



General Certificate of Education

Music 5271

MUS1 Understanding Music

Mark Scheme

2008 examination - January series

AS MUSIC UNIT 1 (MUS1) JANUARY 2008

General notes

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, musical note which is being given credit.
- Place the mark for each sub-section in the RH column.
- In Section A, place the total for each question in the space provided at the foot of the questions.
- Any answers which have to be written on the score in question 2 should be marked and the score transferred to the margin on page 4.
- In the essays, use ticks to show credit, crosses to show inaccuracies, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work.
- If a page of the answer book has writing on it, but has nothing worthy of credit and therefore no red markings, place a small tick in the bottom RH corner of the page to denote having read it. Don't forget to check the whole answer book for candidate's work, including music manuscript. You do not need to put a tick on blank pages.
- Encircle the total mark for each question in Section B and C at the end of each question. The mark for 7(a) and 7(b) must not be encircled, but the total for question 7 must be encircled after 7(b).
- Transfer all marks to the front cover, fill in the total for the whole page, transfer this total to the top of the front cover and place your initials in the box provided.

Section A

- 1 (a) (i) flute/recorder (1 mark)
 (ii) violin (1 mark)
 (iii) oboe (1 mark)
 (iv) trumpet (1 mark)

- 1 (b) 2nd – G minor (2), or any other version e.g. root position (1)
 4th – C minor (2) (4 marks)

- 1 (c) G major (2 marks)

- 1 (d) descending (1) chromatically (1) (2 marks)

- 2 (a) E flat major (2), perfect (1) (3 marks)

- 2 (b) 1 mark for C and A natural, 1 mark for F and B flat (2 marks)



- 3 (c) (i) diminished 7th (2),
 (ii) Ic – tonic 2nd inversion – E flat/B flat. (2) (4 marks)

- 3 (d) tonic pedal (2) (2 marks)

- 3 (e) 1 mark per correct beat (3 marks)



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| 3 | (a) | b4, beats 1-4 | (2 marks) |
| 3 | (b) | bar 3 | (2 marks) |
| 3 | (c) | bar 1-3 ⁴ | (2 marks) |
| 3 | (d) | bars 12-13 | (2 marks) |
| 3 | (e) | bars 5-8 | (2 marks) |
| 3 | (f) | bar 8, beat 3-bar 9, beat 1 | (2 marks) |
| 3 | (g) | bar 13 | (2 marks) |

2 marks each, 1 mark for a “near miss”.

Section B

Questions 4, 5 and 6

Band A

6-8	9-12	14-20	Candidates achieving these marks will give a detailed description, illustrating with relevant musical examples, clearly located. Candidates will make connections between the contextual aspects of the music studied, where appropriate. There will be a clear understanding of technical language and the quality of written communication will be high.
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Band B

3-5	5-8	7-13	Candidates achieving these marks will give some details, occasionally with relevant musical illustration, examples may be clearly located. Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate. There will be some understanding of technical language and the quality of written communication will be satisfactory.
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Band C

0-2	0-4	0-6	Candidates achieving these marks will give few details, often not backed up with relevant musical examples, which may be difficult to locate. Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate. There will be limited understanding of technical language and there may be difficulties with written communication.
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Candidates may take account of the following:

4 (a)

- the concertos were a commission from the Margrave of Brandenburg in 1721
- they were probably not played at the Margrave's court because they were too difficult for his musicians
- more likely to have been played by Bach's own more expert band at Cöthen
- probably not written especially for this commission but drawn from material already written, perhaps even from his Weimar years

Bear in mind that there is inevitably some "woolliness" concerning details and that there is some conjecture about the origins of this music. Examiners should give credit for sensible comment.

4 (b)

- how the orchestra is divided into two groups
- the role of the different instruments, e.g. the *continuo*, the *ripieno*, the *concertino*
- doubling of parts
- varieties of textures amongst the instruments
- issues of balance, especially between the solo instruments

5

- definitions of each technique
- illustrations of each technique, preferably clearly located

The five techniques cannot be given equal weight, but candidates should refer to **all** of them to achieve marks in the top band.

6 (a)

- German poetry
- Schubert's friendship circle, including individuals such as von Schober and Vogl
- Schubertiads and concert tours

Credit should only be given for factual detail, not story-telling

6 (b)

Credit should be given for **musical detail** not just for descriptions of what happens in the text. Examiners must refer to the scores to verify the accuracy of details.

Section C

Area of study 2: Change and Development in a Musical Genre, Style or Tradition

Overall mark scheme, applied to each separate section of the question.

The elements taken from paragraph 10.4 of the Specification are not to be rigidly compartmentalised. For instance details on melody may be pertinent to form, or tonality etc.

Max 8 Max 12 Max 20

Band A

6-8	8-12	14-20	<p>The candidate shows a clear understanding of the material studied and offers perceptive analysis of questions discussed. Detail is always relevant and the discussion shows evidence of real engagement with the music as listener and/or performer. Answers will be focussed on the musical element chosen. In Question 8 the understanding of progression in the musical style will be clear and examples of music will be sufficient to illustrate this. Candidates will make connections between the contextual aspects of the music studied, where appropriate. There will be a clear understanding of technical language and the quality of written communication will be high.</p>
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Band B

3-5	4-7	7-13	<p>The candidate gives some details of the material studied and is able to describe development and discuss the effect of various features. The work should demonstrate understanding of the issues involved in performance. Answers will have some sense of focus on the chosen musical element, though blurring of the edges will also be apparent. In question 8 candidates will have some awareness of the progression in the musical style, with fewer musical examples which illustrate this. Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate. There will be some understanding of technical language and the quality of written communication will be satisfactory.</p>
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Band C

0-2	0-3	0-6	The candidate shows basic knowledge of the material studied, with rudimentary or incomplete detail. Relationships between different works or features may be limited or absent and awareness of performance issues theoretical. Examiners will have to tease out the appropriate details in an essay which tends to lack focus on the chosen musical element. In question 8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations. Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate. There will be limited understanding of technical language and there may be difficulties with written communications.
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Question 7(a) and 7(b) should make reference to the **same** piece (or group of pieces from the same time).

Question 8 should refer to works from different times in the chosen topic.