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AS

# Music

MUSC1 Influences on Music  
Mark scheme

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2270  
June 2016

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Version 1.0: Final Mark Scheme

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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](http://aqa.org.uk).

## AS MUSIC UNIT 1 (MUSC1) JUNE 2016

### General Notes

- In Section A, tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, or musical note which is being given credit.
- In Section A, 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 and the answers contradict each other, no credit can be given.
- In Section A, where a candidate has underlined more than the stated number of answers, award one mark for each correct answer and deduct one mark for each incorrect answer (no mark below zero permitted).
- In the essays, use ticks to indicate a particularly credit-worthy point and to show that you have read and considered each paragraph and/or page. Use 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.
- 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 page 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****Question 1**Total for this question: **10 marks****Excerpt 1 'Variations on a theme by Haydn' – Brahms**

- (a) major [1 mark]
- (b) 2/4, 4/4 or C 2/2 [1 mark]
- (c) oboe (allow bassoon) [1 mark]
- (d) pizzicato (allow pizz.) plucking [1 mark]
- (e) melody (tune) and accompaniment / homophonic [1 mark]
- (f) perfect (accept name only) [1 mark]

**Excerpt 2 'My Baby Just Cares For Me' – Nina Simone**

- (g) falling scale [1 mark]
- (h) 2 and 4 [1 mark]
- (i) swing [1 mark]
- (j) a capella / monophonic / unaccompanied / single line melody/ solo or any other valid point [1 mark]

**Question 2**

Total for this question: **12 marks**

**‘Simple Gifts’ from ‘Appalachian Spring’ – Copland**

a) **[5 marks]**



- (b) tonic and dominant **[1 mark]**
- (c) 10th **[1 mark]**
- (d) triangle (allow glockenspiel) **[1 mark]**
- (e) viola(s) **[1 mark]**
- (f) augmentation, ostinato **[2 marks]**
- (g) imitation **[1 mark]**

**Question 3**

Total for this question: **10 marks**

**‘A Wand’ring Minstrel I’ from ‘The Mikado’ – Sullivan**

- (a) 6/8 **[1 mark]**
- (b) chromatic **[1 mark]**
- (c) chord V / V7 / C / C7 / dominant (7<sup>th</sup>) **[1 mark]**
- (d) dominant / C/ C major/ V **[1 mark]**
- (e) any one of 3, 6 or 7 (accept correct text) **[1 mark]**
- (f) appoggiatura, melisma **[2 marks]**
- (g) perfect (1) 5<sup>th</sup> (1) must have correct interval. No mark for ‘perfect’ alone **[2 marks]**
- (h) perfect (accept name only) **[1 mark]**

**Question 4**

Total for this question: **8 marks**

**'Menuet' from Orchestral Suite no.2' – Bach**

- (a) C# NOT C [1 mark]
- (b) trill / allow mordant [1 mark]
- (c) imperfect [1 mark]
- (d) D (major) [1 mark]
- (e) rising sequence [1 mark]
- (f) 23 – 24 (must have these bars only) [1 mark]
- (g) any one from 2, 8, 10, 12, 18, 20 (allow 23) [1 mark]
- (h) unison, they are the same note/1<sup>st</sup> [1 mark]

**Section B: Historical Study - Area of Study 1****The Western Classical Tradition****Band 4 (16 – 20)**

- Detailed knowledge and understanding.
- A full and clear response to the question with detailed references to the score.
- 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 (11 – 15)**

- Sound knowledge and understanding.
- An effective response to the question with references to the score.
- 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 (6 – 10)**

- Some knowledge and understanding.
- An attempt to respond to the question with references to the score, 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. A description of the score without explanation, however accurate, should not gain more than 10 marks.

**Band 1 (0 – 5)**

- Limited knowledge and understanding.
- The answer may not address the question and there may be few, if any, references to the score; 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.

- 05** Write an essay discussing Haydn's use of melody, harmony and tonality, texture, rhythm and instruments in the introduction to the **first** movement of this symphony.

Candidates do not need to mention all of the following points to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding. However, as Introduction is only 17 bars long this should give candidates sufficient time to cover a range of features.

