



General Certificate of Education

Music 1271

MUSC1 Influences on Music

Mark Scheme

2009 examination - June series

This mark scheme uses the [new numbering system](#) (in Parts B and C) which is being introduced for examinations from June 2010

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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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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Set and published by the Assessment and Qualifications Alliance.

AS MUSIC UNIT 1 (MUSC1) JUNE 2009
SECTION A: LISTENING**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 on the RH side inside the margin.
- In Section A, place the total for each question in the box provided.
- In Section A, where a candidate has given more than one answer, the first one should be marked unless specifically addressed in the mark scheme.
- In Section A, where a candidate has underlined more than the stated number of answers, mark in alphabetical order.
- 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.
- Contraventions of rubric should be noted to show how this has affected the mark.
- If a page of the answer book has writing on it, but has nothing worthy of credit and no red markings, place a tick in the bottom RH corner of the page to show that it has been read. Check the whole answer book for candidate's work, including music manuscript. Blank pages should be ticked.
- Encircle the mark for the chosen questions in Sections B and C at the end of each question.
- Transfer all marks to the front cover, fill in the total for the whole paper, transfer this total to the top of the front cover and place your initials in the box provided.

Question 1**Excerpt 1 Alla Hornpipe from the 'Water Music' – Handel**

- 1 (a) 4th (1 mark)
- 1 (b) homophonic/ harmonic/ chordal/ tune and accompaniment (1 mark)
- 1 (c) note of anticipation (1 mark)
- 1 (d) trill/ mordent (1 mark)
- 1 (e) the music ends in the dominant key (1 mark)

Excerpt 2 'Pepper returns' – Art Pepper

- 1 (f) saxophone (1), trumpet/cornet (1) (2 marks)
- 1 (g) 4/4, (accept 2/4, 2/2) (1 mark)
- 1 (h) syncopation/off-beat (not comping) (1 mark)
- 1 (i) sequence (1 mark)
- 1 (j) pizzicato/ plucked (1 mark)

Question 2

Octet (excerpt from the 3rd movement) – Schubert

- 2 (a) major (1 mark)
- 2 (b) 3/4, (accept 6/8, 12/8) (1 mark)
- 2 (c) homophonic/ harmonic/ chordal / tune and accompaniment (1 mark)
- 2 (d) clarinet (1), bassoon (1), French horn/horn (1) (3 marks)
- 2 (e) arco (1), pedal note (1), sequence (1) (3 marks)
- 2 (f) perfect/ V-I (1 mark)

Question 3

Gavotta from Pulcinella – Stravinsky

3 (a)



(4 marks)

1 mark per correct note

- 3 (b) dominant (1 mark)
- 3 (c) appoggiatura (1 mark)
- 3 (d) perfect/ V⁽⁷⁾-I (not cadential 6-4) (1 mark)
- 3 (e) bassoon (1 mark)
- 3 (f) 6th (1 mark)

Question 4

Horn Concerto No. 3 (excerpt from 1st movement) – Mozart

- 4 (a) appoggiatura (1 mark)
- 4 (b) G flat (accept F sharp) (1) and A (1) (2 marks)
- 4 (c) bars 13 – 19/ bars 15 – 19: must be at least 2 bars within the range (1 mark)
- 4 (d) imperfect/ I–V (1 mark)
- 4 (e) bar 19/ bar 22 (if beat numbers are added, accept as long as bar is correct) (1 mark)
- 4 (f) any bar and beat from: bar 8, beat 2 to bar 9, beat 2
bar 13 beat 1/ bar 18, beats 3 and 4/ bar 19, beats 1 and 2/ bar 24, beat 4
(or any other valid location)
No beat number, no mark (1 mark)
- 4 (g) Any of:
– E flat major – first inversion
– $1\frac{6}{3}$
– 1b
– E flat/G
– E^b/G
– A description of the tonic chord but not in first inversion = 1 mark
– A description of the tonic chord in first inversion, but with added notes = 1 mark max
(2 marks)
- 4 (h) bars 24-25/ bars 27-28, candidates must give both bar numbers,
one bar number = 0 marks (1 mark)

MARK BANDS FOR SECTIONS B AND C

Band 4 (16–20)

- 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.
- Detailed comments on the contextual aspects of the music studied, where appropriate.
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in the spelling, grammar and punctuation.

Band 3 (11–15)

- 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.
- An awareness of the contextual aspects of the music studied, where appropriate.
- 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 are supported by musical examples/references to the score.
- Some evidence of the 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 may not address the question.
- Points made are general and unfocused with little reference to the music/ score.
- Limited use of specialist vocabulary.
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

SECTION B: HISTORICAL STUDY – AREA OF STUDY 1

THE WESTERN CLASSICAL TRADITION

Question 5

0	5
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Describe the ways in which Mozart makes use of form and tonality in the first movement of this symphony.

