



**General Certificate of Education (A-level)
June 2013**

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 students' 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 students' 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 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.

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AS MUSIC UNIT 1 (MUSC1) JUNE 2013

General Notes

- In Section A, tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, or musical note which is being given credit.
- In Section A, 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, award one mark for each correct answer and deduct one mark for each incorrect answer (no mark below zero permitted).
- In the essays, use ticks to indicate a particularly credit-worthy point and to show that you have read and considered each paragraph and/or page. Use 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.
- 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 page 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

Question 1

Total for this question: 11 marks

Excerpt 1 'March' from English Folk Song Suite – Vaughan Williams

- | | | |
|---|---|-----------|
| 1 | (a) any one from 4/4, 2/4, 2/2, C, ♩ | (1 mark) |
| 1 | (b) octaves | (1 mark) |
| 1 | (c) cymbal, triangle | (2 marks) |
| 1 | (d) pizzicato | (1 mark) |
| 1 | (e) relative minor | (1 mark) |

Excerpt 2 ‘La Création du Monde’ – Milhaud

- 1 (f) roll (1 mark)
- 1 (g) blue notes, passing notes (2 marks)
- 1 (h) syncopation / anacrusis / triplets / cross rhythms / off beat (1 mark)
- 1 (i) fugal (1 mark)

Question 2

Total for this question: 9 marks


‘Pulcinella’ (Sinfonia) – Stravinsky

- 2 (a) 5th (1), perfect 5th (2) (2 marks)
- 2 (b) *x* – tonic / I (G)
y – dominant / V (D) (allow tonic / I in D major) (2 marks)
- 2 (c) oboe and bassoon (2 marks)
- 2 (d) drone, sequence (2 marks)
- 2 (e) trill (1 mark)

Question 3

Total for this question: 10 marks

Septet in E_b, 2nd movement ‘Minuet’ – Saint-Saëns

- 3 (a)  (4 marks)
- 3 (b) homophonic / chordal / melody and accompaniment / melody dominated homophony (1 mark)
- 3 (c) dominant (1 mark)
- 3 (d) pedal (not drone) (1 mark)
- 3 (e) arpeggio, chromatic notes (2 marks)
- 3 (f) octave (1 mark)

Question 4

Total for this question: 10 marks

Clarinet Quintet, 3rd movement – Mozart

- 4 (a) C[#] (allow D^b) and A (2 marks)
- 4 (b) imperfect / half close / Ic - V (1 mark)
- 4 (c) 3rd (allow major or minor 3rd) (1 mark)
- 4 (d) Key: E / E major
Cadence: perfect (2 marks)
- 4 (e) pedal (not drone) (1 mark)
- 4 (f) E⁷ / E major⁷ / dominant 7th / V⁷
(one mark for E (major) / dominant without 7th)
(Wrong chord - no marks) (2 marks)
- 4 (g) bars 7-8 or 19-20 or 31-32 (1 mark)

SECTION B – HISTORICAL STUDY AREA OF STUDY 1

THE WESTERN CLASSICAL TRADITION

Band 4 (16 – 20)

- Detailed knowledge and understanding
- A full and clear response to the question with detailed references to the score
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation and a fluent use of appropriate specialist vocabulary

Answers in this band are very good or excellent. The candidate understands the music and comments about it perceptively. The essay will answer the question fully and there will be good analytical detail.

Band 3 (11 – 15)

- Sound knowledge and understanding
- An effective response to the question with references to the score
- A clear line of argument with some sense of style; few errors in spelling, grammar and punctuation and an appropriate use of specialist vocabulary

Answers in this band will be strong on content and must contain evidence of aural awareness as well as a good range of facts and some analytical comment, for example identifying/commenting on melodic and harmonic devices to show that the candidate understands some of the technical aspects. The essay should answer the question, but answers may lack detail and/or some important aspects may have gone unnoticed.

Band 2 (6 – 10)

- Some knowledge and understanding
- An attempt to respond to the question with references to the score, but these may be merely descriptive
- Some clarity in the line of argument but there may be errors in spelling, grammar and punctuation, and use of specialist vocabulary may be weak

Answers in this band will have some content and relevance and there may be the beginnings of understanding. Typically candidates here give a catalogue of events rather than showing that they understand the technical aspects of the music. An accurate description of the score, however good, should not gain more than half marks; evidence of aural awareness in this sort of answer takes the response up into the next band.

