



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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**SECTION A**

**Question 1**

**Total for question: 10 marks**

**Excerpt 1 Boyce/Lambert – Jig (from *The Prospect Before Us*)**

- (a) 6/8 or 12/8 – must be compound (1 mark)
- (b) sequence (1 mark)
- (c) tonic minor (1 mark)

**Excerpt 2 Reicha – *Andante Grazioso***

- (d) major (1 mark)
- (e) melody with accompaniment (1 mark)
- (f) relative minor (1 mark)

**Excerpt 3 Manning Sherwin – *A nightingale sang in Berkeley Square***

- (g) dominant (1 mark)
- (h) octave (1 mark)
- (i) third (1 mark)
- (j) perfect (1 mark)

**Question 2**

**Total for question: 8 marks**

**Elgar – *Enigma Variations***

- (a) 6/8 (allow 3/4) (1 mark)
- (b) sixth (1 mark)
- (c) the music passes through other keys but ends in the tonic (1 mark)
- (d) appoggiatura sequence (2 marks)
- (e) balanced phrases hemiola rhythms (2 marks)
- (f) perfect (1 mark)

**Question 3**

**Total for question: 11 marks**

**Mozart – *Dove Sono (Marriage of Figaro)***

- (a) imperfect (1 mark)
- (b) Ic / tonic 2<sup>nd</sup> inv / C on G / C<sup>6</sup><sub>4</sub> (1 for chord, 1 for inversion) (2 marks)
- (c) pedal (1 mark)
- (d) dominant minor / G minor (1 mark)

(e)



- (f) chromatic (1) appoggiatura (1) (4 marks) (one per note) (2 marks)

**Question 4****Total for question: 11 marks****Bartok – *Intermezzo (Concerto for Orchestra)***

- (a) re-arranged in opening strings motif  
last note repeated (staccato) to lengthen oboe theme  
doubled in octaves by flute and clarinet  
inverted by bassoon  
in retrograde in flute (allow inverted)  
irregular metre (allow rhythm) *(max 3 marks)*
- (b) octave (1) lower than opening (1) *(2 marks)*
- (c) conjunct melody (1)  
harp chords (1) on beats 1 and 3 (1)  
repeated octave (1) higher (1)  
Strings/Cor Anglais (1) counter melody (1)  
irregular phrasing/changing time signature (1) *(max 5 marks)*
- (d) modal *(1 mark)*

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

### **THE WESTERN CLASSICAL TRADITION**

#### **Band 4 (24–30)**

- Comprehensive knowledge and understanding
- A full and clear response to the question
- Detailed 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
- A relevant response to the question
- Some 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
- Some points are relevant to the question
- Some 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
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation

A response which only describes what is on the page of the score without any further comment can achieve at most half marks.

## Mahler: *Symphony No. 4 in G major*

### Question 05

Comment on the ways in which Mahler organises his thematic material in the **first** movement of his *Fourth Symphony* from the beginning to figure 8 and from figure 18 to the end of the movement. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate. (30 marks)

These passages are the exposition and recapitulation of the first movement.

Responses may include some/all of the following:

- opening 'bell' theme then three important ingredients in the first sub group
- elegant opening melody in strings, portamento and chromatic appoggiatura
- cello response (rising dotted rhythm) grows out of bar 6
- horn theme with triplet idea
- horn and cello motifs combined before figure 1 leading to
- reprise of opening
- motifs combined in new ways – NB importance of chromatic chords at 'cadences' at figure 2 – new material to move to the dominant
- two melodies for the second subject – cellos in D major *breit gesungen* – broadly sung – and second melody in bar 47
- rich climax at bar 54 as though the exposition is over but
- at bar 72 exposition appears to repeat – like Sonata Form, melodies may be further located but
- repetition is truncated and ends in the tonic key (like second subject in G at figure 7)
- G major restored abruptly at figure 18 and the three themes from the first subject may be located
- the music modulates to D major – not as in classical Sonata form – but then the second subject is recapitulated in the tonic key
- the music gradually winds to an apparent *piano* conclusion but
- the opening 'bell' theme recurs at bar 298
- parts of both main subjects are recapitulated in this Coda before the march-like conclusion.

### Question 06

Mahler was always searching for new ways to expand and develop his approach to composing symphonies whilst still retaining a traditional structure. What evidence of this have you found in the *Fourth Symphony*? (30 marks)

Responses may include some/all of the following:

- four-movement structure – Sonata Form first movement
- scherzo and trio
- variations
- harmonic language – in some ways like Schubert or Haydn with an individuality
- clear sense of key
- writing for instruments – highly detailed showing huge understanding of timbre
- textures rather like chamber music
- even in more individual movements (like the Fourth) there are still clear signs of some of the above.

