



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 MUSIC UNIT 1 (MUSC1) JUNE 2010****General Notes**

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, or 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, underlining to show inaccuracies or questionable statements, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work with comment if necessary.
- Each essay should have a short comment at the end justifying the mark.
- 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 of the question paper booklet. 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.

**SECTION A – LISTENING****Question 1****Excerpt 1 Horn Concerto No. 1 in D major (first movement) – Haydn**

- (a) rising arpeggio (1 mark)
- (b) 4/4 (allow 2/4, 2/2) (1 mark)
- (c) trill (accept appoggiatura) (1 mark)
- (d) major (1 mark)
- (e) perfect (1 mark)

**Question 1**

**Excerpt 2 'Arrival of the Queen of Sheba' – Handel**

- (f) harmonic/ homophonic/ chordal/ tune and accompaniment (1 mark)
- (g) imitation, melody in thirds, sequence (3 marks)
- (h) oboe(s), no mark if oboe and another instrument (1 mark)
- (i) the music ends in the dominant key (1 mark)

**Question 2 'Pavane' – Fauré**

(a) Introduction in strings (4 marks)

- (b) imperfect (1 mark)
- (c) minor (ignore references to any specific key) (1 mark)
- (d) pizzicato (allow con sordino) (1 mark)
- (e) sequence (1 mark)
- (f) harmonic/ homophonic/ chordal/ tune and accompaniment (1 mark)
- (g) perfect (1 mark)

**Question 3 'Sonata for Horn, Trumpet and Trombone' – Poulenc**

- (a) 3<sup>rd</sup> (1 mark)
- (b) 4/4 (allow 2/2, 2/4) (1 mark)
- (c) (French) horn  
trumpet  
trombone  
(accept euphonium, flugelhorn, not tuba)  
(accept cornet but only in place of trumpet) (3 marks)
- (d) staccato, syncopation (2 marks)
- (e) mordent (accept upper/lower mordent, appoggiatura, grace note) (1 mark)
- (f) G Major/ G/ tonic (1 mark)

**Question 4 Symphony No. 101 in D major (excerpt from 3<sup>rd</sup> movement) – Haydn**

- (a) dominant or V or A major or A (1) 7th (1)  
ignore reference to inversions  
wrong chord no mark (2 marks)
- (b) imperfect/ I–V<sup>(7)</sup> (1 mark)
- (c) C# (not C) (allow D<sup>b</sup>)  
E  
(accept in any order) (2 marks)
- (d) bar 14(3), bar 15(3), bar 16(3), bar 19(accept bar or any beat), bar 25(3)  
(1 mark)
- (e) bars 12 to 18 - any 2 or more bars within this (1 mark)
- (f) bars 18 to 22 – any 2 or more bars within this (1 mark)
- (g) bars 19 – 20 only (1 mark)
- (h) A major/(A) (allow dominant) (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
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in 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
- 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 few 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
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation

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## SECTION B: HISTORICAL STUDY – AREA OF STUDY 1

### THE WESTERN CLASSICAL TRADITION

#### Question 05

*Describe the ways in which Mozart uses the orchestra in the first movement of this symphony.*

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

Candidates may refer to some of the following points.