Band 1 (0 – 5)

- Limited knowledge and understanding
- The answer may not address the question and there may be few, if any, references to the score; these may be merely descriptive or not relevant
- Limited vocabulary may hinder expression and there may be errors in spelling, grammar and punctuation, with no more than an attempt at specialist vocabulary

Answers in this band are generally very weak. At the bottom of the band there may be as little as half a page of writing with a few 'remembered' facts which may or may not be relevant to the question. Three or four facts probably take the work over half-way but there will still be no evidence of understanding.

Question 5

- | | |
|---|---|
| 0 | 5 |
|---|---|
- Write an essay discussing Beethoven's use of melody, harmony and tonality in the introduction and exposition sections of the **first** movement .
- (20 marks)

Melody

- Based on short motifs which are largely diatonic and conjunct or triadic
- Much melodic development (sequence, diminution, inversion, fragmentation etc.)
- Contrasts (and links) between introduction, first and second subjects

Introduction

- Fragments of melody which appear in the exposition (eg rising semitones in bars 1-4 are an important feature in the first subject and falling 5-note scale in bar 9 shows the start of the second subject)
- Largely scalar with chromatic passing notes and lower auxiliaries

First Subject (bars 13-41)

- Built on short 3 note motif (bar 13) which emphasises the tonic and uses the rising third, is repeated (bar 14) over and over again in varied rhythms (bar 15), an octave higher (bar 16) and as a 4-bar sequence (bars 19–22). Built on one-bar fragments to create patterns of two- and four-bar phrases. Use of rhythmic diminution and augmentation (bars 15-16)

Transition (bars 42-52)

- Development of opening three-note motif as a rising sequence (bars 42-43) suggesting Dm and Em.
- Rising third used in inversion and in sequence (bar 44)
- Long dominant preparation for second subject based on falling scale idea (linking introduction and second subject)

Second Subject (bars 52-99)

- Contrasting material which is more lyrical (feminine) in character
- Falling melodic shape, based on five-note scale from introduction, and in regular 4-bar phrasing
- Rising in sequence, with larger intervals
- When melody passes to the cellos/basses (bar 76) greater use of chromatic passing notes and spanning a much wider range (nearly two octaves)

Harmony/Tonality

- Functional and largely diatonic with frequent use of V - I progressions to establish tonality.
- Modulations to closely related keys
- Use of tonality to define structure

Introduction

- Preparing for the tonic (C major) with V - I cadences in F and G at the start, interrupted in C, dominant pedal in oboe/clarinet in bars 5-7, and finally Ic - V7 - I cadence in bars 11-12

First Subject (bars 13-41)

- Tonic key throughout
- Almost entirely diatonic harmony, based on I (bars 13-17), II (19-23) and V (bars 25-30), perfect cadence (Ic - V7 - I) in bars 32-33 followed by long tonic pedal at end (bars 33-41).
- Chromaticisms – secondary dominant in bar 18 leads to brief passage in D minor and diminished chord in bar 24 (IId7 in C minor).

Transition (bars 42–52)

- Takes music from tonic to dominant
- Brief references to Dm and Em
- Rising bass leads to eight bars of Ic and V (dominant pedal, imperfect cadence)

Second Subject (bars 52-99)

- G major (dominant) key, but more wide-ranging tonality later
- I - Vc7 - V7 - I at start
- Detail of chromatic chords in bars 65 and 66
- Change of mood at bar 77 created by abrupt move to G minor (and B \flat major)
- Cycle of fifths (Gm/Cm/F7/B \flat)
- Return to dominant via IIb7 in Gm and IIb7 in G (bar 84)
- More diminished 7ths in bars 93, 95 and 97

Codetta (bars 100–109)

- a series of four perfect cadences in G firmly re-establishes dominant key

A **Band 4** answer (comprehensive knowledge and understanding) should identify the main melodic characteristics and correctly analyse the main key areas. There should be some accurate identification of melodic techniques (using appropriate terminology) and harmony, and evidence of an understanding of the harmonic function. It should make some observations about **contrast** between one or more of these sections and (at the top of the band) also identify some **linking threads**.

An answer which gives very good detail but fails to get to the end of the specified passage, or has omissions, or is less detailed at the end should still be able to score a mark in this band.

Band 3 answers (sound knowledge and understanding) will show many of the points of Band 4, but may be lacking in some obvious areas, or have some mistakes of analysis, or perhaps only write about the introduction and first subject. These answers will show some understanding of the purpose and sound of the music.

Band 2 answers will be largely descriptive, have some misconceptions but still show some knowledge and understanding. Some relevant points will have accurate musical locations.

Band 1 answers will make only a few observations, and are likely to be very short and immature in writing style.

