

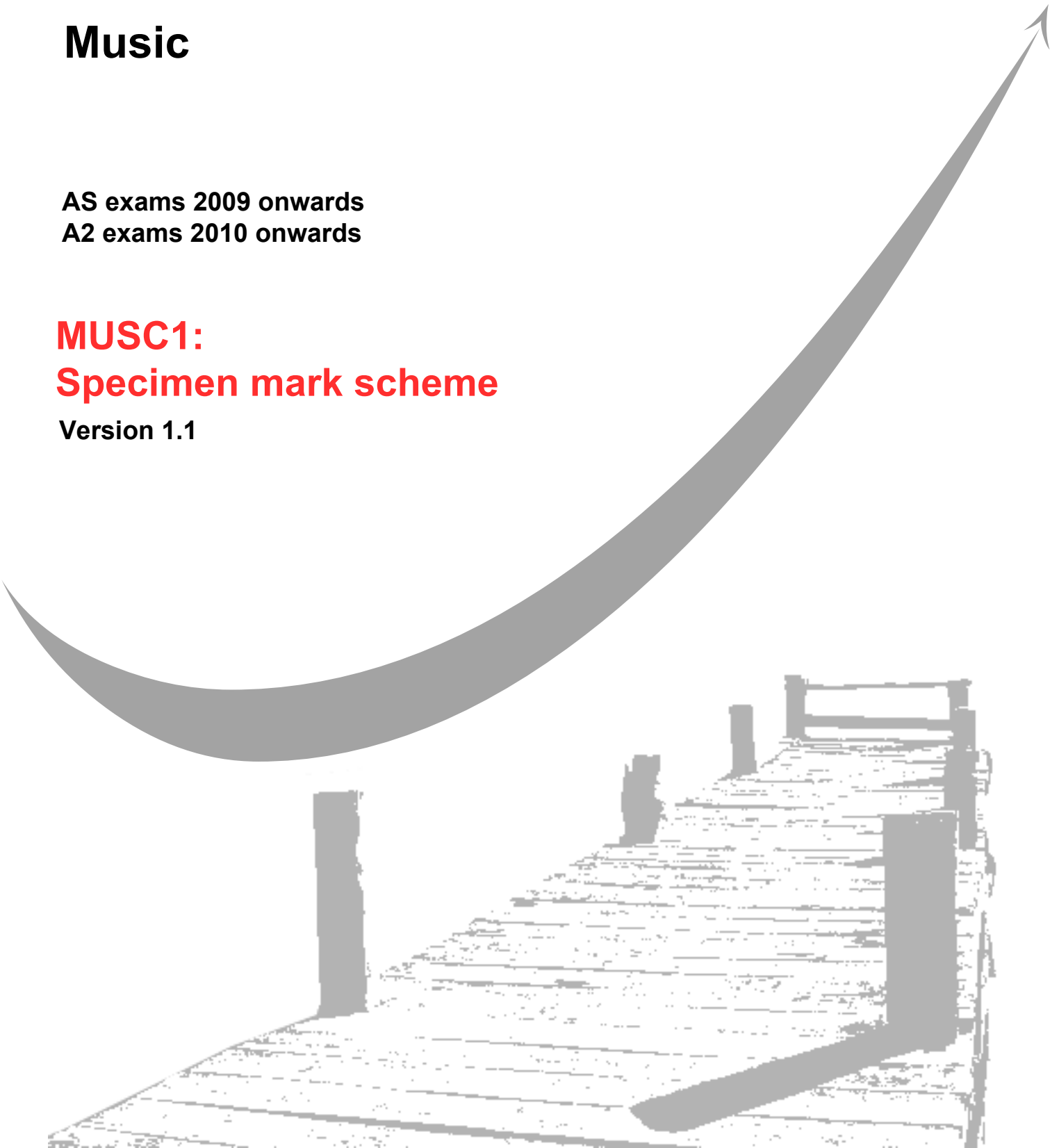
GCE
AS and A Level

Music

AS exams 2009 onwards
A2 exams 2010 onwards

MUSC1:
Specimen mark scheme

Version 1.1





General Certificate of Education

Music

MUSC 1

Mark Scheme

2009 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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AS MARK SCHEME - UNIT 1

SECTION A - LISTENING

Question 1 Romance from The Gadfly - Shostakovich

- | | | |
|-----|--|-----------|
| (a) | held horn notes / pizzicato quavers / harp spread chords/
pedal (any two) | (2 marks) |
| (b) | C-B(b)-E | (3 marks) |
| (c) | turn | (1 mark) |
| (d) | 11 | (1 mark) |
| (e) | perfect | (1 mark) |
| (f) | major | (1 mark) |
| (g) | it is an octave higher | (1 mark) |

