



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

**Music**

**MUSC4**

**(Specification 2270)**

**Unit 4: Music in Context**

**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.

Further copies of this Mark Scheme are available from: [aqa.org.uk](http://aqa.org.uk)

Copyright © 2013 AQA and its licensors. All rights reserved.

**Copyright**

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

## 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 part of the question in the right hand margin and the total for each question in the box provided.
- 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 must 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: 10 marks**

#### Excerpt 1 – *The Dam Busters* - Coates

- |   |     |                            |           |
|---|-----|----------------------------|-----------|
| 1 | (a) | perfect fourth             | (1 mark)  |
| 1 | (b) | dominant (1) pedal (1)     | (2 marks) |
| 1 | (c) | chromatic notes, sequences | (2 marks) |
| 1 | (d) | F major                    | (1 mark)  |

#### Excerpt 2 – *Serenade from The Fair Maid of Perth* - Bizet

- |   |     |                                       |          |
|---|-----|---------------------------------------|----------|
| 1 | (e) | minor                                 | (1 mark) |
| 1 | (f) | 6/8 or 12/8 (not 3/4 not 3/8 not 9/8) | (1 mark) |
| 1 | (g) | perfect                               | (1 mark) |
| 1 | (h) | ninth                                 | (1 mark) |

**Question 2**

**Total for this question: 9 marks**


***Symphony in A – Boyce***

- 2 (a) B (1 mark)
- 2 (b) cadential 6/4, suspension (2 marks)
- 2 (c) descending scale (1 mark)
- 2 (d) E major (1 mark)
- 2 (e) minor 3rd (2) any other 3rd (1) (2 marks)
- 2 (f) crotchets (1 mark)
- 2 (g) tonic minor / A minor (1 mark)

**Question 3**

**Total for this question: 11 marks**

**From the slow movement of *Violin Concerto – Tchaikovsky***

- 3 (a) plagal (1 mark)
- 3 (b) hemiola (1 mark)
- 3 (c) any three of:  
 (sustained) string chords (1)  
 tonic (1), pedal (1)  
 (horn plays) dominant note/D (1) on 2<sup>nd</sup> beat (1)  
 any other valid point from score provided (3 marks)
- 3 (d) imperfect (1 mark)
- 3 (e) augmented 6<sup>th</sup>/ Italian 6<sup>th</sup> (allow French 6<sup>th</sup>/ German 6<sup>th</sup>) (1 mark)
- 3 (f)  (4 marks)

**Question 4**

**Total for this question: 10 marks**

***Enigma Variations - Elgar***

**Variation 1 - RBT**

Motif A major key – dotted rhythm – first note repeated

Motif B triplets – antiphony – lower pitch than original – inversion - chromaticism

**Variation 2 - Nimrod**

Motif A major key – lower pitch – 3<sup>rd</sup> lower – E flat major – rests missing – starts on 1<sup>st</sup> beat of bar - bar 2 interval 4<sup>th</sup> not 3<sup>rd</sup> – bars 3 and 4 extended sequentially

Motif B different key, in inversion (in bass at end)

**Variation 3 – GRS**

Motif A returns to minor key - even quavers (rests of motif missing) – lower pitch – 2 octaves lower

Motif B only first bar – major key

Motif A repeated – major version

- **No marks for simply identifying instruments**
- **Any split of information allowed**
- **Maximum 4 marks per variation**
- **Credit other relevant points from the score provided**

## **SECTION B: HISTORICAL STUDY – AREA OF STUDY 1**

### **THE WESTERN CLASSICAL TRADITION**

#### *Band 4 (24 – 30)*

- 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 (16 – 23)*

- 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 (9 – 15)*

- 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 – 8)*

- 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.

## Elgar: *Symphony No. 1*

### Question 5

**0 5** Write an essay discussing Elgar's approach to harmony and tonality in the **first** movement. Refer in detail to specific passages of music.

(30 marks)

Candidates might refer to some of the following matters of tonality:

- the opening 'motto' theme - diatonic and firmly based in A flat major - modulation to the dominant when repeated with full orchestration
- the *Allegro* after 5 - in D minor (tritone away from A flat) - but contradictory G sharps pull to A minor
- restless often chromatic bass line fails to anchor the melody
- 2nd subject at 12 in F major but the stability is short-lived - to D flat before 14 etc
- motto theme introduces development at 18 in C major - B flat major at 24 - B minor at 26 - second subject in B minor at 28 - motto in D before 31
- recap at 32 - D minor then F minor/A flat at 35
- second subject at 38 in A flat
- motto theme back in A flat at 48 but key still restless - last few bars suggest A minor before A flat close

and harmony:

- first statement of the motto only in two parts
- repeat at 3 uses full chords – often inversions used in place of root positions
- after 5 many chromatic chords, wide use of enharmonic change – G sharp in 2<sup>nd</sup> bar of *Allegro* becomes A flat etc
- more diatonic around the 2<sup>nd</sup> subject at 12 but again modulations frequent
- chords often have a pivot note – eg in the Coda the C before 55 (3<sup>rd</sup> of A flat) becomes the 3<sup>rd</sup> of A minor before being used at the top of the final chord in the tonic again

(Note that numbers are rehearsal figures not bar numbers)

There is a great deal to say - a good answer will probably consider a few passages in detail rather than a 'broad brush' approach. Descriptive answers which lack any analytical detail should not be awarded more than half marks. Examiners should not necessarily expect an equal balance between harmony and tonality here to award a high mark.