- Usual woodwind section – only one flute and no clarinets (although Mozart could have scored them), two horns and two trumpets – unusual brass section for this time- their bright and powerful timbres perhaps hinting at the celebratory, festival nature often associated with this work. Timpani tuned to the usual tonic-dominant. Usual strings, with cello and bass lines combined.
- Opening tutti (woodwind and strings in octaves) contrasting with strings (bars 1–4 and 5–8).
- The indication of cellos or basses only in this section.
- Woodwind, brass and timpani play repeated crotchet - dotted quaver/semiquaver rhythms alongside double (triple) stopping, first violin chords on beats 1 and 4 with second violins and violas playing descending scalar demisemiquaver - crotchet figures on beats 2 and 3 – full, powerful sound and texture (bars 9–14).
- Rhythmic chordal effect across whole orchestra (15–16) leads to (mostly octave) tutti (17–23) – an effective climax to the opening section, where all the instruments are used.
- Brass instruments limited by lack of valves – often used for rhythmic effect or to provide harmonic detail.
- Bars 24–36, a much thinner orchestral texture in repeat of opening material, initially only violins with flute and oboe decoration; French horn outlines tonic, C major chord and bassoon replies with the G major (dominant) chord outline.
- Bars 37–55 – another full, tutti passage – cellos and basses have separate lines (bars 38–46) and score seems to indicate basses only from bars 47–55. Bassoon shadows second violin line – rather high! Whole section framed with a dominant pedal note in the violas (in octaves), basses and timpani, and an inverted dominant pedal in the flute and oboe – while brass play a rhythmic version of the pedal note in the middle register.
- Bars 56–79 – again, the violins are used in a reduced texture. Typical ‘rocking’ broken chord accompaniment in the second violins. Violas, cellos and basses imitate opening of first violin melody. Woodwind added gradually, first bassoon and then flute sharing theme with first violins before the section ends with the strings, notably a dialogue between the first violins and cellos/basses.
- Bars 81–99 (after a silent bar) another powerful tutti section – repeated semiquavers in second violins/ violas/ cellos and basses, doubling and octaves between first violins, flute, oboe and bassoon. Oboes/bassoons in 3rds, horns and trumpets in 5ths, lower note C is tonic pedal shared with timpani. Bass lines

descends an octave, timpani roll and brass octaves (from bar 83) provide a full texture and powerful orchestral sound which emphasises the dramatic, sudden C minor – C major tonality. Again (bars 89–96), the use of divided cellos and basses and pedals similar to before, but with the first violins having a syncopated pedal and more melodic participation from the woodwind, second violins, violas and basses.

- Bars 99–110 – another, lightly scored passage, starting in the strings with the accompaniment in divided cellos and (pizzicato) basses and violas. Bassoon again joins the violins in playing the melody, with oboe and bass pedal notes.
- Bars 111–120 – full tutti passage again using octave and unison textures, pedal notes and the chords and demisemiquaver figures from bars 9–16, but in different instrumental combinations.
- Bars 121–189 in the development section Mozart makes much use of contrasting woodwind and strings, either alternating/sharing material between them or by giving different rhythmic motifs, eg bars 133–139.
- Bars 171–178 – fast, exciting, rhythmic development of demisemiquaver motif in octave violins.
- Bars 179–180 – note that the bassoons now play the demisemiquaver figure with violas and cellos/basses.
- Bars 212–313 – (Recapitulation). Similar to exposition, but note subtle differences in orchestration such as the wider use of woodwind and strings (bars 216–234), flute and oboe added (bars 249–267).
- Any other valid point.

Candidates achieving marks in the highest band would comment on some of the features above, using them to illustrate the different varieties and combinations of instruments and instrumental textures Mozart uses in creating the effects he desires, while contrasting sections of lighter and varied scoring with full tutti passages and, to a degree, sharing the melodic material between the orchestral sections, particularly woodwind and strings.

## Question 06

*Describe the ways in which Mozart uses rhythm and tonality in the third movement of this symphony.*

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

Candidates may refer to some of the following points.

- 3/4 time signature – strong feeling of 3 beats in a bar, particularly beats 1 (as shown in the double bass part between bars 9 and 12) and 3.
- Basic original rhythmic features of the melody: (a) minim-crotchet; (b) 3 crotchets, (c) 3 quavers used in different combinations throughout along with the (d) minim – 2 quavers rhythm just before the first double bar line, eg (a) + (b) + (c) – bars 1–3 and 5–7;  
(a) + (c) – bars 9–10, 11–12, (c) – bar 13, (d) – bars 14–15, (a) – bars 17–21, (b) – bars 22–24, etc, with rhythmic embellishments such as the quaver semiquavers figures in bars 30, 34, 38 (1<sup>st</sup> violins).



