



Teacher Resource Bank

GCE Music 2270

MUSC4 Music in Context

Additional Specimen Mark Scheme



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SECTION A

Question 1

Total for question: 8 marks

Gavin Gordon – *The Rake's Progress*

- (a) strings – octaves **not unison or monophonic**
wind – homophonic or chordal or melody and chordal accompaniment (2 marks)
- (b) sequences
some chromatic notes (2 marks)
- (c) suspensions
frequent modulations (2 marks)
- (d) up-beats
balanced phrases (2 marks)

Question 2

Total for question: 11 marks

Sibelius – *Symphony No. 2*

- (a) 6/4 12/8 or 6/8 **must be compound time** (1 mark)
- (b) tonic (1) pedal (1) (2 marks)
- (c) imperfect (1 mark)
- (d) repeats **closing part** (1)
in augmentation (1) allow slower (2 marks)
- (e) two flutes, unaccompanied in **contrary motion** repeat by bassoons –
the ending changed ... timpani roll (like a **dominant pedal**) allow
drum roll, allow flute trill (4 marks)
- (f) sequence (1 mark)

Question 3

Total for question: 10 marks

Copland – *Appalachian Spring*

Section A

- (a) dominant / single notes / syncopated / pedal notes / octave leaps (flute)
no chords / triangle on *sfz* chords (2 marks)

Section B

- (b) tenth (1 mark)
- (c) a tone lower than Section A (1 mark)

Section C

- (d) canon / imitation / augmentation (1 mark)
- (e) any three of:
- constant quaver movement from piano/strings
 - semiquavers later in wind (in harp at start)
 - high and low alternating chords
 - glockenspiel on high chords/off beat
 - rhythmic ostinato
 - any other valid points. (3 marks)

For the whole excerpt

- (f) major (1 mark)
- (g) 2/4 allow 4/4 (1 mark)

Question 4

Total for question: 10 marks

Jenny Pluck Pears

- (a) 12/8 (allow 6/8 – no others) (1 mark)
- (b) modal (1 mark)
- (c) octave (1 mark)
- (d) homophonic / chordal (1 mark)
- (e) *tierce de picardie* (allow sharpened 3rd or similar understanding – not simply *major*) (1 mark)
- (f) canon (1 mark)
- (g) strings: chords (1), cellos double melody at end (1), in octaves (1)
 harp: chords (1), on second/third quaver (1), detached (1)
 wind: (broken) chords (1), counter melody (1), staccato **chords** (1)
 any other valid point (4 marks)

Question 5

Total for question: 7 marks

Ravel – *Introduction and Allegro for harp, clarinet, flute and string quartet*

- (a) *con sordino* (1 mark)
- (b) mostly conjunct
 some chromatic notes (2 marks)
- (c) added sevenths and ninths
 pedal notes (2 marks)
- (d) irregular phrase lengths
 hemiola (2 marks)

Question 6

Total for question: 8 marks

Malcolm Arnold – *Symphony No. 6*

- (a) triadic (1 mark)
- (b) now in octaves
previously in unison (1 mark)
- (c) trombones (1 mark)
- (d) root position chords
only three different chords / tonic chord of 3 different keys
pedal
diatonic
(any two) (2 marks)
- (e) timpani
cymbals
tubular bell
side drum or snare drum
(any three) (3 marks)

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
- Detailed musical examples/references to the score
- A fluent use of appropriate specialist vocabulary
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation

Band 3 (16–23)

- Sound knowledge and understanding
- An effective response to the question
- Some musical examples/references to the score
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation

Band 2 (9–15)

- Some knowledge and understanding
- An attempt to respond to the question
- Some musical examples/references to the score, but these may be merely descriptive
- Some use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation

Band 1 (0–8)

- Limited knowledge and understanding
- The answer may not address the question
- There may be few references to the score and these may be merely descriptive
- There may be an attempt at specialist vocabulary
- Limited vocabulary may hinder expression. Written expression may show some errors in spelling, grammar and punctuation

Examiners credit relevant points in the answer and evaluate the whole answer against the mark bands found below. The approach is 'holistic' rather than ticking correct points and arriving at a mark by counting ticks. Any valid points are credited irrespective of whether or not they are in the mark schemes below.

Mahler: *Symphony No. 4 in G major*

Mahler handles the orchestra in a unique and innovative way, giving the 'sound' exceptional clarity.

*Discuss this view, referring to the first **two** movements of the Fourth Symphony.*

(30 marks)

Here are some points your candidates might make.

