



A-LEVEL MUSIC

MUSC1 Influences on Music

Mark scheme

June 2015

Version 1.0: Final

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

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 ‘Popular Song’ from the ‘Façade’ ballet suite - Walton

- 1 (a) 1 flute
 2 oboe
 (in that order) **[2 marks]**
- 1 (b) any two from:
 • snare/side drum (not just drum)
 • cymbal
 • wood block (allow claves)
 • triangle **[2 marks]**
- 1 (c) the excerpt starts in a major key and ends in a minor key **[1 mark]**

Excerpt 2 Fourth movement, Violin Sonata in A major - Franck

- 1 (d) 2/2 (accept 2/4, 4/4, C, cut common) [1 mark]
- 1 (e) major [1 mark]
- 1 (f) canon [1 mark]
- 1 (g) anacrusis, passing notes [2 marks]
- 1 (h) perfect [1 mark]

Question 2

Total for this question: 9 marks

Second movement, Piano Concerto No. 21 in C major - Mozart

- 2 (a) rising triad [1 mark]
- 2 (b) x tonic or F (major) or I
y dominant or C (major) or V/V7 [2 marks]
- 2 (c) bar 8 [1 mark]
- 2 (d) triplets [1 mark]
- 2 (e) pedal [1 mark]
- 2 (f) any two from:
• trill
• turn
• appoggiatura (allow grace notes)
• acciaccatura (allow crush(ed) notes) [2 marks]
- 2 (g) D minor, d, relative minor [1 mark]

Question 3

Total for this question: 10 marks

'The Salley Gardens' – Benjamin Britten

- 3 (a)  [5 marks]
- 3 (b) Perfect 4th (2), 4th (1) (no mark for Perfect alone) [2 marks]
- 3 (c) E flat (allow tonic) [1 mark]
- 3 (d) perfect [1 mark]

3 (e) AABA

[1 mark]

Question 4

Total for this question: 10 marks

Handel 'Air' from the 'Water Music'

- 4 (a) C7, V7, dominant 7th – 1 mark for correct chord + 1 mark for 7th (Vb7 = 1 mark; Vc7 = 1 mark) [2 marks]
- 4 (b) trill [1 mark]
- 4 (c) bar 4 or bar 8 or bar 16 or bar 17 or bar 18 [1 mark]
- 4 (d) C major, dominant, C [1 mark]
- 4 (e) beat 3: G
beat 4: E flat
(must be in correct order) [2 marks]
- 4 (f) one of: bar 4 or bar 8 or bar 12 or bar 18 [1 mark]
- 4 (g) interrupted (no other answer accepted – including V-VI) [1 mark]
- 4 (h) bar 17 [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.

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

Candidates do not need to mention all of the following points to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding.

0 5 Discuss Haydn's use of melody, harmony and tonality in the exposition section of the **first** movement of this symphony.

Candidates may refer to some of the following points:

Melody

- 1st subject starts in bar 17 in D major (tonic).
- Melody is understated compared with the drama of the introduction.
- Melody has a 16 bar antecedent–consequent structure with an imperfect cadence in bar 24 and a perfect cadence in bar 32. This is also made up of four four-bar phrases.
- Accompanied by strings in a melody and accompaniment texture.
- 1st subject ends with full orchestral tutti/bridge passage starts with full orchestral tutti at bar 32.
- Rhythm of first bar of 1st subject used alternating with semiquavers.
- Melodic idea in 1st violin and flute in bar 50 based on bars 19 and 20 which effects modulation towards dominant.
- 2nd subject starts at bar 65 but is the same as 1st subject but in the dominant key (A major) – monothematic.
- Last bars of consequent section are altered melodically and harmonically (bars 76/77–79).
- Bar 80 – new idea based on quaver rhythms of bridge passage in violins and syncopated (tied) rhythmic idea in cellos/basses and violas, similar to 1st violin melody in bars 21–22 of 1st subject.
- Octave texture from bar 90 brings this idea to a close at bar 99.
- Bar 100 – violin/flute melody based around A major triadic shape (possibly closing theme/start of codetta)
- Bar 112 – 1st violins have an energetic syncopated melodic idea with *sf* accents on 2nd beat and tutti scoring which may signal the start of the codetta – but a case could be argued for this starting at an earlier point, eg bar 100.