### Question 6

**0 6** Elgar's first symphony received more than a hundred performances within a year of its publication. Discuss **two or more** contrasting passages which account for its success.

(30 marks)

A good answer must refer in detail to the *musical features* of two or more contrasting passages. "Contrasting" should be interpreted in its widest sense – tracking the appearances of the motto theme would satisfy this requirement, for example.

Possible choices might be:

- The wonderful motto theme presented with a moving bass line and only an outline of the harmony, then repeated fully harmonised, reappearing several times in the work and finally triumphantly at the end (note modulation to the dominant in this final appearance)
- The link between movements 2 and 3 both of which use the same melodic material
- The challenge of writing a symphony ‘in two keys at once’ – the opening movement in A flat major but with the stormy *Allegro* section in D minor
- Passages which show Elgar’s consummate skill as an orchestrator – any of the above sections would be excellent examples

Answers should focus on his melody-writing skills, his wide-ranging harmonic vocabulary, his innovative use of tonality and his genius as a writer for the orchestra. Descriptive answers which lack any analytical detail should not be awarded more than half marks.

### Shostakovich: *Symphony No.5*

#### Question 7

0	7
---	---

 Write an essay discussing Shostakovich’s use of harmony and tonality in the **third** movement, *Largo*. Refer in detail to specific passages of music.

(30 marks)

Candidates might refer to some of the following matters of tonality:

- opening key is F sharp minor - no relief until the Tierce de Picardie in the final chord
- B minor at 81
- the tonic – F sharp minor at 87 and
- the dominant – C sharp minor, after 91
- and in C minor at 93 – it follows the practice seen in other places of shifting the key centre by a tone or a semitone

and of harmony:

- candidates might identify some chords, for instance in the opening bars E sharp is avoided to give the ‘modal’ sound and Shostakovich moves in and out of the key – eg G major 1st inversion then F sharp 1<sup>st</sup> inversion but with B flat in the bass, the F sharp minor 1<sup>st</sup> inversion
- themes begin in a key but move away – theme at 81 begins in B minor but then moves away and back again
- the passage at 93 begins on a C minor chord, then moves to C minor 1<sup>st</sup> inversion, A minor then A minor 1<sup>st</sup> inv, F7 then F7 1<sup>st</sup> inv
- note final F sharp major chord – widely spaced and 3<sup>rd</sup> doubled two octaves apart

(Note that numbers are rehearsal figures not bar numbers unless otherwise indicated)

A good answer might consider a few passages in detail rather than a ‘broad brush’ approach. Descriptive answers which lack any analytical detail should not be awarded more than half marks. Examiners should not necessarily expect an equal balance between harmony and tonality here to award a high mark.



### Question 8

**0 8** Shostakovich's fifth symphony has been interpreted both as a joyous and optimistic work and as an expression of the profound suffering of the Soviet people. Discuss **two or more** contrasting passages which illustrate these views.

(30 marks)

A good answer must refer in detail to the *musical features* of two or more contrasting passages.

Possible choices might be:

- The angular melody used in the opening of the 1<sup>st</sup> movement with its dissonant harmony and polyphonic treatment, contrasting with the E flat minor violin melody at 9, the stormy central section and the release of some of the tension when the second theme is recapitulated in D at 39
- The mocking humour of the second movement – its grotesque playfulness brought about by its wide-ranging tonality, angular wide-ranging melodies and dissonant harmony
- The despairing F sharp minor opening of the third movement building to the impassioned and dissonant climax before sinking back into its F sharp major resolution
- The development of the last movement from stormy D minor to triumphant D major

(Note that numbers are rehearsal figures not bar numbers)

Candidates may refer to the significance of some of these sections to different audiences but the marks must still be awarded for their close examination of the music. Answers should therefore focus on the characteristics of his melodies, his wide-ranging harmonic and tonal vocabulary and his genius as a writer for the orchestra. Descriptive answers which lack any analytical detail should not be awarded more than half marks.

## SECTION C: HISTORICAL STUDY – AREAS OF STUDY 3a–c

### *Band 4 (24 – 30)*

- 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 (16 – 23)*

- 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 (9 – 15)*

- 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, 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 – 8)*

- 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.

