

A-LEVEL

# Music

MUSC4 Music in Context

Mark scheme

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2270

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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.

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**Section A**

**Question 1**

**Total for this question: 10 marks**

**Excerpt 1 – ‘I’m into Something Good’ – Herman’s Hermits**

- (a) 4/4 or 2/2 [1 mark]
- (b) mediant [1 mark]
- (c) 7th [1 mark]
- (d) plagal [1 mark]
- (e) G major (dominant) [1 mark]

**Excerpt 2 – ‘Hark all ye lovely saints’ – Weelkes**

- (f) homophonic / chordal [1 mark]
- (g) imitative [1 mark]
- (h) it becomes minor [1 mark]
- (i) suspension [1 mark]
- (j) perfect [1 mark]

**Question 2**

**Total for this question: 10 marks**

**‘Solveig’s Song’ – Greig**

- (a) E major / dominant [1 mark]
- (b) fourth [1 mark]
- (c) E / dominant / V [1 mark]
- (d) ninth [1 mark]
- (e) C major (1) / relative (major) (1), perfect (1) [2 marks]
- (f) sequence, note of anticipation [1 mark]
- (g) tonic major [1 mark]
- (h) tonic pedal (2), any other ref to pedal (1) [2 marks]

**Question 3**

**Total for this question: 10 marks**

**‘An die Musik’ – Schubert**

- (a) minor (1) seventh (1) - do not allow augmented 6<sup>th</sup>  
- no mark for “minor” if not 7th **[2 marks]**
- (b) E - G – F sharp - A **[4 marks]**
- (c) diminished 7th **[1 mark]**
- (d) B minor / relative minor **[1 mark]**
- (e) Tonic / I / D (1) second inversion (1) (lc = 2) **[2 marks]**

**Question 4**

**Total for this question: 10 marks**

**‘Rhapsody on a Theme of Paganini - Rachmaninov**

- (Variation 1) starts at a lower pitch (octave / 2 octaves lower)  
uses only the four note pattern (ACBA / EG#F#E) / uses only beats 2 and 4  
even quavers / semiquavers  
rising (1) sequence (1)  
octave leap replaced with three Es at same pitch (repeated with octave descent)  
staccato  
dotted rhythm removed
- (Variation 2) in 3/4 or triple time  
dotted crotchet / quavers pattern / first note lengthened / tied  
octaves at phrase end syncopated  
lower pattern is modal (no G and F sharps) / no accidental(s)  
melody at a lower pitch / different key
- (Variation 3) major key  
begins with an anacrusis/upbeat  
semiquavers used as upbeat rhythm  
melody inverted  
rubato, free rhythm  
triplets  
legato  
in 3/4 or triple time

Any other valid points but do not credit references to tempo

**[10 marks - not specified to which variations]**

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**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 or music
- 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 or music
- 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 or music, 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 or music; 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

**0 5** Compare and contrast the passage in the first movement from figure 5 to figure 18 with the passage from figure 32 to figure 48. In your answer you should refer to melody, harmony/tonality, rhythm, texture and use of instruments, as appropriate.

**[30 marks]**

This question compares the exposition to the recapitulation of the sonata form structure.

Figure 5 - 1st subject

- unusually in D minor (dim 5th from A flat) but with G sharps
- key seems to change from bar to bar with many chromatic chords
- rising passage at fig 7 after which..
- subject repeated in ww, horns and cellos at 7, fifth lower

Figure 9 - Transition

- time sig changes to 6/4 and rhythm pattern (3 minims) makes music slow down
- 'wistful' violin melody in D minor at 11

Figure 12 - 2nd subject

- in the expected F major - calm and in 2/2 though the accomp still hints at 6/4
- theme repeated by the cellos at 13 low in texture
- 9 before 14 move to D flat
- earlier themes recapitulated as exposition ends

Figure 32 - 1st subject

- in D minor with countermelody and different scoring
- rising figure again at 34 but...
- subject repeated - A flat key sig at 35 hinting at F minor
- similar ideas as before in transition but key unsettled until..