Question 2 Brandenburg Concerto No. 2 - Bach

- | | | |
|-----|--|---------------|
| (a) | 5 th | (1 mark) |
| (b) | trumpet, oboe, violin, flute/recorder | (4 marks) |
| (c) | 2/4 or 4/4 | (1 mark) |
| (d) | major | (1 mark) |
| (e) | contrapuntal / polyphonic | (1 mark) |
| (f) | basso continuo | (2 marks) |
| | harpichord playing chords and cello on bass line | (1 + 1 marks) |

Question 3 Classical Symphony (excerpt from 3rd movement) - Prokofiev

- | | | |
|-----|---|-----------|
| (a) | 8th | (1 mark) |
| (b) | the music ends in the same key as it began | (1 mark) |
| (c) | sequence | (1 mark) |
| (d) | perfect | (1 mark) |
| (e) | 2/4 or 4/4 | (1 mark) |
| (f) | <ul style="list-style-type: none"> • strings melody now on flute • <i>pizzicato</i> strings accompanying • then woodwind on tune (flutes and clarinets) • ends <i>pp</i> with strings • arco then <i>pizzicato</i> for final cadence. • bassoon grace notes • Excerpt 2 is shorter (no repeat) | |
| | Any five points | (5 marks) |

Question 4 Symphony No 104 (excerpt from 1st movement) - Haydn

- | | | |
|-----|--|-----------|
| (a) | bar 4 beat 1 / bar 12 beat 1 | (1 mark) |
| (b) | bars 4-7, bars 13-14 | (1 mark) |
| (c) | bars 1-2, 9-10, 16-22 | (1 mark) |
| (d) | bar 1, or bar 2 | (1 mark) |
| (e) | bar 8 | (1 mark) |
| (f) | F (sharp) and A | (2 marks) |
| (g) | D | (1 mark) |
| (h) | G major - second inversion (1), IVc (in D) (1) etc | (2 marks) |

Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set
- A range of points made are supported by 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 (11-15)

- Very sound knowledge and understanding
- Content shows a relevant response to the question
- A range of points made are supported by 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 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question
- Some points made are supported by few musical examples/references to the score
- Some evidence of use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation.

Band 1 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with little reference to the music/score
- An attempt at use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

SECTION B – HISTORICAL STUDY AOS1

THE WESTERN CLASSICAL TRADITION

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

Question 5

Describe the ways in which Mozart makes use of his melodic material in the first movement of the symphony.

Candidates should consider some of the following points:

- 1st subject - opening flourish and lyrical answering phrase, repeated in the dominant
- repeated with counter-melody in bar 24 and answering phrase used as modulating material
- 2nd subject has two parts – rising chromatic figure at bar 56 and answering phrase which develops sequentially
- 2nd part of subject at bar 101 – like an aria from an *opera buffa*...
- ..which is then transposed to E flat at the development opening

- 1st subject recapitulation surprisingly in F at bar 161 then in C at bar 165 with counter-melody but continues to modulate – D minor – E minor etc...before 1st subject re-appears for the...
- recapitulation at bar 189 with orthodox transpositions of other melodies
- any other valid points.

Question 6

Describe the ways in which Mozart uses the orchestra in the third movement.

Candidates should consider some of the following points:

- opening melody in strings, wind and brass doubling the cadence – natural horns
- wind double string lines at the octave in bar 17 and antiphonal effects at bar 25 etc.
- chromatic descending melody from wind – high tessitura – in bar 44 – before final tutti in bar 52
- trio – Wind and strings used soloistically – flute doubling violin 1 at the octave – and wind/string accompaniments
- tutti passage at bar 68, pedal notes from low strings and brass
- any other valid points.

SECTION C – HISTORICAL STUDY AOS 2A-C

Question 7

Choose **two** contrasting arias from the music you have studied and write informatively about each.

Candidates need to consider two *contrasting* arias and write informatively about each – commenting on the following as appropriate:

- melody
- harmony
- use of instruments
- word-setting.

Possible choices might be as follows:

Two arias from *Messiah* such as

But who may abide... opening section in D minor, triple time, elegant melody played by strings and continuo, counter-tenor/alto soloist echoes melody of *ritornello*. Middle section has a lively allegro in F major, word-painting including rapid scales and angular broken-chord passages. Repeat of opening (shortened) and repeat of *Allegro* in D minor.

He shall feed his flock... gentle dance-like aria in 12/8 – pastorale style – F major. String orchestra and continuo – soloist takes up melody of *ritornello* – minor key for *Take his yoke...* second part of aria modulates to B flat – soprano soloist – same melodic material.