Question 6

0	6
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 Beethoven uses a wide range of instrumental textures and timbres in the **second** movement. Write an essay discussing this view by referring to specific musical examples.

(20 marks)

The **textures** used in this movement are imitation (eg the opening), antiphony (eg the dotted rhythm passage after A), melody and accompaniment (eg the second subject at A) and modifications of this (8 bars after A).

Unusual **timbres** include octave doublings, wide ranging tessitura (eg the flute before B), closely written chords (eg the string dotted rhythms after the beginning of the development), the countermelody in 3rds and at different pitches in the recapitulation with its *pp* dynamic, and the horn/string dialogue at the very end.

- the movement opens imitatively - the main melody without accompaniment in the violins answered by the violas and cellos ('tonal' answer where the opening 4th becomes a 5th) then the double basses and bassoons in the dominant key
- at A a new tune in C major with light string accompaniment, the melody sometimes doubled in octaves; repeated by the wind in octaves and an octave higher than before with decorative semiquaver patterns from the strings and wind; some chromatic colouring here
- then a dotted rhythm passage - antiphonal effects between the melody (violins) and the accompaniment (other strings); again this is repeated with the melody in octaves in the wind answered by the dotted figuration in the strings
- after B there is a *pp* dominant pedal in octaves in the trumpets with chords alternately from strings and wind (syncopation effect) supporting a semiquaver triplet melody from the violins joined by the flute an octave above
- the development begins with pairs of string quavers then a dotted rhythm passage from the strings (low tessitura and limited range) with rising wind sixths and sevenths, sometimes doubled in octaves
- a timpani C pedal underpins a chordal passage - antiphonal effects contrasting in dynamic and wind/strings - mostly pairs of slurred quavers ending on weak beats lead into...
- the recapitulation - the opening melody again at the same pitch but with a cello countermelody - then a string countermelody in thirds - repeated by the lower strings *but here at a p and pp dynamic*
- the second subject is recapitulated with similar treatment to the exposition, as is the 'dotted rhythm' passage and the dominant pedal passage; some differences in orchestration to spot here
- the movement ends with witty dialogue between the horns and strings before a *forte* cadence subsiding into three quiet chords spanning four octaves.

A **Band 4** answer (comprehensive knowledge and understanding) should **identify the main textures/timbres identified above**. There should be some accurate analytical detail - with reference to rhythm, melody, harmony and structure.

Band 3 answers (sound knowledge and understanding) will show many of the points of Band 4, but may be lacking in some obvious areas, or have some mistakes of analysis, or perhaps only write about some of the textures/timbres used or be weaker on one of these areas. These answers will show some understanding of the purpose and sound of the music.

Band 2 answers will be largely descriptive and may have some misconceptions, but still show some knowledge and understanding. Some relevant points will have accurate musical locations.

Band 1 answers will make only a few observations, and are likely to be very short and immature in writing style.

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

Band 4 (16 – 20)

- Detailed knowledge and understanding
- A full and clear response to the question with detailed musical examples
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation and a fluent use of appropriate specialist vocabulary

Answers in this band are very good or excellent. The candidate understands the music and comments about it perceptively. The essay will answer the question fully and there will be good analytical detail.

Band 3 (11 – 15)

- Sound knowledge and understanding
- An effective response to the question with musical examples
- A clear line of argument with some sense of style; few errors in spelling, grammar and punctuation and an appropriate use of specialist vocabulary

Answers in this band will be stronger on content and must contain evidence of aural awareness as well as a good range of facts and some analytical comment, for example identifying/commenting on melodic and harmonic devices to show that the candidate understands some of the technical aspects. The essay should answer the question, but answers may lack detail and/or some important aspects may have gone unnoticed.

Band 2 (6 – 10)

- Some knowledge and understanding
- An attempt to respond to the question with musical examples, but these may be merely descriptive
- Some clarity in the line of argument but there may be errors in spelling, grammar and punctuation, and use of specialist vocabulary may be weak

Answers in this band will have some content and relevance and there may be the beginnings of understanding. Typically candidates here give a catalogue of events rather than showing that they understand the technical aspects of the music. An accurate description of the score/music, however good, should not gain more than half marks; evidence of aural awareness in this sort of answer takes the response up into the next band.

Band 1 (0 – 5)

- Limited knowledge and understanding
- The answer may not address the question and there may be few, if any, musical examples, which may be merely descriptive or not relevant
- Limited vocabulary may hinder expression and there may be errors in spelling, grammar and punctuation, with no more than an attempt at specialist vocabulary

Answers in this band are generally very weak. At the bottom of the band there may be as little as half a page of writing with a few 'remembered' facts which may or may not be relevant to the question. Three or four facts probably take the work over half-way but there will still be no evidence of understanding.