### Area of Study 3a: English Choral Music in the 20<sup>th</sup> Century

#### Question 9

**0 9** How did composers respond to the challenges of setting the text in their choral music? In your essay you should refer in detail to contrasting passages from the music of **at least two** composers.

(30 marks)

Candidates might choose some of the following

- Demons' Chorus from *Gerontius*
- Several passages from *Belshazzar's Feast* – writing on the wall, false gods
- Choral writing in *War Requiem*
- Choral writing in *Rejoice in the Lamb*

They might also refer to some of the following

- rhythmic considerations
- harmony - tonality/key centres, chromatic and diatonic harmony
- orchestral effects – the strings surrounding the *strange innermost abandonment* in *Gerontius*
- the *writing on the wall* in *Belshazzar's Feast* etc
- use of the accompaniment and its relationship with the singers to colour the words
- melody – range, tessitura, use of chromaticisms

To score more than half marks comments must include some analytical detail – identifying tonality, melodic and rhythmic devices etc rather than just describing them.

NB Whilst this question is about choral writing (rather than *vocal* writing) references to solo passages from choral works should be credited.

#### Question 10

**1 0** In the 20<sup>th</sup> century there were significant developments in approaches to melody, harmony and choral writing. Discuss passages from pieces of music which illustrate this.

(30 marks)

Detailed comments showing a good knowledge of the music are essential in order to score a high mark. Candidates might consider some of the following matters:

Melody

- range, tessitura, chromaticism, rhythmic considerations

Harmony

- tonality/key centres
- chromatic and diatonic harmony

#### Choral writing

- choral textures
- antiphonal effects
- range of vocal lines
- relationship with the accompaniment

Descriptive answers which lack any analytical detail should not be awarded more than half marks.

### Area of Study 3b: Chamber Music from Mendelssohn to Debussy

#### Question 11

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

 Chamber music of this period is characterised by lyrical, songlike melodies, adventurous modulations, rich harmonies and striking use of discords. Write an essay discussing this view. Refer in detail to music that you have studied.
- (30 marks)*

#### Melody

- techniques of melodic development - sequential development or repetition
- melodic shapes and range
- tessitura

#### Harmony/Tonality

- treatment of key and dissonance - chromatic chords - range and use
- harmonic vocabulary - early Romantic harmony v late

Descriptive answers which lack any analytical detail should not be awarded more than half marks.

#### Question 12

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

 Choose **two** composers that you have studied and, by referring in detail to specific pieces of chamber music, write an essay discussing their individual approaches to writing for instruments.
- (30 marks)*

An open-ended question. Some of the following points might be considered:

- melody and accompaniment - sharing of melodic and harmonic material
- tessitura
- using high and low ranges
- different textures
- contrapuntal and antiphonal writing
- melodies in inner parts
- relationship of instrumental parts to each other - particularly when clarinet, piano etc used with strings

A detailed account of the music is essential to a good mark. Descriptive answers which lack any analytical detail should not be awarded more than half marks.

**Area of Study 3c: Four Decades of Jazz and Blues 1910 to 1950**

**Question 13**

- 1 3** Choose **two** pieces of music that you have studied – one from the early years of the period and one from the ‘swing’ era of the 30s and early 40s. Write an essay comparing their approach to melody, harmony, rhythm and use of instruments/voices.

*(30 marks)*

Candidates might refer to some of the following:

- New Orleans Jazz such as King Oliver's Creole Jazz Band in which Louis Armstrong played – Alligator Hop, Sugar Foot Stamp – Jelly Roll Morton - twelve bar blues
- the Swing era of the 30s – Duke Ellington – Take the A-Train, Satin Doll – Glenn Miller

Musical features might include:

- melody - range, melodic shapes, development
- harmony - key structures, range of chords used, dissonance/consonance
- rhythm - ostinato and other patterns
- texture - relationship between melody and accompaniment
- characteristic writing for instruments
- relationship between instruments in various combos
- solo passages - improvisation and virtuosity

Descriptive and/or biographical answers which lack any analytical detail should not be awarded more than half marks.

**Question 14**

- 1 4** Choose **one** of the following whose jazz you have particularly enjoyed studying. Write an essay about his music, referring to melody, harmony, rhythm and use of instruments.

**Duke Ellington**

**Glenn Miller**

**Charlie Parker**

**Count Basie**

*(30 marks)*

Candidates are required to refer to specific pieces by their chosen musicians. Credit references to the music in terms of its:

- melody - range, melodic shapes, development
- harmony - key structures, range of chords used, dissonance/consonance
- rhythm - ostinato and other patterns
- writing for instruments
- relationship between instruments in various combos
- solo passages - improvisation and virtuosity

The question asks for detailed writing about a piece of music and not biographical information about the artists, which should not gain much, if any, credit. The answer should focus on the four prompts given (melody, harmony, rhythm and use of instruments). Descriptive and/or biographical answers which lack any analytical detail should not be awarded more than half marks.