Harmony/tonality

- Strong tonic/dominant key relationship.
- Harmony mostly explores chords I, IV and V but with some examples of f sharp minor, eg bar 80.
- Frequent use of pedal notes, eg tonic pedal in bars 31–39 and bars 120 to end of exposition with dominant pedal in bars 57–64 and 92–97.
- Dominant preparation (E major) before the 2nd subject (dominant's dominant) to strengthen the change of key with a perfect cadence into A major (bars 64–65).

- 0 6** Describe how Haydn achieves contrast between the minuet and trio in the **third** movement of this symphony. You should consider some of the following elements: melody, harmony and tonality, texture, rhythm and the use of instruments.

In this question, candidates may discuss the contrasts between the minuet and trio by referring to the music of each as a direct comparison. However, it is equally valid for candidates to comment on the minuet and trio separately, discussing the music, but without directly comparing each section.

Candidates may refer to some of the following points:

Minuet

Melody

- Begins on an upbeat. Strong, rhythmic 3-in-a bar eight bar phrase which can be subdivided into two 4-bar phrases.
- Repeated *pp* in bars 9–16.
- Section B in bar 16 (beat 3) develops the melodic/rhythmic idea with the two quaver–crotchet idea played in the violas, and woodwind (except clarinets) decorated by repeated Ds and a descending scale-like figure in the violins.
- Reference to the opening melody in 1st violins but with the intervals altered.
- Decorated version of the melody from bar 34.

Harmony/tonality

- Tonic (D) pedal in cellos/basses and timpani help give a ‘rustic’ feel – particularly with the string bass line descending an octave in section A.
- Section B has modulatory feel, with a shift to b minor and then onto dominant (7) harmonies (E7) from bar 20, which resolve onto A in bar 26.
- Dominant (A) pedal below chromatically altered version of the melody in bars 26–30 provides dominant preparation for the return of a decorated version of the melody, in D major at bar 34 (beat 3) again, with use of tonic pedals in bars 35–39.
- Haydenesque humour in bars 43–52: an implied modulation to G major (bars 43–44) followed by a typical Haydn silent bar (actually, two silent bars!), an A7 chord with trill and repeated As followed by a swift four-bar reference to the opening melody culminating in a perfect cadence in D major.

Texture

- Section A – tutti with flutes and oboe doubling 1st violins. Homophonic.
- Section B – development of two-quaver–crotchet rhythmic idea with antiphonal exchanges between violas and cellos/basses.

Rhythm

- 3/4, anacrusis.
- Beat 3 emphasised with *sf* dynamic markings.
- In the second section the rhythm of the opening three notes (quaver-quaver-crotchet) is used in the violas, and particularly the cellos and basses between bars 20–25.

Instruments

- Basses/cellos/horns, trumpets and timpani often used for pedals, although horns feature in a greater harmonic role, particularly in section A where they often double the woodwind in 3rds.
- Flutes and oboes often used to double the 1st violins.
- Frequent use of tutti passages.

Trio

Melody

- Like the minuet, it begins on 3rd beat but contrasts, as it is gentler, with a flowing, conjunct melody in quavers, introduced by two crotchet-minims based on an interval of a (minor) 3rd.

Harmony/tonality

- Unexpected key change to B flat major. However, there is a link, notably brief, in the minor 3rds – D-F which suggest the tonic minor (d minor) merging into B flat major in bar 54.
- Based around tonic and dominant (7th) chords, there is a modulation to the dominant key (F major) in bar 64 at the end of the first section of the trio which helps reinforce B flat as the tonic key.
- Exploration of c minor and g minor (bars 64–75).
- B flat major returns in bar 78 after a perfect cadence (F major at the start of bar 78).
- Modulation to E flat major in bar 87.
- Return to B flat major in bar 94 via a circle of 5ths starting with g minor in bars 88-89 announced by rests (effectively, a silent bar)
- A linking passage from bar 94 beat 3 enables Haydn to establish a tonal return to the D major minuet – the trio's opening third motif has its interval expanded chromatically up to a 5th – A, which enables Haydn to use dominant harmonies and effect a return to the minuet.

Rhythm

- Like the minuet, starts with an anacrusis.
- Uses a more fluid quaver rhythm compared to minuet.

Texture/instrumentation

- Reduced orchestration – brass are not used, both to maintain a sense of balance and also for practical reasons – due to the unexpected B flat tonality the brass would not be able to change crooks quickly enough, particularly for the return to the minuet, to make a real contribution to this section.
- The opening two bars are only scored for 1st violins and oboe – a real contrast with the opening of the minuet.
- Use of *pizzicato* string accompaniment produces a lighter texture, contrasting with the rustic energy of the minuet.
- The theme is imitated by different instruments, but though it is passed around the orchestra it never builds into a tutti, unlike the minuet (perhaps linked to the idea of the 'trio').
- The quaver melodic idea is not played in the cellos/basses (only the opening 3rds idea) thus maintaining the more delicate texture.

