

A-LEVEL MUSIC

MUSC4 Music in Context
Mark scheme

2270
June 2014

Version/Stage: 1.0 Final

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this Mark Scheme are available from aqa.org.uk

Section A

Question 1

Total for this question: 10 marks

Excerpt 1 – ‘YMCA’ – Village People

- (a) 4/4 (not 2/4 or 2/2) [1 mark]
- (b) mediant [1 mark]
- (c) 6th [1 mark]
- (d) syncopation [1 mark]
- (e) 5 (5th lower) [1 mark]

Excerpt 2 – ‘April is in my mistress’ face’ - Morley

- (f) minor [1 mark]
- (g) 3rd [1 mark]
- (h) relative major [1 mark]
- (i) imitative [1 mark]
- (j) tierce de Picardie [1 mark]

Question 2

Total for this question: 10 marks


‘Waltz of the Flowers’ – Tchaikovsky

- | | | |
|-----|---|------------------|
| (a) | <u>dominant</u> (1) seventh (1) | [2 marks] |
| (b) | diminished 7th | [1 marks] |
| (c) | pedal | [1 mark] |
| (d) | sequence | [1 mark] |
| (e) | hemiola | [1 mark] |
| (f) | D | [1 mark] |
| (g) | Key: A/A major/dominant (1)
Cadence: perfect (1) | [2 marks] |
| (h) | triadic | [1 mark] |

Question 3

Total for this question: 11 marks

Adagio from Piano Concerto no 23 in A - Mozart

- | | | |
|----------------------------|--|------------------|
| (a) | Key: F sharp minor, tonic (1)
Cadence: imperfect (1) | [2 marks] |
| (b) | G major | [1 mark] |
| (c) |  | [3 marks] |
| (Allow other octaves here) | | |
| (d) | appoggiatura | [1 mark] |
| (e) | A major (relative major) | [1 mark] |
| (f) | Three of: <ul style="list-style-type: none"> • melody in 3rds • triplets in clarinet (rising/falling) • broken chords/arpeggios • triadic • string bass line • octave doubling of 3rds passage • any other valid point. | [3 marks] |

No marks for simply identifying the texture (e.g. melody and accompaniment) without further comment

Question 4

Total for this question: 9 marks

'Dawn' from 'Peter Grimes' by Benjamin Britten

Violins and flutes

- violins and flutes in unison
- high pitch / tessitura
- grace notes and trills
- modal (allow minor)
- spans an octave
- mostly conjunct / stepwise
- single melody line / no accompaniment / monophonic sequences
- [tonic sustained over next passage as pedal]

Clarinets, violas, harp, cymbals

- quick moving / semiquavers (allow triplets)
- violins double clarinets in unison sequences
- triadic / not moving by step
- tonic sustained (by violins) as pedal

Brass, percussion, cellos, double basses

- low pitch / tessitura
- major key with dissonances (not pedal)
- plagal cadence at end of phrase
- chordal texture

Any other valid points may be credited (examiners should refer to the score).

Marks should not be awarded simply for instrumental recognition, nor for dynamics or playing techniques.

Contradictory points should not gain credit (unison/chordal, scales/arpeggios etc)

[9 marks - not necessarily 3x3]

Section B: Historical Study – Area of Study 1**The Western Classical Tradition****Band 4 (24–30)**

- Detailed knowledge and understanding
- A full and clear response to the question with detailed references to the score or music
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation and a fluent use of appropriate specialist vocabulary

Answers in this band are very good or excellent. The candidate understands the music and comments about it perceptively. The essay will answer the question fully and there will be good analytical detail.

Band 3 (16–23)

- Sound knowledge and understanding
- An effective response to the question with references to the score or music
- A clear line of argument with some sense of style; few errors in spelling, grammar and punctuation and an appropriate use of specialist vocabulary

Answers in this band will be strong on content and must contain evidence of aural awareness as well as a good range of facts and some analytical comment, for example identifying/ commenting on melodic and harmonic devices to show that the candidate understands some of the technical aspects. The essay should answer the question, but answers may lack detail and/or some important aspects may have gone unnoticed.