(20 marks)

Essays in this section should be marked against the following points and a mark given from the appropriate band.

Candidates may refer to some of the following points:

- the Sonata form structure of the movement, but with an abundance of melodic ideas
- opening flourish emphasises the tonic note (key) with a rising triplet motif from G to C
- relationship with the dominant key – the opening motif is immediately re-stated in the dominant key of G
- bars 9–15 are an extended inversion of the opening motif and focus on the relationship between the tonic, dominant and subdominant chords
- bars 15–23 based on tonic-dominant harmony. Phrase concludes on dominant G
- transition passage starting at bar 24 restates opening tonic-dominant relationship before chromatic sequences in bars 30–34
- bars 37–55 prepare for modulation to dominant key of G major by starting with the opening motif in G, followed by a rising sequence over a pedal G.
- use of modulation to the dominant's dominant (D major) in this passage to cement new key of G major with 2nd subject at bar 56
- 2nd subject in G major but with chromatic melody
- Dim7 harmony in bar 77
- dominant chord in bar 79 followed by silent bar prepares for unexpected tonic minor (C minor) episode in bars 81 and 82 which then moves chromatically over a tonic C pedal to C major in bar 85
- use of G pedal (bars 89–92) and inverted G pedal (94–96) seem to suggest a culmination of the section, but a D7 chord and silence in bars 99–100 leads into a new melody in G major
- codetta (bar 111, but allow 101) reinforces G major tonality with strong II – V – I harmonies – some chromatic sequence, but strong tonic – dominant harmonies to end exposition
- development (bar 121) begins with 4 note modulation to Eb major – and the tune first heard in bar 101
- tonality slips through a series of transient sequential modulations (F minor, G minor, F minor, Eb major, Ab major, Bb7, G – C minor – G minor – D minor – A minor – cycle of fifths)
- mysterious passage based on E major harmony suddenly changes to C7 chord in bar 160 preparing for...
- surprising false reprise of opening material in F major (with the tonic, C major now becoming the dominant) before further descending sequential modulations over a descending chromatic bass line lead to restatement of G major, and dominant (G) pedal and preparation (bars 183–188) lead to...
- recapitulation (bar 189) back in tonic key of C major

- altered bridge passage – bar 212 onwards – augmented 6th chord in bar 224 leads to G major with orthodox transposition of melodies. The G (dominant) pedal now prepares for the 2nd subject in the tonic key of C major in bar 244 as is normal
- from then on, harmonies of material altered accordingly to enable the movement to conclude in tonic key – C major.
- any other valid points.

Question 6

0 6 Describe the ways in which Mozart uses melody and texture in the third movement of this symphony.

(20 marks)

Essays in this section should be marked against the following points and a mark given from the appropriate band.

Candidates may refer to some of the following points:

- graceful chromatic nature of opening theme – helps create charm of minuet
- gentle rocking accompaniment which becomes a feature of minuet
- homophonic, supportive texture
- regular 4+4+4+4 melodic phrasing
- antecedent-consequent melodic structure
- thicker texture from bar 9
- chromatic nature of theme developed after double bar
- sequential treatment of melody
- strings supported by oboes in 3rds
- pedal notes in brass and timps
- octave texture and imitation between strings/horns and woodwind/brass/timps (bars 24–27)
- rising, sequential extension of opening of melody from bar 28 doubled by flute and oboes
- full orchestra creates climax from bars 38 with texture thinning out to just one instrument (oboe) at bar 43 and thereafter adding instruments to produce 2, then 3 then 4-part textures based on opening melody, before full orchestra rounds off the end of the minuet
- light use of orchestra in the trio with group of instruments paired-up (oboe and violins, flute, bassoons and one horn)
- simple nature of melody punctuated by wind cadences
- after double bar, fuller orchestral texture with a dotted minim rising melody in violins and woodwind simply supported by repeated rhythmic homophonic accompaniment patterns in second violins and lower strings and now full brass
- descending version of dotted minim melody in strings only texture with rhythmic accompaniment reduced to crotchet 'oom-cha-cha' in 2nd violins and lower strings (bars 75–79)
- repeat of opening trio material at bar 80 again with one horn and an altered last two bars accommodating harmonic melodic flourishes from the flute and bassoon
- any other valid points.

SECTION C: HISTORICAL STUDY – AREAS OF STUDY 2a - c

Question 7

0 7

How did Baroque composers convey the meaning of the text in their music?

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

(20 marks)

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays in this section should be marked against the following points and a mark given from the appropriate band.