Two arias from Bach's *St. Matthew Passion*.

Two arias from Vivaldi's *Gloria*.

Candidates are not limited to choosing from a single work – any combination can receive full credit but the two chosen pieces should show *contrast* – this could be in

- mood
- style
- compositional techniques.

Question 8

How did Baroque composers create a mood of celebration in their music?

Refer to at least **two** different pieces of music in your answer.

This can be done in two different ways – use of instruments and rhythmic/melodic ideas.

Candidates should refer to:

- use of instruments – particularly trumpets and timpani. Used sparingly by Handel in *Messiah* – first appearance in *Glory to God* then *Hallelujah* and *Worthy is the lamb*. Trumpet parts always high tessitura and timpani tonic and dominant.
- Trumpet solo in *The trumpet shall sound* - characteristic use of bright major key and dotted motor rhythms
- other possible pieces Vivaldi's *Gloria*, Bach's *Mass in B minor*, Handel's *Coronation Anthems*

Rhythmic and melodic ideas include features such as:

- key – major keys predominate and D major a favourite – good key for the trumpets– see pieces referred to above
- dotted rhythms very common – give music impetus, motor effects aid this
- candidates may refer to one or both features.

Question 9

Choose **two** contrasting solo songs from the Musicals you have studied and write an illustrated programme note on each.

Candidates need to consider two *contrasting* solo songs – choice is important to give enough scope - and write informatively about each. Comments on melody, harmony, use of instruments and word-setting are appropriate.

Possible choices might be:

Two songs from *West Side Story* –

Tonight- B flat major, begins with syncopated motor rhythms in orchestra, melody opens with rising and falling 6th, modulates to D flat for line 2, modulating sequence in line 3 then returns to B flat. 2nd verse Tony and Maria duet, A major, tremolando strings, slower and accelerando into line 2 with return of rhythmic accompaniment, verse 3 in A flat with spoken passage over very chromatic orchestral passage before the final line is sung.

America – Intro Latin-American percussion and syncopated 6/8 against 4/4 rhythms. C minor or modal - A naturals in melody. Chorus exuberant 6/8 and 3/4 in alternate bars - *huapango* rhythm – passes through C – E flat – A flat – backing voices using triads in various positions.

Other examples from the same musical might include:

Sweeney Todd – Sondheim – *Down by the Sea* and Todd’s Waltz song – *A Little Priest*

Oklahoma – Rodgers and Hammerstein – *Surrey with the fringe on top* and *Poor Jud is dead*

The Sound of Music – Rodgers and Hammerstein – *Edelweiss* and *How do you solve a problem..?*

Examples of contrasting songs from different musicals might be:

Joseph and the Amazing Technicolour Dreamcoat – Lloyd Webber – *Close every door*

Evita – Lloyd Webber - *Don’t cry for me, Argentina*.

Question 10

Choose **two** contrasting passages from **one** Musical you have studied and show how the composer has used the elements of music (melody, harmony, use of instruments and word setting etc) to enhance the drama.

Candidates need to consider **two** *contrasting* passages – choice is important to give enough scope - and write informatively about each. Comments are appropriate on:

- melody
- harmony
- use of instruments
- word-setting.

Possible choices might be as follows:

- The *Tonight* Ensemble from *West Side Story* contrasted with
- *A boy like that*

- The *Soliloquy* from *Carousel* contrasted with
- *You’ll never walk alone*

- *No place like London* from *Sweeney Todd* contrasted with
- *Epiphany*

Question 11

Music technology has become increasingly important in the popular music world during this period. Choose **two** songs which use technology in different ways and write in detail about each.

Candidates should consider some of the following features, relating them to a particular piece of music:

- Synthesised instrumental sound
- Drum machines and other ways of producing percussion sound
- Close-miking and beat boxing
- Use of computers to manipulate sound – sequencing, sampling, etc
- Multi-tracking.

Possible choice might include songs such as *Just can’t get enough* (Depeche Mode) *Don’t you want me?* (Human League) *Like a prayer* (Madonna).....and many others from the 80s and 90s

Question 12

Choose **two** contrasting songs by different groups/artists from the 60s and/or 70s and write an essay commenting on how **melody** and **harmony** have been used in each.

Candidates should comment on:

- repeating chord patterns (harmony)
- harmonic vocabulary and modulations
- AABA structure in verse and chorus (melody and harmony)
- typical verse/chorus form with middle 8 (melody)
- repetition and sequence
- melodic shape and range

Examples might include:

- *How do you do it?* (Gerry and the Pacemakers)
- *All my loving* (Beatles)
- *Thank you for the music* (Abba)
- *Summer loving* (Grease)
- *YMCA* (Village People)