Candidates may refer to some of the following points:

- A bold, arresting opening theme uses tonic and dominant notes of D - a rising perfect 5<sup>th</sup> in bar 1 followed by a falling perfect 4<sup>th</sup> in bar 2 played in octaves by the whole orchestra (the timpani plays the falling 4<sup>th</sup> in both bars) and which is tonally ambiguous (D major or minor?) as the third of the chord is not played.
- The opening theme contains a dotted rhythm which becomes a rhythmic feature of the introduction.
- Answered in harmony in bar 3 where the tonality is established as d minor (the tonic minor of the symphony), by a rising theme in the second violin, lower strings and bassoon using the dotted rhythm and answered antiphonally by the first violins with a descending motif.
- Starts to modulate to F major (relative major) via a chromatically altered note (C natural) in the first violin in bar 5 and a via cadential (Ic-V7 – I) chord progression in bars 6 - 7
- The opening theme is repeated in F major in bars 7 and 8, this time minus clarinets, brass and timpani.
- A rising, sequential passage in bars 9 - 11 develops the idea heard in bars 3-5, again using the same antiphonal texture but now incorporating diminished (7<sup>th</sup>) harmonies.
- The cellos are in the tenor clef from bars 9 – 13 (note the separation of cellos and basses in the introduction) and, with the viola line, which reaches a high E in bar 12 – adds to the increasing tension in this passage.
- The passage reaches a climax at the start of bar 13 with a suspension in the 2<sup>nd</sup> violins (dissonance) and a hint of g minor before another cadential 6/4 takes us back to d minor and another powerful, fully orchestrated re-statement of the opening theme in bar 14.
- The rising 5<sup>th</sup> is answered, pianissimo, by a falling 5<sup>th</sup> in bar 15, not a fourth, as before.



- Use of a Neapolitan sixth chord at the end of bar 15 where the Eb in the 2<sup>nd</sup> violins leads to an imperfect cadence (or a 'delayed' perfect cadence) - a cadential 6/4 chord progression (Ic-V7 -) doesn't resolve onto the tonic chord straight away. Haydn makes a dramatic (and typical) use of a silent beat (with a pause) to heighten the effect of moving to the tonic major (D major – the 'true' key of the symphony) to announce the start of the 1<sup>st</sup> subject and exposition in bar 17

**06** Describe how Haydn uses his ideas in the Minuet section of the **third** movement of this symphony. You should refer to melody, structure, texture, instrumentation, rhythm, harmony and tonality as appropriate.

Candidates do not need to mention all of the following points to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding.

Candidates may refer to some of the following points:

- Use of 3/4 time signature – typical of a minuet
- Starts with an eight – bar phrase which is strong and rhythmic – capturing the dance-like character.
- Begins with an anacrusis
- Accents on the third beat disguise the expected metre until a strong beat, and dotted minim, in bar 7
- Use of tonic (D) pedal and D major harmony in the opening bars firmly establishes the tonality along with a perfect cadence at bar 8.
- Melodic features include a rising triad followed by largely conjunct melodic line with use of a chromatic auxiliary (G#) in bar 2 and a distinctive falling minor 7<sup>th</sup> onto a trill at the cadence.
- The first violin melody is doubled by both flutes, first oboe and in thirds and 10ths by the second oboe, second violins and violas.
- Trumpets, timpani and cellos/basses are prominent in playing a tonic pedal while clarinets and horns support the tune in a kind of heterophonic texture which anticipates the rhythm used in bars 9 – 16
- Haydn repeats the opening phrase in bars 9 – 16 but rhythmically altered with a minim replacing the first two crotchets of each bar.
- Trumpets, bassoons, clarinets, timpani and second oboes and flutes are not used in the repeat and the flute part is an octave higher at the cadence.
- The reduced scoring, rhythmic alteration and *pp* dynamic give a contrasting lightness.
- The second section, from bar 17, starts off with the same four notes heard at the beginning but quickly moves towards b minor (relative minor)
- Bass and melody are in contrary motion in bars 17 – 20, in b minor at which there is a perfect cadence.
- The opening three note motif is reduced to a two – beat pattern (two quavers – crotchet) creating a hemiola effect which moves from violas to the cellos and basses
- B minor now becomes chord II (bars 20 – 22) as, when the cellos and basses pick up the motif, the music moves to a cadence in A major – the dominant key, in bar 26

- The passage from bar 27 contains an A (dominant) pedal which underpins shifting harmony in the violins, including Bb chord in bar 28 and diminished (7) harmony in bars 30 – 34 subtly changing A major into dominant preparation for the return of the opening material in D major at bar 35
- The timpani roll on A from bars 30 – 34 below a rising arpeggio-like figure in the first violins which outlines an A7 chord and is derived from the first two notes of the ‘three note motif – (all helping to create a dramatic preparation for the return of the original melody)
- The alteration of the theme from bar 35 – now a rising D major triad with added quavers in both the melody and bass lines.
- The alteration of the notes of the perfect cadence at the end of the eight-bar phrase in bars 41 and 42
- The extension and repetition of this material in bars 43 and 44, but now suggesting G major followed, dramatically, by two bars rest.
- In bar 47 the trill returns *pianissimo* over an A7 (V7) chord extended over two bars leading to
- A four bar codetta of four perfect cadences in D major, rhythmically and melodically based on the opening theme.

**Section C: Historical Study - Areas of Study 2a – c****Band 4 (16 – 20)**

- Detailed knowledge and understanding.
- A full and clear response to the question with detailed musical examples.
- 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.