Candidates need to consider how the musical elements have been used to convey the meaning of the text, and there should be discussion relating to the use of the musical elements and the ways they have conveyed the text. Possible areas of discussion might be:

- texture – the use of homophonic, polyphonic, monophonic, fugal, imitative textures as appropriate to the text
- harmony and tonality – descriptions and links to expressive use within the text
- use of instruments/ voices – identification of instruments/ voices in solo, ensembles and choruses, range, timbre, etc linked to the text
- melody and rhythm – intervals, melismas, melodic construction, ostinato, syncopation, metre etc. as appropriate to the text.

Question 8

0 8

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

(20 marks)

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays in this section should be marked against the following points and a mark given from the appropriate band.

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

- harmony/tonality
- texture
- use of instruments/voices
- word-setting/ mood
- rhythmic features.

Question 9

0	9
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Write an essay describing how composers have used music to help to portray different characters. Refer to suitable passages from the Musicals that you have studied.

(20 marks)

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays in this section should be marked against the following points and a mark given from the appropriate band.

The question is concerned with the portrayal of character and candidates should refer to some of the following features, as appropriate, in considering how and why the composer has used and selected the musical elements to portray different characters:

- melody
- harmony/tonality
- textural devices
- use of instruments
- word-setting
- rhythmic devices.

Question 10

1	0
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Choose **two** contrasting dance passages from the Musicals that you have studied and show how rhythm and metre, instruments and texture have been used to convey the mood and distinctive dance features.

(20 marks)

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays in this section should be marked against the following points and a mark given from the appropriate band.

Candidates need to consider *contrasting* dances, and write informatively about each. Consideration needs to be given to the characteristics/purpose/mood of each dance, and how this is created in the music. Candidates may choose contrasting dances from the same musical, but choice is important to give them enough scope.

Possible choices might be:

Two dances from *West Side Story*

The dance at the Gym – combination of Latin American and Jazz/Blues.

- The dances reflect the meeting of the two lovers (from differing backgrounds).
- The dances become more Hispanic, and this increases the conflict.
- The 'Promenade' is a Tempo di Pasa Doble' which seems to mock the self-importance of 'Glad Hand'.
- Heavy 'pesante' style with repetition. Vamp-like.
- Instrumentation lacks vitality and colour of Latin/Hispanic music, plodding rhythm – reflects old-fashioned styles.
- Mambo is full of vitality – use of bongos, cowbells, trumpets inspired by Latin jazz.
- Shouts of 'Mambo' taken from flamenco tradition.
- Complex rhythms, wild drum beat, frenzied mood.
- Stylised Cha-Cha-Cha with an almost minuet-like feel.
- Sparse orchestration.
- Periodic phrasing.
- Dream-like Cha-Cha-Cha gives way to the tempo and volume of the Paso Doble.
- The 'Jump' syncopated, rather laid-back and 'cool'.

America – combination of two Latin American dances – the Mexican *huapango* and the Puerto Rican *Seis*.

Features of the *huapango* in the piece include:

- a fast tempo (marked in the score)
- complex cross-rhythms, alternating 3/4 and 6/8.

Features of the *Seis* in the piece include:

- tempo marking 'Moderato, Tempo di Seis'
- syncopated rhythm
- combines simple/compound rhythms
- reference to the seis de bomba – in the original a *bomba* is a verbal attack aimed at one of the audience – in this piece, Rosalia's nostalgia for her homeland is countered by Anita's comments – she does not let Rosalia finish her line before countering her
- both dances are performed by couples – there may be some discussion of roles here
- authentic scoring including: claves, guiro, Spanish guitar
- use of backing voices, solo parts, triads and staccato. Homophonic/chordal, possibly representing the guitar accompaniments of the original dances.

Question 11

1 1

Choose **two** contrasting songs by different groups/artists and write an essay commenting on how voices and instruments have been used in each.

(20 marks)

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays in this section should be marked against the following points and a mark given from the appropriate band.

Candidates should choose *contrasting* songs which enable them to comment on some of the following features:

- variety and use of instruments/electronic/technology
- instrumental/vocal techniques/range
- vocal techniques/styles/solo/bvox/multi-tracking
- influence of other cultures.

Question 12

1 2

Popular music has become increasingly used for social comment during this period. Choose **two** contrasting songs and write in detail about how the music is used to reflect the meaning of the words.

(20 marks)

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion, are required to achieve the highest marks.

Essays in this section should be marked against the following points and a mark given from the appropriate band.

Candidates need to choose two songs which comment in *different* ways, and show how the musical elements have been used to convey the mood/meaning of the social comment.

Candidates may consider some of the following features, relating them closely to the music:

- melody
- harmony/tonality
- vocal/instrumental techniques and timbres
- use of technology
- rhythm
- word-setting.