Figure 38 - 2nd subject

- in the expected A flat major
- unusual turn to E major at 40
- stormy section after this like a second development - frequent key changes leading to climaxes
- reappearance of motto theme at 48

**0 6**

'It is the way that Elgar uses melody and harmony in this symphony that marks him out as a truly great composer.'

Write an essay discussing this view referring in detail to **at least two** contrasting passages from the work.

**[30 marks]**

Well-chosen material is the key to a good mark here, and there must be analysis of the harmony (in particular identification of keys and chords) and comment on melodic characteristics (range, shape, tessitura, rhythms) to raise the mark above half-way in the band. Points made must be clearly identified in the score by rehearsal figure (or bar number)

Candidates might comment on:

- the first subject of the first movement - in D minor but never really settles there - the melody is angular, chromatic and restless
- the motto theme - choose two contrasting appearance, perhaps the opening of the first movement and the end of the symphony
- the second movement - the opening is in F sharp minor yet there are hints of both D major and G major - the melody scurries along in an uneasy fashion
- the trio of the second movement - a typical Elgarian 'wistful' melody which is largely conjunct and diatonic but with chromatic inflections.

## Shostakovich: Symphony No.5

**0 7** Compare and contrast the passage in the first movement from **the beginning to figure 17** with the passage from **figure 32 to the end of the movement**. In your answer you should refer to melody, harmony/tonality, rhythm, texture and use of instruments, as appropriate.

**[30 marks]**

This question compares the exposition to the recapitulation/coda of the sonata form structure.

### Beginning - 1st subject

- Introduction in canon, melodic ideas characterised by rising and falling 6ths and chromaticisms
- 1st subject at figure 1 begins in D minor but does not stay there - chromatic inflections abound and the bass often slips up a semitone making tonality unstable (e.g. 3rd bar of 1)
- after climax 2 before 5 the music fades away leading to..

### Transition

- begins in D minor but moves on through C major (at 7) to reach E flat minor...

### Figure 9 - 2nd subject

- A lyrical and wide-ranging melody for the violins over a throbbing chordal accompaniment by strings and punctuated by harp chords
- E flat minor an unusual choice but it reflects the way the harmony shifts often by a semitone or a tone
- from 12 to 15 several wind solos appear and the music is uncharacteristically calm
- reprise of second subject beginning in B minor at 15

### Figure 32 - Recapitulation

- repeat of opening but more stormy and in E flat minor
- 36 - climactic reprise of 1st subject - similar shape - but transformed in effect
- 37 - D minor established though with flat inflections

### Figure 39 - 2nd subject

- the expected D major - duet for flute and horn (v difficult horn part here!)
- ideas from the transition reappear but with changed scoring
- the Coda at 44 with reminders of the opening rhythmic/melodic ideas
- chromatic scales (celesta) at the end bring us to a D minor close



**0 8** 'It is Shostakovich's sense of how to use instrumental colour to enhance his melodic and harmonic ideas which makes this music so marvellous.'

Write an essay discussing this view referring in detail to **at least two** contrasting passages from the work.

**[30 marks]**

Well-chosen material is the key to a good mark here, and there must be some analytical detail (the 'melodic and harmonic ideas' part of the question) so candidates might comment on melodic characteristics (range, shape, tessitura, rhythms) and harmonic vocabulary (identification of keys/chords etc) whilst using instrumental colour as a focus. Points made must be clearly identified in the score by rehearsal figure (or bar number)

There are plenty of interesting passage in the work including

First mov

- the arresting opening
- the second subject and its reprise later in the mov
- the development section

Second mov

- the range of tessituras in the opening passage
- the violin solo after 57

Third movement

- the barren-sounding string writing, the huge climax and the harp/celesta writing at the end

Fourth movement

- the arresting opening on trumpets and trombones
- the passage after 115 which prepare the ending
- the opening theme in the bass at 100
- the horn solo after 112
- the harp writing cutting through the texture before 121
- wind/brass/percussion at the end

**Section C: Historical Study – Areas of Study 3a–c**

In all areas of study examiners look for an awareness of the music – essay writing that convinces them that candidates have heard and understood something of the flavour of the works they have studied.