- Use of 'rocking' quaver accompaniment figures.
- C major, modulates to G major (dominant) at the first double bar line (bar 16).
- After double bar line series of (transient) modulations explores related keys - from G to C major (bar 30), F major (subdominant) (bar 32), D major (dominant's dominant) before G major (bar 38) leads to tonic (by bar 43).
- Frequent use of chromatic passing notes in both melody and accompaniment – often hinting at minor keys (eg C minor (between bars 20–24) etc.)
- Tonic (G major) pedal (bars 17–24).
- Trio – dominant-tonic relationship explored in V-I perfect cadences.
- Dotted minims followed by a run of quavers gives a 'halting' unusual rhythmic effect sounding like a phrase ending rather than a beginning.
- Relative (A minor) tonality from bars 68–75.
- Four-bar linking passage (bars 76–79) includes E major (V7-I, bars 76–77), D major (V7-I bars 78–79) before returning to the C major tonic of the trio's opening via a V7-I cadence (bars 80–81). This series of chords: B – E – A – D – G – C is a cycle of 5ths.
- Dominant (E) pedal note between bars 68–75 based on a new rhythm of crotchet-2 quaver – crotchet, of which the horns and trumpets play a variant (crotchet – crotchet rest – crotchet) thus emphasising beats 2 and 3 with quavers after a strong beat 1 crotchet. 1 crotchet
- This rhythm simplifies to a bare 3 crotchet rhythm in the linking passage between bars 75–79, with the cellos and basses supplying a single crotchet on beat 1 – thus reducing the rhythmic drive of the previous bars in order to return to the rhythmic calm reprise of the opening statement (bars 80–87).
- Melody between bars 68–80 is simple dotted minims, possibly based on the opening bar of the trio (bar 60) – the momentum comes from the crotchet-quaver rhythms.
- Simple nature of the trio is achieved through simple tonal relationships and rhythms (closely related keys and V-I cadences (this is only slightly more complex in the minuet which uses chromatic passing notes more frequently).
- Any other valid point.

Candidates achieving marks in the highest band would comment on some of the features above, using them to illustrate how Mozart uses rhythm and tonality to define the features of a minuet, such as time signature, grace and simplicity, while also achieving unity and variety within the movement.

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

### Question 07

Choose **two** contrasting arias and write in detail about each.

In this question 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 should be marked against the following points and a mark given from the appropriate band.

Candidates need to consider two contrasting arias.  
Possible areas for discussion are:

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

### Question 08

Describe the ways in which Baroque composers have used **texture** and **harmony** in their music. Refer to **at least two** different pieces of music in your answer.

In this question 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 should be marked against the following points and a mark given from the appropriate band.

Candidates need to consider the ways in which Baroque composers have used texture and harmony in their music. Examples could be taken from arias, recitatives or choruses. Possible areas of discussion might be:

- texture – comparison of different kinds of texture, perhaps used to convey a particular mood or the meaning of the text
- harmony – comparison of different uses of harmony, again, perhaps used in a particular way to convey mood, occasion or text.

### Question 09

Choose **two** contrasting choruses and write in detail about each.

In this question 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 should be marked against the following points and a mark given from the appropriate band.

Candidates need to choose two contrasting choruses and write informatively about each. Possible areas for discussion are:

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

### Question 10

Choose **two** contrasting solos and write an essay commenting on how **melody** and **harmony** have been used in each.

In this question 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 should be marked against the following points and a mark given from the appropriate band.

Candidates need to choose two contrasting solos that enable them to comment on some of the following features:

- melody – illustrating the different characteristics of a voice or technique, character, mood/text, style of writing, melodic devices
- harmony – comparison of different uses of harmony, perhaps used in a particular way to convey mood, character or text.

### Question 11

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

In this question 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 should be marked against the following points and a mark given from the appropriate band.

Candidates need to choose two contrasting songs that enable them to comment on the ways in which melody and form and structure have been used in popular music in this period. Possible areas of discussion might be:

- melody – the use of riffs and/or extended melodies, techniques, vocal range, style of writing, use in conveying mood/meaning
- form/structure – verse – chorus, popular song forms, extended structures, breaks, fills, solos.

### Question 12

Describe the ways in which popular music has made use of technology during this period. Refer to **at least two** different songs in your answer.

In this question 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 should be marked against the following points and a mark given from the appropriate band.

Candidates need to select music that enables them to comment on the variety of ways in which popular music has made use of technology during this period. Possible areas for discussion may be:

- tape loops
- synthesised instrumental sounds/ use of effects pedals
- drum machines, vocoder
- close miking, multi-tracking, digital technology
- computer technology including sequencing, sampling etc.