

A-LEVEL MUSIC

MUSC1 Influences on Music
Mark scheme

2270
June 2014

Version/Stage:Final 0.1

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this Mark Scheme are available from aqa.org.uk

AS MUSIC UNIT 1 (MUSC1) JUNE 2014**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: 10 marks****Excerpt 1 'Chanson de Matin' – Elgar**

- | | | |
|---|--|----------|
| 1 | (a) 2/4, allow 4/4, 2/2, C, C | [1 mark] |
| 1 | (b) syncopation | [1 mark] |
| 1 | (c) sequence | [1 mark] |
| 1 | (d) pizzicato | [1 mark] |
| 1 | (e) minor | [1 mark] |


Excerpt 2 Brandenburg Concerto No. 2, 3rd movement – Bach

- 1 (f) 5th **[1 mark]**
- 1 (g) 1 oboe
 2 violin
 3 recorder / flute
 (in that order) **[3 marks]**
- 1 (h) contrapuntal / polyphonic / fugal / imitative **[1 mark]**

Question 2

Total for this question: 9 marks

‘Bolero’ – Ravel

- 2 (a)
- 
- [4 marks]**
- 2 (b) bassoon **[1 mark]**
- 2 (c) blue notes **[1 mark]**
- 2 (d) any three of:
- Ostinato / repetition
 - triplets
 - pedal
 - tonic – dominant / I – V
 - pizzicato
 - any other valid point.
- [3 marks]**

Question 3

Total for this question: 10 marks

'Linden Lea' - Vaughan Williams

- | | | |
|---|---|-----------|
| 3 | (a) 3/4 | [1 mark] |
| 3 | (b) 3rd (1), minor 3rd (2) | [2 marks] |
| 3 | (c) line 4 | [1 mark] |
| 3 | (d) lines 7 & 8 (must have both lines for mark) | [1 mark] |
| 3 | (e) anacrusis, passing notes | [2 marks] |
| 3 | (f) conjunct | [1 mark] |
| 3 | (g) AABA | [1 mark] |
| 3 | (h) perfect | [1 mark] |

Question 4

Total for this question: 11 marks

String Quartet Op. 76 no. 3, 2nd movement - Haydn

- | | | |
|---|--|-----------|
| 4 | (a) IIb, A minor 1st inversion (2)
Correct chord without inversion (1)
Wrong chord (e.g. A major) no marks not even with correct inversion
(II7b – 1 mark only) | [2 marks] |
| 4 | (b) turn | [1 mark] |
| 4 | (c) pedal (accept dominant or tonic pedal) | [1 mark] |
| 4 | (d) plagal, IV – I, Amen | [1 mark] |
| 4 | (e) 6th (1), minor 6th (2) (major 6 th 1 mark) | [2 marks] |
| 4 | (f) G and D (in either order) | [2 marks] |
| 4 | (g) bar 15 or bar 19 (allow bar 11) | [1 mark] |
| 4 | (h) bars 15 – 16 or bars 19 – 20 | [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. A description of the score without explanation, however accurate, should not gain more than 10 marks.

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.

- | | | |
|----------|----------|--|
| 0 | 5 | Explain how Beethoven uses his musical ideas in the recapitulation and coda in the first movement of this symphony. You may refer to melody, harmony/tonality, texture and structure, as appropriate. |
|----------|----------|--|

[20 marks]

As a guide, essays should be marked against the following points and a mark given from the appropriate band. However, this is not an exhaustive list, and candidates should be credited for raising other valid points. Candidates do not need to mention all of the points to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding.

- The descending demisemiquaver upbeat from bar 12 reappears in semiquavers in bar 177 leading into the Recapitulation in bar 178.
- The 1st subject material is now played *ff*, in octaves in the woodwind and strings with the brass and timpani playing the tonic note (C).
- Recapitulation material based on bars 13 – 23 until bar 189.
- Bridge passage starts at bar 189.
- Change of harmony compared with Exposition and the passage is based on the descending semiquaver idea.
- Use of imitation between upper and lower strings in octaves with sustained minim chords at the start of the passage.
- Bars 189 – 198. The music passes through F major, G major, A minor, Bb major, C major, D minor, F major and G major - rising sequence of keys adding to the excitement of the passage.
- From bar 192 the harmonic rhythm increases from semibreves to minims.
- Bar 198 – G major with G pedals in cellos, basses, timpani and brass. (dominant preparation).
- Integration of the descending semiquaver idea with an *sf* minim on beat 2, derived from the woodwind rhythms in the 2nd subject in bars 57 and 58 (bars 198 and 200 in the violins).
- 2nd subject returns at bars 205 – 206 in C major.
- String accompaniment similar to Exposition but woodwind instruments which play the melody are doubled and enter in a different order.
- Coda (bar 259) with a tonal change to F major (bar 263).
- Use of modulation: F major - A minor (bars 264-266), D minor (bar 267) G major (bars 269-270) perhaps linked to the tonal direction of the introduction.
- Bar 277 – 298 C major triumphantly re-affirmed. Passage based on opening of 1st subject with emphasis on tonic chord.

0 6 Write an essay discussing Beethoven's use of melody, harmony/tonality and texture in the exposition section of the **second** movement.