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- Detailed knowledge and understanding
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**Area of Study 3a: English Choral Music in the 20th Century**

**0 9** Composers of 20th century choral music were particularly skilful in portraying different moods in their music. Choose **two** contrasting pieces of music by different composers and write an essay about their musical means of expression.

**[30 marks]**

Candidates might consider some of the following points:

Melody

- range, tessitura, chromaticism, rhythmic considerations

Harmony/Tonality

- tonality/key centres
- chromatic and diatonic harmony

Choral writing

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

Texture

- monophonic
- melody and accompaniment
- fugal/imitative textures
- antiphonal textures

**1 0** Choose **two** composers whose music you have studied and comment on their contrasting approaches to melody writing. In your answer you should refer in detail to specific pieces of music.

**[30 marks]**

Quality of the analytical detail is important here in the context of the two pieces of music chosen candidates might consider matters such as:

- range, tessitura
- chromaticism
- rhythmic considerations
- shape of melodic lines
- use of melodic features such as appoggiaturas, passing notes, sequential writing
- conjunct and disjunct passages
- rhythmic features
- textural considerations

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

**1 1** Write an essay explaining how approaches to melody and harmony/tonality changed during this period. Refer in detail to the music of **at least two** composers.

**[30 marks]**

A good answer might contrast early and late Romantic or early Romantic and early twentieth century styles.

Quality of the analytical detail is important here in the context of the two pieces of music chosen candidates might consider matters such as:

**Melody**

- range, tessitura
- chromaticism
- rhythmic considerations
- shape of melodic lines, motivic techniques

**Harmony**

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance
- modal writing

**1 2** In the 19th and early 20th centuries composers of chamber music explored a wide variety of forms and structures in their music. Choose **two** contrasting pieces of music which use different forms/structures and write about the musical features of each. You should refer to rhythm, melody and harmony/tonality, as appropriate.

**[30 marks]**

Answers should refer to the different forms/structures of the selected works. Credit should be given for explanation of the contrast.

Quality of the analytical detail is important here in the context of the two pieces of music chosen candidates might consider matters such as:

**Rhythm and Melody**

- range, tessitura
- chromaticism
- rhythmic considerations, syncopation, other rhythmic devices
- shape of melodic lines, motivic techniques

**Harmony/tonality**

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance
- modal writing

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

- 1 3** Who would you nominate as the most influential jazz musician you have studied?  
Write an essay about his/her musical contribution to the repertoire. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

**[30 marks]**

Whichever musician is chosen marks should be awarded not for biographical details, nor for the candidate's choice of material, but for the **musical content** of the essay referring to the prompts in the question.

#### Rhythm

- rhythmic ideas and their use
- typical rhythmic patterns
- instrumental ideas

#### Melody

- range, tessitura
- chromaticism
- shape of melodic lines, motivic techniques
- verse/chorus ideas

#### Harmony

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance

#### Writing for instruments/voices

- tessitura
- verse/chorus ideas
- improvisation
- common forms and structures
- relationship of words to their musical setting

- 1 4** Choose one of the following jazz styles and, by referring in detail to specific pieces of music, explain its musical features. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

**be-bop**

**swing**

**trad jazz**

**[30 marks]**

**Be-bop** is characterized by fast tempo, and instrumental virtuosity. It was developed in the early and mid-1940s.

**Swing**, is a form of American music that developed in the early 1930s. It uses a strong rhythm section of double bass and drums as the anchor for a lead section of brass instruments such as trumpets and trombones, woodwinds including saxophones and clarinets, and sometimes stringed instruments such as violin and guitar, medium to fast tempos, and a "lilting" swing time rhythm.

**Trad jazz**, short for refers to the Dixieland and Ragtime jazz styles of the early 20th century.

Whichever style is chosen marks should only be awarded for the **musical content** of the essay referring to the prompts in the question.

#### Rhythm

- rhythmic ideas and their use
- typical rhythmic patterns/ostinato/riff
- instrumental ideas

#### Melody

- range, tessitura
- chromaticism
- shape of melodic lines, motivic techniques
- verse/chorus ideas

#### Harmony/tonality

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance

#### Writing for instruments/voices

- tessitura
- verse/chorus ideas
- improvisation
- common forms and structures
- relationship of words to their musical setting