Band 2 (9–15)

- Some knowledge and understanding
- An attempt to respond to the question with references to the score or music, but these may be merely descriptive
- Some clarity in the line of argument but there may be errors in spelling, grammar and punctuation, and use of specialist vocabulary may be weak

Answers in this band will have some content and relevance and there may be the beginnings of understanding. Typically candidates here give a catalogue of events rather than showing that they understand the technical aspects of the music. An accurate description of the score, however good, should not gain more than half marks; evidence of aural awareness in this sort of answer takes the response up into the next band.

Band 1 (0–8)

- Limited knowledge and understanding
- The answer may not address the question and there may be few, if any, references to the score or music; these may be merely descriptive or not relevant
- Limited vocabulary may hinder expression and there may be errors in spelling, grammar and punctuation, with no more than an attempt at specialist vocabulary

Answers in this band are generally very weak. At the bottom of the band there may be as little as half a page of writing with a few 'remembered' facts which may or may not be relevant to the question. Three or four facts probably take the work over half-way but there will still be no evidence of understanding.

Elgar: Symphony No 1

- 0 5** Discuss how Elgar uses the opening 'motto' theme in this symphony. In your answer you should refer to melody, harmony/tonality, rhythm, texture and use of instruments, as appropriate.

[30 marks]

The motto theme appears several times through the first movement, then ends the fourth.

At the opening:

- in octaves (wind and violas) with a staccato accompaniment also in octaves (cello and bass); the harmony is bare here with the chords not 'filled in'; root position chords avoided
- repeated with full orchestration and full harmony; first phrase doubled in unison then octaves; cadence half-way has D flat then briefly D natural as it turns to the dominant key
- fade after climax shows skilful use of the orchestra, as the *dim* is orchestrated in as instruments fall silent.

At fig 18:

- in C - slower than opening - muted horns and string bass; viola tremolo figuration then 2nd violins double at unison; chromatic phrase in flutes (low register) and bassoon
- only first phrase - D-G half way links into G major tonality.

At fig 48:

- begins to emerge from texture (note careful instrumental effects)
- gradually louder and more prominent
- *ff* at fig 51 but never getting through to its end.

Closing bars:

- hinted at fig 54
- then at fig 55 final harmonic twist where clarinet C (3rd of A flat major) becomes 3rd of A minor
- before fading away 'in romantic glow'.

In the Coda of the last movement:

- full orchestration with rising and falling off-beat and accented arpeggio patterns
- given extra impetus and energy by the off-beat treatment in the strings
- modulates for the first time to the dominant at the end of the first phrase
- securely chordal from fig 147
- first phrase now overwhelmingly triumphant in the brass in the closing bars.

0 6 Comment on Elgar's use of melody and harmony/tonality in the **second movement**.

[30 marks]

There is a lot to say about this complex music; answers might focus on some of the following:

Melody:

- the opening scurrying semiquavers are firmly rooted in F sharp minor yet the first bar outline the triads of D major then G major (preparing the slow movement?)
- the martial theme at fig 57 is fragmented and passed from instrument to instrument yet we hear the top notes of these fragments - sequential movement
- another march theme at fig 59 is now rooted in C sharp minor
- the opening semiquavers return at fig 64 but this time doubled in octaves by the strings
- the trio at fig 66 has a typical Elgarian 'wistful' theme with a gently rocking dotted rhythm and is largely conjunct and diatonic though there are a few chromatic inflections.

Harmony/Tonality:

- the main tonal areas here are the F sharp minor opening and the (unusual) B flat major trio; they are a 'third' apart and might be said to prepare the slow movement, a third lower, though minor rather than major
- the opening theme is securely anchored over F sharp despite the theme having D major and G major inflections
- the martial theme at fig 57 moves from C sharp major to C sharp major7 before fig 58, then is repeated this time ending on a G sharp 7 chord to prepare the C sharp minor march theme at fig 59
- the modulation to the Trio is interesting - F sharp minor harmony is re-spelled enharmonically, finally finding an F7 chord to turn the corner into B flat for the Trio
- the second part of the Trio theme is underpinned by a G pedal
- the transition to the third movement - the final F sharp becomes the 3rd of the new key (D major) recalling 'Nimrod' from the 'Enigma Variations' which does a similar thing.