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**Band 3 (11 – 15)**

- Sound knowledge and understanding.
- An effective response to the question with musical examples.
- 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 (6 – 10)**

- Some knowledge and understanding.
- An attempt to respond to the question with musical examples, 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. A description of the score without explanation, however accurate, should not gain more than 10 marks.

**Band 1 (0 – 5)**

- Limited knowledge and understanding.
- The answer may not address the question and there may be few, if any, musical examples, which 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.

**07** Choose **two** arias by the same composer and write in detail about them. In your answer you should refer to features such as melody, harmony and tonality, structure and the use of instruments and voices, as appropriate.

In this question, candidates need to comment on the ways in which one composer has written for the aria by selecting two pieces. These may be from the same or different works and may be similar or contrasting in nature. It is not intended that candidates compare the arias although this may form part of their answer. Candidates do not need to discuss all of the features or points raised below to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding.

Possible areas of discussion might be:

- melody, melodic shape, range
- harmony and tonality and how this relates to the text and structure
- da capo structure
- use of instruments in supporting the voice or providing an accompaniment, obligato instruments
- use of voice – vocal range, displaying the voice through use of devices such as melisma, wide intervals, long, flowing phrases etc.

**08** Compare the choral music of two composers from this period.  
Discuss **one** example of music by each composer.

Candidates need to demonstrate their knowledge of the choral music of the two chosen composers through analysis, and detailed discussion of one piece by each composer. Candidates may select from arias, recitatives and choruses discussing each, or pieces from the same genre. Candidates may compare the music of their chosen composers although credit should be given for detailed knowledge of the music. The focus must be on the music rather than presenting an argument for the importance or relative merits of their selected composers.

Possible areas of discussion might be:

- writing for solo voice, ensembles or chorus
- the use of melody, harmony, tonality, texture, rhythm and instruments
- use of particular techniques or voice ranges
- how the composer has used music to convey the mood or meaning of the text.

- 09** Choose **two** characters taken from musicals by different composers and describe the ways in which the music has been used to portray their personalities. Refer to melody, harmony and tonality, rhythm, structure and the use of instruments and voices, as appropriate.

Candidates must select two characters from musicals by different composers and comment on how the music portrays their personalities. Candidates may comment in detail on one piece from each musical or select two or more pieces. Candidates do not need to discuss all of the features or points raised below to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding. The focus must be on the music, and how this is used to portray personality and not a detailed account of the character or resume of the plot without adequate discussion of the music.

Possible areas of discussion might be:

- melody – melodic shape, use of 'characteristic' melodies such as folk - like melodies, range, etc
- harmony and tonality – reflecting the nature or circumstance of the chosen characters
- rhythm – uses of particular rhythms or rhythmic features
- structure – different types and complexities of structures which may suit different personalities
- use of instruments and voices – vocal range and inflections, type of voice use of particular instruments or combinations of instruments.

- 10** Choose **one** musical that you have studied and comment on the different ways in which the composer has written for the chorus/ensemble. Illustrate your answer by detailed reference to **at least two** passages.

Candidates may select any choruses or ensembles from the same musical. An ensemble should be interpreted as a piece written for more than two solo voices. Candidates may select two or more passages from choruses or ensembles and these may contain a soloist. However, their selection must enable them to write in detail about a range of musical features which focus on the question.

Possible areas for discussion are:

- melody – melodic shape, the same, or different melodies given to different characters in the ensemble and how these are developed
- texture – different combinations of voices, homophonic and polyphonic
- harmony/tonality – reflecting different moods or characters
- use of voices – different voice types, styles of singing, range
- use of instruments – types of accompaniment, combinations of or single instruments which reflect character or mood.

**11** Choose **one** song from the 60s and **one** song written since 2010 and discuss their use of harmony, structure, instruments and technology.

Candidates must select one song from the 60s and one song composed in or after 2010. Candidates do not need to discuss all of the features or points raised below to gain a mark in band 4, but should be credited with appropriate depth of discussion and understanding of the music. Candidates do not have to compare the pieces, although this may form part of their answer.

Possible areas of discussion might be:

- technological/recording developments and their use in music during these periods
- vocal/ instrumental techniques
- harmony – simple – more advanced harmonies and chord progressions
- form/structure – riff/hook, verse – chorus, extended compositions.

**12** Discuss the musical features of **one** group or style/genre. Illustrate your answer by detailed reference to **two or more** songs.

Candidates are encouraged to demonstrate their knowledge of the music of a particular group or artist by choosing at least two songs by the same group/artist. Candidates must focus on the music and write in detail about musical features rather than focusing on lyrics or biography, although this might form an informative background to discussion of the music and its purpose.

Possible areas of discussion might be:

- vocal/instrumental techniques
- discussion of characteristic musical features or style
- melody/harmony
- form and structure – related to previous styles or to social context
- use of technology.