## Vaughan Williams: *Symphony No. 5 in D*

### Question 07

Comment on the ways in which Vaughan Williams organises his thematic material in the **first** movement of his *Fifth Symphony* from the beginning to ten bars after figure 6a and from figure 11 to the end of the movement. In your answers you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate. (30 marks)

Responses may include some/all of the following:

- this movement based on Sonata Form
- five motifs to identify – Horns (bar 1) – Violins (bar 3) – Lower strings (bar 5) – Violins (bar 7) – Violins (Figure 1)
- at figure 1 canon between violins and violas/cellos
- modal harmony – horns seem to be in D but contradicted by C natural in bass and constant return to D in violin melody
- 8 bars after figure 3 – key change – same motifs continue to be used
- sudden shift to E major for second subject – melody taken from *Pilgrim's Progress* but continuing to use motifs from earlier
- E major moves through cycle of fifths to E minor at figure 6a
- woodwind and strings in imitation at 2 bars apart and at a half bar apart
- after figure 11 – motifs from the early part of the movement should be located
- 7 bars after figure 12 – second subject now in B flat and eventually to G
- the coda darkens the sound-world and the music finishes as it began with the contradiction of D major over C.

### Question 08

Vaughan Williams' composing style owes much to the traditions of English music. Discuss this view, referring in detail to appropriate passages from the *Fifth Symphony*. (30 marks)

This is a general question, which, nevertheless, needs specific examples from the score to score high marks.

Responses may include some/all of the following:

- tonality/modality such as the conflict of D major and C major in the opening movement
- irregular phrase lengths possibly derived from folk music and the Phrygian mode in the second movement
- the melodic quality of the themes often with restful or across-the-barline rhythms.

Good answers will take a few passages and discuss them in detail rather than a 'broad-brush' approach to the whole work which may only skim the surface and should not, therefore, attract more than half marks.

**SECTION C: HISTORICAL STUDY – AREAS OF STUDY 3a – 3c****Band 4 (24–30)**

- Comprehensive knowledge and understanding
- A full and clear response to the question
- Detailed musical references
- 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
- A relevant response to the question
- Some musical references
- 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
- Some points are relevant to the question
- Some musical references, 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
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- There may be few references to the music and these may be merely descriptive
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many 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. You should credit *musical detail* (such as reference to melody, harmony, use of voice/instruments) and evaluate the answer against the criteria.



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

### Question 09

*English Choral Music of the 20<sup>th</sup> Century was often so successful because of the imaginative and exciting ways that composers set the text.*

*Write an essay supporting this view. In your answer you should refer in detail to specific passages from the music of **at least two** composers.* (30 marks)

Candidates might refer to:

- word painting, for example the demons' chorus from *Gerontius*, the writing on the wall from *Belshazzar* etc
- rhythmic considerations
- adventurous harmonies
- orchestral effects such as the strings surrounding the *strange innermost abandonment* in *Gerontius*
- use of the orchestra and the relationship with the chorus.

### Question 10

*Compare and contrast **two** solo passages or arias from the music that you have studied.* (30 marks)

Candidates should refer in detail to **two** solo passages/arias.

Responses might contain references to:

- melody
- harmony
- rhythm
- the role of the accompaniment
- word setting
- writing for voices.

## Area of Study 3b Chamber Music from Mendelssohn to Debussy

### Question 11

Assess the contribution of **one** of the following composers to the development of chamber music. Refer in detail to the music you have studied.

**Brahms      Debussy      Mendelssohn      Tchaikovsky**

(30 marks)

Candidates might give a brief overview of the composer's output. References might be made to the music in terms of its:

- melody
- harmony
- rhythm
- texture
- characteristic writing for instruments.
- structure

### Question 12

Choose **two** movements written for the **same** group of instruments. Write about each, referring to melody, harmony, structure and writing for instruments. (30 marks)

The two movements could come from the same/different works by the same/different composers. Any response is equally valid. Points to credit are identified in the question.

The mark out of 30 reflects the quality of the essay as a whole, without giving any particular weighting to one or other of the movements chosen.

(30 marks)

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

#### Question 13

Choose **two** jazz musicians. Write an essay assessing the contribution of each to the development of jazz. Refer to specific pieces of music in your answer. (30 marks)

Candidates are required to refer to specific pieces by their chosen musicians. References might be made to the music in terms of its:

- melody
- harmony
- rhythm
- texture
- characteristic writing for instruments
- relationship between instruments in various combos
- solo passages – improvisation and virtuosity.

#### Question 14

How did jazz influence mainstream music in Europe during the 20s and 30s? Refer in detail to specific pieces of music by at least **two** composers in your answer. (30 marks)

Jazz influenced composers such as Gershwin, Milhaud and Stravinsky in terms of rhythm (riff/ostinato patterns), harmony (complex chords), melody (blue notes), and characteristic writing for instruments (improvisatory and virtuosic solos).

Candidates might refer to the pieces of music they choose in terms of:

- melody
- harmony
- rhythm
- texture
- characteristic writing for instruments
- solo passages – improvisation and virtuosity.