



A-LEVEL

Music

MUS2A

Mark scheme

2270

June 2016

Version 1.0: Final Mark Scheme

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.

Assessment Criteria for Unit 2 (max 60 marks)

Brief A (for each question)

The marks for compositional techniques will be awarded according to the following criteria. There are 30 marks for each question.

30–26 marks:

- The piece will be stimulating, inventive and imaginative.
- The candidate will demonstrate a firm grasp of, and secure handling of, compositional techniques with a clear understanding of the chosen style.
- The writing for the chosen instruments/voices/electronic sound sources will be highly idiomatic.
- The expressive features of the music will be immediately apparent to the listener.
- Notation will be accurate in relation to pitch and rhythm and contain detailed performance directions appropriate to the music.

25–21 marks:

- The piece will be musically interesting and satisfying.
- The candidate will demonstrate an understanding of most of the compositional techniques within the context of the style of the music.
- The writing for instruments/voices/electronic sound sources will be appropriate in relation to the expressive qualities of the music.
- Notation will be mostly accurate in relation to pitch and rhythm and contain performance directions appropriate to the music.

20–16 marks:

- The piece will be effective.
- The candidate will demonstrate an understanding of some of the compositional techniques in relation to the selected task.
- The writing for instruments/voices/electronic sound sources will be mostly competent and there will be an attempt to convey some of the expressive features of the music.
- There may be some inaccuracies in the notation in relation to pitch and rhythm, but the intentions will be largely clear with some attempt to include appropriate performance detail.

15–11 marks:

- The piece will be partially effective and complete but will demonstrate limited understanding in relation to the compositional techniques.
- The writing for instruments/voices/electronic sound sources will be partially successful and the expressive qualities of the music will be unconvincing and tend to be contrived.
- There will be some inaccuracies in the notation in relation to pitch and rhythm, and performance detail, though present, may not be wholly appropriate.

10–6 marks:

- The piece will lack effectiveness and will demonstrate a basic understanding of some of the more rudimentary aspects of the compositional techniques leading to sections of incoherence.
- There will be some areas that are incomplete and the writing for instruments/voices/electronic sound sources will demonstrate a lack of understanding in relation to the expressive qualities of the music.
- Frequent miscalculations in notation will be evident in relation to pitch and rhythm and performance detail will be sparse and often inappropriate to the music.

5–1 marks:

- The piece will demonstrate a very limited and rudimentary understanding of the compositional techniques.
- There will be significant areas that are incomplete and much of the piece will lack coherence.
- The writing for instruments/voices and electronic sound sources will demonstrate significant weaknesses that will inhibit the expressive qualities of the music.
- Substantial miscalculations in notation will be evident in relation to pitch and rhythm and performance detail will be lacking, or if present, wholly inappropriate to the music.

Question 1: Additional marking advice

Probable solution:

	2-3	5-6	9-10	12-13	15-16
Tonality	A minor	C major	E minor	D minor	A minor
Cadence	Perfect	Perfect	Perfect	Imperfect	Perfect (possible Tierce de Picardie)

Mark bands:

	0-5	6-10	11-15	16-20	21-25	26-30
Tonality	Little evidence for awareness of key centre	Less than half the test shows awareness of key centres	Aware of key centres approximately half the time	Some secure key centres, but uncertain at times	Largely assured grasp of key centres	Confident grasp of key centres throughout
Cadences	Difficulty with cadences in general	Less than half the cadences handled with some success	Approximately half the cadences handled successfully	Some strong cadences but more than one unsuccessful	Cadences largely assured, but occasional misjudgement	Confident and stylish cadences
Harmony	Few moments of convincing harmonic progression	Frequent concerns regarding chord choices	Some concerns regarding chord choices	Some successful progressions, but at times unconvincing	Largely assured progressions with a few misjudged moments	Confident and convincing progression throughout
Style	Little evidence of control in handling part-writing	Partial success with part-writing, but errors / slips in most bars	Some success with part-writing, but errors / slips in all phrases	Clear evidence of good part-writing, but errors / slips in several phrases	Mostly a secure musical grammar with a few slips	Stylish part-writing and spacing

Question 2: Additional marking advice

Specific features to consider:

Reflecting change of accompaniment texture in b.3 ~ Half close cadence in b.4 and possible melodic link to next phrase ~ handling of b.5-8 as sequence to b.1-4 whilst dealing with minor key contrast ~ handling of 2-bar sequential pattern in b.9-12 ~ creating a 3-bar phrase in b.13-15 ~ recognising a moment of recapitulation at b.16 but with some difference ~ handling the long slow Ic-V-I final cadence in b.20-22 ~ reflecting the Mendelssohnian idiom (including expressive dynamic markings).

Mark bands:

	0-5	6-10	11-15	16-20	21-25	26-30
Harmonic fit	Little evidence for understanding harmonic fit	Less than half the test enjoys a good harmonic fit	Successful harmonic fit achieved for approximately half the question	Mostly secure harmonic fit, but more than one uncertain area	Largely confident harmonic fit throughout	Convincing harmonic fit with tonally astute inflections
Melodic lines	Difficulty with writing melodies in general	Melodic ideas tend to meander, lack character and lack phrase structure	Some good melodic ideas, but control of contour / rhythm not always achieved	Good melodic shapes and rhythms, though inconsistent in effect and success	Good melodic / rhythmic shapes creating a largely pleasing character	Strong melodic / rhythmic shapes creating convincing overall character
Texture	Persistent weaknesses in the texture throughout	Texture only intermittently successful; frequent issues between melodies & bass	Some success in approach to texture, but relationship of melodies to bass sometimes faulty	Mostly secure approach to texture; limited interest / variety	Largely assured approach to texture with some interaction between lines	Convincing and varied approach to texture with strong interaction between lines
Performance directions	No performance directions at all	A few performance directions that seem rather random	Performance directions exist, but not appropriately applied	Performance directions are appropriate, but inconsistently used	Performance directions appropriately and consistently applied	Performance directions convey/enhance inherent musical character