- The best way into this is to identify some of the ways Mahler writes for instruments – almost chamber music-like
- Soloists – horn bar 10
- Folk music-like section in 1st movement – main theme on strings – elegant
- Bells!
- Keen attention to detail – performance indications abound
- Scordatura violin in 2nd movement etc

Vaughan Williams: *Symphony No. 5 in D*

Vaughan Williams' scoring and innovative use of orchestral texture are the hallmarks of his musical language.

*Discuss this view referring to the **first** movement of the Fifth Symphony.*

(30 marks)

Here are some points your candidates might make.

- The magic of the opening with its uncertain tonality, horn thirds and octaves in the strings over the C pedal
- Canonic movement at figure 1 still with the horns idea and the pedal modified
- Further developed at 4
- The E major passage at 5 – contrasting chordal textures in the wind and brass with octave melody soaring up in the strings
- Octaves in the strings at the Allegro, then imitative and fragmented
- To the climax at 10 with chords in the wind over bustling semiquavers in octaves in the strings
- Reprise of the opening at 11
- Climax before 13 – some major key music firmly established in hugely spaced chordal passage
- Magic of the opening returns for the ending

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

Band 4 (24–30)

- Detailed knowledge and understanding
- A full and clear response to the question
- Detailed musical examples
- A fluent use of appropriate specialist vocabulary
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation

Band 3 (16–23)

- Sound knowledge and understanding
- An effective response to the question
- Some musical examples
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation

Band 2 (9–15)

- Some knowledge and understanding
- An attempt to respond to the question
- Some musical examples, but these may be merely descriptive
- Some use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation

Band 1 (0–8)

- Limited knowledge and understanding
- The answer may not address the question
- There may be few references to the music and these may be merely descriptive
- There may be an attempt at specialist vocabulary
- Limited vocabulary may hinder expression. Written expression may show some errors in spelling, grammar and punctuation

In all Areas of Study examiners should look for an awareness of the music – essay writing which convinces you that candidates have *heard and understood* something of the flavour of the works they have studied.

Examiners credit relevant points in the answer and evaluate the whole answer against the mark bands found below. The approach is 'holistic' rather than ticking correct points and arriving at a mark by counting ticks. Any valid points are credited irrespective of whether or not they are in the mark schemes below.

Area of Study 3a English Choral Music in the 20th Century

Write an account of an important piece of choral music that you have studied explaining some of the different musical ways the composer has written for the chorus and/or solo voices. In your answer you should refer to texture, and melodic, rhythmic and harmonic writing as appropriate. (30 marks)

Answers may focus on particular passages from the works studied. The following examples show the different ways the chorus could be used.

Belshazzar's Feast

- Prophetic utterances (at the beginning and *Thou art weighed*)
- Hebrews in captivity (*By the waters* and later *Sing aloud*)
- Story-telling role for the soloist

Gerontius

- Gerontius, the Angel, Angel of the Agony – solo roles
- Chorus playing various roles – voices on earth, demons

War Requiem

- Words of the Mass
- Owen poetry – commentary

Answers should show understanding of the musical features of the writing so might include angular and chromatic melodies, dissonant harmonies, complex rhythmic figurations, chordal and/or contrapuntal textures, the relationship with the accompaniment etc.

There should be clear references to the music which has been studied and musical quotations may be used as appropriate.

Area of Study 3b Chamber Music from Mendelssohn to Debussy

Choose a movement from a piece of chamber music that you have studied and write a critical commentary on it. In your answer you should refer to the composer's use of musical form, melody, harmony, rhythm, texture and timbre as appropriate.

No specific mark scheme can be written for this type of 'open' question but answers should show understanding of the musical features prompted by the question. There should be clear references to the music which has been studied and musical quotations may be used as appropriate.

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

Write an essay explaining the different types of music which existed in the early 20th century which gave rise to jazz. In your answer you should refer to specific composers and specific compositions commenting on their use of musical form, melody, harmony, rhythm, texture and timbre as appropriate. (30 marks)

Answers might refer to some of the following:

- African and European musical influences – use of blue notes, call-and-response, improvisation, polyrhythms, syncopation and the swung note of ragtime are characteristics traceable back to jazz's West African pedigree
- The Spiritual and early gospel
- Tin Pan Alley
- Blues 1900 Country blues – Robert Johnson City blues – Bessie Smith
- Ragtime – Scott Joplin – syncopations and upbeat tunes have been passed down from Ragtime into Jazz – piano music with syncopated RH over LH vamp – note + chord
- Stride – James P. Johnson and Fats Waller - originated in Harlem during WW1 – partially influenced by ragtime but as a jazz piano idiom, features improvisation, blue notes, and swing rhythms which its predecessor did not
- Boogie-Woogie – Jimmy Yancey and Meade "Lux" Lewis

There should be clear references to the music which has been studied and musical quotations may be used as appropriate.