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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- 0 7** Choose **at least two** recitatives by different composers and comment on the musical setting of the text. You should refer to melody, harmony and tonality, rhythm and the use of instruments and voices as appropriate.

In this question, candidates need to comment on the ways in which different baroque composers have written for the recitative. The selected pieces must be sufficient enough to enable candidates to discuss how the music has been used to convey the meaning of the text in detail.

Possible areas of discussion might be:

- melody – shape, pitch - range, perhaps used to convey a particular mood, image or effect
- harmony and tonality – different uses of harmony, again perhaps used in a particular way to convey mood, phrase or word
- voices – type of voice used, vocal range
- rhythm – the use of ‘speech’ rhythms. Rhythms used to create a particular mood or effect
- instruments – types of instrumental combinations, use in supporting the voice, use of groups of, or individual instruments to create a particular effect
- the different roles of recitative – secco, stromentato.

- 0 8** Write informatively about **one** of the following composers’ contribution to Baroque choral music. Refer in detail to the music you have studied.

Bach

Handel

Purcell

Vivaldi

Candidates need to demonstrate their knowledge of the choral music of one of the above composers through analysis, and detailed discussion of a range of pieces, or one piece in greater depth. Candidates may select a range of arias, recitatives and choruses or discuss two or three pieces in greater depth. However, the focus must be on the music rather than presenting an argument for the importance of their selected composer.

Possible areas of discussion might be:

- writing for solo voice, ensembles or chorus
- the use of melody, harmony, tonality, texture, rhythm and instruments
- use of particular techniques or voice ranges
- how the composer has used music to convey the mood or meaning of the text.

- 0 9** Choose **at least two** dance passages from the musicals you have studied and write in detail about each. You should refer to melody, rhythm and metre and the use of instruments and voices, as appropriate.

Candidates need to choose at least two dance passages from one or more musicals. The chosen passages must enable candidates to write in detail on the music and its dance features.

Possible areas for discussion might be:

- melody – the use of melodic features to convey the mood, nature, style or origins of the dances
 - rhythm and metre – associated with a dance genre, style or origin
 - use/ choice of instruments – associated with a genre, dance style or country of origin or for a particular mood/effect
 - use of voices – possibly reflecting a mood or style or origin of the dance(s).
- 1 0** Choose **two** ensembles from different musicals and discuss how melody, harmony, texture, voices and instruments have been used in each.

Candidates may select two ensembles from any of the musicals they have studied which enable them to write in detail about a range of musical features. Candidates may compare different ensembles and discuss the dramatic effects/characters and stories of each, but this must be supported by clear references to the music and how it is used to convey these features.

Possible areas for discussion are:

- melody – melodic shape, the same, or different melodies given to different characters in the ensemble and how these are developed
- texture – different combinations of voices
- harmony/tonality – reflecting different moods or characters
- use of voices – different voice types, styles of singing, range
- use of instruments – types of accompaniment, combinations of or single instruments which reflect character or mood.

- 1 1** Popular music in this period has often been used to entertain and to challenge. Discuss this view by referring in detail to the music of **at least two** different groups/artists.

There may be a wide range of responses from candidates. The question (to entertain and to challenge) may apply equally to the listener as to the group/artist performing the music.

Candidates need to select music by **at least two** different groups/artists which demonstrate features of these two types, illustrating their answer with detailed discussion of the music.

Candidates may consider:

- technological/recording developments and their use in music during this period
- vocal/ instrumental techniques
- instrumental/vocal combinations- typical group format, synthesisers
- musical styles/genres – disco, ballad, easy listening, prog. rock, punk etc
- form/structure – riff/hook, verse–chorus, extended composition.

- 1 2** Choose **at least two** different songs by one group or artist during this period and write in detail about the music of each.

Candidates are encouraged to demonstrate their knowledge of the music of a particular group or artist by choosing at least two songs by the same group/artist. Candidates must focus on the music and write in detail about musical features rather than focusing on lyrics or biography, although this might form an informative background to discussion of the music and its purpose.

Possible areas of discussion might be:

- vocal/instrumental techniques
- discussion of characteristic musical features or style
- melody/harmony
- rhythm
- use of technology.

