – immediately after double bar line (rising) sequential treatment of melody in violins and oboes over G (tonic) pedal (horns and timpani) with rising flute melody (bars 21–24)
- bars 24–27 – new octave texture with imitation between horns/strings and brass/woodwind links to
- return of opening material (bars 28–38), but treated to a rising sequence in the first violins, with trills, and doubled by flutes/oboes
- basses and bassoons play a descending passage based on opening melody – imitative texture with 1st violins, flutes and oboes. Based on circle of 5^{ths} – tonic, subdominant and dominant keys explored in this passage
- bars 38–43 – sequence used to move back to C major (hinting at subdominant) – emphasis on 2nd beat in bars 40, 41
- bars 44–51 – descending imitative passage in woodwind based on opening motif. Overlapping/stretto
- bars 52–59 – forte, tutti return of similar passage in bars 9–16, now in C major – dominant pedal in brass combines with strong I-V-I harmony and primary chords (IV-V-I) to reinforce end of Minuet.

SECTION C : HISTORICAL STUDY – AREAS OF STUDY 2a-c

Question 7

0 7 What are the characteristics of recitative? Illustrate your answer by detailed reference to **at least two** contrasting examples.

(20 marks)

In this question candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates need to consider the role of the recitative and illustrate their answer with a detailed study of **at least two** contrasting recitatives. Possible areas for discussion might be:

- the recitative as a means of conveying the action/drama/plot
- the potential of the recitative for drama/characterisation
- the different types of recitative – secco, stromentato etc
- instruments – their role in accompanying the voice, how/why particular instruments or timbres are used
- melodic shape
- harmony
- rhythm.

Question 8

0 8 Describe the ways in which Baroque composers have used instruments, voices, harmony, tonality and texture to create a particular mood or effect. Refer to **at least two** different pieces of music.

(20 marks)

In this question candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates need to demonstrate the ways in which Baroque composers have used the elements of music to create a particular mood or effect. Examples could be taken from arias, recitatives or choruses. Possible areas of discussion might be:

- texture – comparison of different kinds of texture, perhaps used to convey a particular mood
- harmony – comparison of different uses of harmony, again perhaps used in a particular way to convey mood or occasion
- voices – types and combinations of voices, vocal range/effects
- tonality
- instruments.

Question 9

0 | 9

Choose **two** contrasting passages from different musicals and describe the ways in which the music has been used to enhance the drama.

(20 marks)

In this question candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates need to choose **two** contrasting passages from different musicals and write informatively about each, discussing how the musical elements have been used to enhance the drama.

Possible areas for discussion are:

- texture
- harmony/tonality
- use of instruments/voices
- word-setting/mood
- rhythmic features
- melody.

Question 10

1 | 0

Choose **two** contrasting ensembles and write in detail about each. Refer to melody, harmony, use of instruments and rhythm, as appropriate.

(20 marks)

In this question candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates need to consider **two** contrasting ensembles which enable them to comment on some of the following features:

- melody – illustrating the different characteristics of the voices or technique, character, mood/text, style of writing melodic devices
- harmony – comparison of different uses of harmony, perhaps used in a particular way to convey mood, character or text
- instrumental accompaniment
- rhythmic features.

Question 11

- | | |
|---|---|
| 1 | 1 |
|---|---|

 Choose a group or artist who has made a significant contribution to music of this period. Discuss the characteristics of their musical style, giving appropriate examples. (20 marks)

In this question candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates need to focus on the music rather than biographical detail. Discussion which fails to focus on the music, or is limited, will result in marks at the lower end of the mark scheme.

Better answers will comment on the unique contribution of the artist/group with clear musical examples to support this argument. Possible areas for discussion might be:

- melody – particular use of techniques, vocal range, style of writing, use in conveying mood/meaning
- form and structure – innovative or development of existing forms
- use of technology/special effects – using new technology or in new ways
- harmony – developing existing harmonies or new ideas
- social/historical context
- instruments – new/typical. Used in new ways/combinations. Developing techniques.

Question 12

- | | |
|---|---|
| 1 | 2 |
|---|---|

 Choose **one** song from the 70s and **one** song from the 90s and compare their use of instruments and technology. (20 marks)

In this question candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays should be marked against the following points and a mark given from the appropriate band.

Candidates need to select music from the 70s and 90s that enables them to comment on the variety of ways in which popular music has made use of technology and instruments during this period. Possible areas for discussion may be:

- synthesised/real instrumental sounds/use of effect pedals
- drum machines, vocoder
- close-miking, multi-tracking, digital technology
- computer technology including sequencing, sampling etc
- use of instruments and techniques.

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