Shostakovich: Symphony No.5

0 7 'It would be difficult to imagine a better climax to this work than the fourth movement.' Discuss this view, referring to melody, harmony/tonality, form/structure and use of instruments, as appropriate.

[30 marks]

General points here might include the following:

- the passage from minor to major, not just in the movement but in the symphony
- the sense of coming full circle in tonality terms (D key centre)
- the resolution of the turmoil and power of the opening in the comparatively simple D major ending
- the resolution of the unanswered questions implied in the opening three movements is another possible angle.

Melody:

- there are three melodic ideas at the opening here - the first is an arresting march theme in D minor which is interrupted by another theme after fig 98 - more frantic than the first and still in D minor but with no B flat or C sharp; its continuation after fig 99 is more conjunct and has unusual phrase lengths; the opening theme comes back in the bass at fig 100
- the second main idea arrives at fig 108 - a chromatic wide-ranging theme played by the trumpet in F major then by the whole orchestra at fig 110 in A major
- the climax of the movement uses the first theme now transformed triumphantly into D major.

Harmony/Tonality:

- the movement is framed in D minor/major
- there is C minor at fig 101 and E flat minor at 104 but moves to E minor after five bars. We reach F major (106), D flat major (107) and B minor five bars later
- the second subject at fig 108 is in F, then A major (dominant of the starting key) reached at 110
- at 9 bars after fig 120 there is a dominant pedal (F) whilst the harp plays a gently rocking figure under which the bass falls down a B flat triad and onto A, the new dominant, also treated as a pedal
- C minor arrives at fig 129 but the melody rises to C sharp as the leading note of the D major ending, with tonic and dominant being reinforced by the timpani.

Form and Structure:

- the music is nominally in Sonata Form (see detail above under other headings).

Use of instruments - there are many marvellous moments including:

- the arresting opening on trumpets and trombones
- the frantic music at fig 98 with octave strings doubled by wind
- the opening theme in the bass at fig 100
- the horn solo after fig 112
- the harp writing cutting through the texture before fig 121
- wind/brass/percussion at the end.

0 8 Comment on Shostakovich's use of melody and harmony/tonality in the **second movement**.

[30 marks]

Melody:

- opens with cellos and basses beginning on dominant of A minor, energetic theme with repeated notes and scale passages leaning onto B flat
- at fig 49 - first theme in E flat clarinet (interesting timbre), sequential development, prominent rising sixths
- at fig 53 - dotted-note theme in C minor in octaves in the wind with pizzicato accompaniment, sequential treatment of 3/4 section, modulates
- after fig 56 horn theme, triumphant, major
- after fig 57 solo violin melody with glissandi; sequential passagework moves through different keys.

Harmony/Tonality:

Harmony is often based on chords which move by step either up or down (see fig 49 for example) rather than our 'traditional' understanding of 5ths and 4ths.

- the opening is A minor but without G sharp and the 'restless' feel of key evident from the opening (B flats in bass before fig 49)
- accompaniment to E flat clarinet has step-wise chords, begins in A minor
- C minor at fig 53, this section ends with a perfect cadence of sorts but again the bass descends by step whilst implying IV-V-I
- horn theme after fig 56 in F major
- violin theme at fig 57 in C major over tonic and dominant harmony but dominant chords are in inversion
- a perfect cadence is even partially clouded at the end - the final bar has both G natural and G sharp but the upbeat chord both C and E in the bass.

Section C: Historical Study – Areas of Study 3a–c

In all areas of study examiners look for an awareness of the music – essay writing that convinces them that candidates have heard and understood something of the flavour of the works they have studied.

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- Some clarity in the line of argument but there may be errors in spelling, grammar and punctuation, and use of specialist vocabulary may be weak

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

0 9 Composers of English choral music were always seeking new and exciting styles of composition.

Write an essay discussing this view, referring to melody, harmony/tonality, rhythm and writing for voices, as appropriate.

[30 marks]

Quality of the analytical detail is important here in the context of the music chosen; candidates might consider matters such as:

Melody

- range, tessitura, chromaticism, rhythmic considerations

Harmony/Tonality

- tonality/key centres
- chromatic and diatonic harmony

Rhythm

- rhythmic patterns
- syncopation
- speech rhythms
- different and varying time signatures

Choral writing

- choral textures
- antiphonal effects
- range of vocal lines
- relationship with the accompaniment.