Question 7

- 0 7** Choose **two** contrasting arias, each by a different composer, and write in detail about them. In your answer you should refer to features such as melody, harmony and tonality, structure and the use of instruments and voices, as appropriate.

(20 marks)

This question enables candidates to write in detail about arias they have studied. Answers may focus on:

- Melody – an emphasis on a clear, memorable tune
- Vocal technique – exploiting the characteristics of the chosen voice – range, control of breathing, tone etc
- Instrumentation – supporting the singer, accompanying, type and number of instruments
- Harmony – range of keys and chords
- Structure – Da Capo arias
- Relationship to text – word painting, use of tonality/harmony

A mark should be given from the appropriate band.

The question asks for *contrasting* arias. Better answers will have chosen examples which enable the candidate to discuss a wide range of different techniques and use of musical features in response to different voices or texts.

Question 8

- 0 8** Baroque composers were highly imaginative in the ways they used music to convey the meaning of the text. What evidence have you discovered to support this view? Refer in detail to the music of any **two** composers.

(20 marks)

The question enables candidates to choose from a wide range of music – recitatives, arias and choruses - by two different composers. Better answers will discuss a range of musical examples in detail, relating their features to the text. Areas for discussion may be:

- Texture – comparison of different kinds of texture
- Treatment of aria, choruses, recitatives, in relation to the text/occasion
- Use of instrumental combinations or specific instruments
- Use of tonality/harmony
- Rhythmic devices.

A mark should be given from the appropriate band.

Candidates might choose some of the following:

- 'Hallelujah' chorus from *Messiah*
- recitatives, arias from *Messiah*
- recitatives, arias and choruses from *St Matthew* or *St John* Passions
- Vivaldi *Gloria*
- Various works by Purcell.

Question 9

0 9

Choose **one** musical that you have studied and describe the ways in which the composer has used music to help to portray different characters. Refer to melody, harmony and tonality, rhythm, structure and the use of instruments and voices, as appropriate.

(20 marks)

The question enables candidates to focus on a particular musical in depth and discuss how the composer uses music to create character. Better answers will focus on musical detail, and select sufficient examples to demonstrate knowledge of a wide variety of techniques. Possible answers may include:

- Melody – melodic shape, phrasing
- Harmony/tonality
- Vocal range – word-painting, creating the character
- Rhythmic features
- Use of instruments/accompaniment
- Structure eg ‘simple’ to suggest less complex characters, or longer and more advanced for more complex characters.

A mark should be given from the appropriate band.

Question 10

1 0

Choose **two** choruses from different musicals and write in detail about each. Refer to texture, harmony, instruments, melody and rhythm, as appropriate.

(20 marks)

Candidates must choose two choruses from different musicals. Better answers will select choruses which enable the candidate to discuss the given musical features in depth. Possible areas for discussion are:

- Melody – melodic shape
- Harmony/tonality - comparison of different uses of harmony/tonality, perhaps used in a particular way to convey mood, occasion or text
- Texture – different types of textures
- Interaction between solo(ists) and chorus or use of different voice groups within the chorus
- Instrumentation

A mark should be given from the appropriate band.

Question 11

1 1

Choose **at least two** contrasting songs, each by a different group or artist, and discuss how melody, harmony, structure and technology have been used.

(20 marks)

Candidates need to choose at least two songs that enable them to comment on the given characteristics. The focus of the answer must be on the music and how it has been used rather than biographical detail or just lyrics without reference to the music. Better answers will have selected a range of songs which give scope for discussion on the different ways the given characteristics have been used. Possible areas of discussion might be:

- Melody/harmony – melodic shape and choice/use of chords.
- Form and structure – simple ABA, verse-chorus structure or more complex structures.
- Different uses/development of technology.

A mark should be given from the appropriate band.

Question 12

1 2

Choose **one** song from the 60s and **one** song from the 70s, and compare their use of voices, instruments and technology.

(20 marks)

Candidates need to choose two songs which enable them to demonstrate the different uses of voices and instruments and the use of technology. Better answers will select songs which enable them to discuss the development of vocal and instrumental techniques between the two decades and the development and use of technology. The discussion will contain clear references to the music. Possible areas for discussion are:

- Vocal techniques – different uses of the voice and vocal effects
- Instruments – range of/different instruments used, development of solos and techniques
- Instrumental/vocal effects/pedals – use of technology in creating effects

A mark should be given from the appropriate band.