[20 marks]

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- F major
- Begins with 2nd violins alone followed by a gradual increase in the instrumental texture.
- Imitative entries (in the violas and cellos, basses and bassoons, 1st violins, flute and oboe) – fugal quality.
- 2 melodic ideas in 1st subject (bars 1-7 and 19-26 a dotted rhythmic idea in violins and flute).
- Tonality based on tonic-dominant.
- Dominant C pedals - in horns (bars 15-23), inverted in flute (bars 16-19).
- There is no bridge passage. The B naturals in bar 24 are too brief to constitute a modulation to the dominant key (C major). The 1st subject ends on a chord of C in bars 25 and 26 leading straight into the 2nd subject in C major (bar 26).
- 2nd subject in C major – dominant in 1st violins moves briefly through D minor before returning to C major in bar 30.
- Antecedent (bars 26-34) Consequent (bars 34-42) melodic structure.
- The texture of the 2nd subject contrasts with the fugal-like 1st subject as it is predominantly tune and accompaniment.
- 1st violins decorate the melody which is now in the woodwind (bars 35-41).
- Bar 42 – a rhythmic idea introduced based on a rising semiquaver-demisemiquaver pattern (like bar 3) in the 1st violins – answered by the string section in a descending sequence passing through C major, A minor (bars 43-44), and D minor (bars 44-45) before concluding with a cadential 6/4 in C major (bars 45-46).
- Bars 46-49 – rhythmic idea taken up by bassoons and oboes with 1st violins and strings in a passage of instrumental dialogue.
- Syncopated passage (bars 49-52) and a sequential modulation concluding with a cadential 6/4 in C major in bars 52-53.
- Codetta (bars 53-64) starts with a G pedal in the timpani with the dotted semiquaver-demisemiquaver rhythm supported by dominant pedal notes in the cellos, basses, 2nd violins, brass and 2nd bassoon.
- Tonality and harmony centred around C major.
- Use of triplet idea in 1st violins.
- Concludes with a reference to the opening notes (interval of a 4th) of the movement (bars 61-64).

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
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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.

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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 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. A description of the score/music without explanation, however accurate, should not gain more than 10 marks.

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- Limited knowledge and understanding
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- 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.

0 7 Baroque composers have often used the chorus to convey a sense of drama or occasion. Discuss this view by referring in detail to choruses by **two** composers that you have studied.

[20 marks]

In this question candidates need to demonstrate the variety of ways in which two baroque composers have written for the choir. Examples may include music which includes a soloist(s), but the selected pieces must be sufficient to enable candidates to discuss the role of the choir in detail.

Possible areas of discussion might be:

- texture – comparison of different kinds of texture, perhaps used to convey a particular mood, image or effect
- harmony – comparison of different uses of harmony, again perhaps used in a particular way to convey mood or occasion
- voices – combinations of voices, vocal range/effects
- relationship between voices and instruments
- spatial effects – placing of choirs, antiphony
- harmony and tonality.

0 8 Describe the ways in which Baroque composers have written for the solo voice. Illustrate your answer by detailed reference to **at least two** contrasting examples by different composers.

[20 marks]

Candidates need to refer to at least two contrasting examples by different composers but could include more to enable discussion of a range of techniques and devices.

Possible areas of discussion might be:

- the use of the voice in response to the text or a character – melody, rhythm
- the use of the voice in Recitative compared with Aria
- use of particular techniques or voice ranges
- relationship between the solo voice and instruments/choir.

0 9 Choose **two** contrasting solo songs from different musicals and write in detail about each song.

[20 marks]

Candidates need to choose two contrasting **solo** songs which must be from different musicals and write informatively about each.

Possible areas for discussion are:

- melody – illustrating the different characteristics of a voice or technique to create character, mood/text; melodic devices; word-setting
- vocal type and range
- harmony – comparison of different uses of harmony
- use of instruments/combinations of instruments
- use of rhythm.

1 0 Comment on the different ways in which composers have used music to create a particular mood or effect. Illustrate your answer by detailed reference to **at least two** passages from the musicals that you have studied.

[20 marks]

Candidates may select passages from any of the musicals they have studied. Answers should refer to at least two passages, but candidates may select more if they wish in order to enable them to comment on the different ways music has been used to create a specific mood or effect. This may include characterisation.

Possible areas for discussion are:

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

- 1 1** Choose **two** songs, each from a different decade, and discuss their use of harmony, instruments, voices, structure and technology.

[20 marks]

The question asks candidates to choose two songs from different decades of the candidates' own choice from the 1960s to the present day. There are many aspects which may be covered and candidates should select musical examples from their chosen decades which enable them to cover such areas as:

- technological/recording developments
- vocal/instrumental techniques
- instrumental/vocal combinations
- musical styles/genres
- form/structure.

- 1 2** Popular music has often been used for social comment during this period. Write in detail about **two or more** songs discussing how the music expresses the meaning of the words.

[20 marks]

Candidates are encouraged to demonstrate their knowledge of the music by choosing at least two songs which enable them to comment on the way the music has been used to express social comment. 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.

Possible areas of discussion might be:

- vocal/instrumental techniques
- discussion of characteristic musical features or style
- melody/harmony
- form and structure – related to previous styles or to social context
- use of technology.