1 0 Choose music by two composers of 20th century English choral music and explain their approaches to one of the following.

rhythm harmony texture writing for voices

[30 marks]

Quality of the analytical detail is important here in the context of the pieces of music chosen; candidates might consider matters such as:

Rhythm

- rhythmic patterns
- syncopation
- speech rhythms
- different time signatures

Harmony

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- modal writing where appropriate

Texture

- monophonic
- melody and accompaniment
- fugal/imitative textures
- antiphonal textures

Writing for voices

- choral textures
- antiphonal effects
- range of vocal lines
- relationship with the accompaniment.

The mark out of 30 should reflect the quality of the essay as a whole without giving any specific weighting to each composer; but where the work is significantly weaker on one composer the answer should not get into the top band, though it can still achieve the top of band 3 if this is justified by its content.

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

1 1 Compare chamber music by two composers of this period, illustrating their contrasting approaches to structure and harmony/tonality.

[30 marks]

Quality of the analytical detail is important here in the context of the pieces of music chosen; candidates might consider matters such as:

Structure

- Sonata Form
- slow movements
- through-composed movements

Harmony/Tonality

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance
- modal writing
- early and late Romantic/twentieth century styles.

The mark out of 30 should reflect the quality of the essay as a whole without giving any specific weighting to each composer; but where the work is significantly weaker on one composer the answer should not get into the top band, though it can still achieve the top of band 3 if this is justified by its content.

1 2 'Chamber music is so rewarding to play; it's like being a soloist and a member of a group at the same time.'
Write an account of some of the music of the period, illustrating this view of instrumental writing.

[30 marks]

Instrumental writing should be the main focus here, considering some of the following:

- tessitura and range of instrumental writing, especially using instruments in unusual registers
- relationship of instrumental parts with a solo instrument - with the piano
- melodic and harmonic roles of each instrument - chromaticism, rhythmic considerations, shape of melodic lines - tonality/key centres, chromatic and diatonic harmony, modal writing
- form and structure of a piece - perhaps comment on changes to instrumentation when ideas are repeated
- textural considerations such as antiphonal effects/imitation/fugue/octave writing.

Area of Study 3c: Four Decades of Jazz and Blues 1910 - 1950

- 1 3** Which of these four decades do you think was the most significant in the development of jazz? Write an essay justifying your choice, referring in detail to some of its music. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

[30 marks]

Whichever decade is chosen, marks should be awarded not for biographical details of the musicians concerned, nor for the candidate's choice, but for the musical content of the essay referring to the prompts in the question.

Rhythm

- rhythmic ideas and their use
- typical rhythmic patterns
- instrumental ideas

Melody

- range, tessitura
- chromaticism
- shape of melodic lines, motivic techniques
- verse/chorus ideas

Harmony/Tonality

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance

Writing for instruments/voices

- tessitura
- verse/chorus ideas
- improvisation
- common forms and structures
- relationship of words and their musical setting

- 1 4** Choose two contrasting pieces of music that you think are real masterpieces of the jazz repertoire of this period. Justify your choice by writing in detail about each. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

[30 marks]

Whichever jazz masterpieces are chosen, marks should be awarded not for biographical details of the musicians concerned but for the musical content of the essay, referring to the prompts in the question.

Rhythm

- rhythmic ideas and their use
- typical rhythmic patterns/ostinato/riff
- instrumental ideas

Melody

- range, tessitura
- chromaticism
- shape of melodic lines, motivic techniques
- verse/chorus ideas

Harmony/Tonality

- tonality/key centres
- chromatic and diatonic harmony including chord identification
- use of dissonance

Writing for instruments/voices

- tessitura
- verse/chorus ideas
- improvisation
- common forms and structures
- relationship of words and their musical setting.

The mark out of 30 should reflect the quality of the essay as a whole without giving any specific weighting to each piece; but where the work is significantly weaker on one piece the answer should not get into the top band, though it can still achieve the top of band 3 if this is justified by its content.