



A-LEVEL

Music

MUSC4 Music in Context
Mark scheme

2270
June 2016

Version 1.0: Final Mark Scheme

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****Henry Mancini 'Moon River – Andy Williams'**

- (a) 3/4 [1 mark]
- (b) dominant [1 mark]
- (c) major 7th [1 mark]
- (d) rising arpeggio [1 mark]
- (e) minor/submediant/vi [1 mark]

Excerpt 2**Tallis 'If ye love me'**

- (f) homophonic/chordal [1 mark]
- (g) polyphonic/contrapuntal/imitative [1 mark]
- (h) open fifth [1 mark]
- (i) (perfect) 4th [1 mark]
- (j) dominant [1 mark]

Question 2	Total for this question:	10 marks
(a) clarinet (1), (French) horn (1)		[2 marks]
(b) imperfect cadence (1), secondary dominant chord (1)		[2 marks]
(c) B major/dominant		[1 mark]
(d) Each phrase starts with a rising octave followed by falling chromatic steps.		[1 mark]
(e) The music is mostly in minor keys, turning major at the end.		[1 mark]
(f) Any from: In high(er) register (1) In triplet rhythm (1) In short(er) note values (1) Starts with rising octave (1) Followed by falling scales (1) Sequences (1) Appoggiaturas (1) Some chromatic notes (1) In unison (1) Any other valid point		[3 marks]
Question 3	Total for this question:	11 marks
(a) F#-G-F natural-E flat (1 mark per note, allow enharmonic equivalents)		[4 marks]
(b) appoggiatura		[1 mark]
(c) bars 11-13		[1 mark]
(d) C minor/supertonic/ ii (1) C minor 1 st inversion/supertonic 1 st inversion/iib (2)		[2 marks]
(e) perfect		[1 mark]
(f) In bar 23, the horn melody uses the same rhythm as the oboe melody in bar 1 (or 6 or 9). (1) In bar 24, the horn melody uses the same rhythm as the oboe melody in bar 4. (1)		[2 marks]

Question 4

Total for this question:

9 marksIn the **slow** section, describe the music played by the **piano**:**[3 marks]**

- Complex/dissonant chords (1)
- Atonal/chromatic chords (1)
- In equal note values (1)
- In a high register (1)
- Descending in pitch (1)
- Repeated chords (1)
- Interrupted by rests towards the end of the passage (1)
- Any other valid point.

In the **slow** section, describe the music played by the **other instruments**:**[3 marks]**

- In octaves/2 octaves apart (1)
- Muted strings (1)
- Rhythm contains some syncopation (1)
- Melody moves in slower note values than piano (1)
- Melody gradually rises in pitch then descends (1)
- Chromatic melody/contains many semitones (1)
- Melody circles round a few notes at the end (1)
- Legato(1)
- Upper/high register(1)
- Any other valid point.

In the **faster** section, describe the music played by **the whole ensemble**:**[3 marks]**

- Begins with descending scales (1) in violin and cello
- Trills (1) build up a chord (1) in strings and clarinet (1)
- Rapid descending arpeggio figure (1) in piano
- Dissonant chords (1) rising (1) in piano
- Final major chord (1) for piano and clarinet (1)
- Sudden silence(1)
- Long held cello pedal note(1)
- Any other valid point.

Maximum of 9 marks; do not give credit for the same point made twice; do not give credit for details of dynamic or tempo.

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: Melody, harmony and tonality in the 3rd movement

0 5 Write an essay discussing Elgar's approach to melody, harmony and tonality in the third movement. Refer in detail to specific passages of music.

[30 marks]

Opening theme:

- arch-shaped melody mainly moving by step (candidates may refer to the use of identical row of pitches to the main melody of the previous movement)
- syncopated figure in 1st bar gives rise to sequential development in bars 5-6 and later
- decorative triplet figure in 3rd bar also developed in fig.93-94
- melody and harmony in the opening are diatonic to D major, but with many suspensions creating a rich dissonance
- chromatic auxiliary notes creep in in bars 3-4 and begin to turn the tonality towards F# minor
- return to D major at fig.93, but again cadences in F# minor 2 before fig.94

Subsidiary/transitional material:

- at fig.94 a more rhapsodic figure developed; rhythmically flexible, harmonically unstable
- fig.95 – melody fragmented, harmony static and wavering

Second subject:

- at fig. 96 a stronger sense of tonal security and melodic shape restored; A major (dominant)
- melody relies on wide intervals (rising 6th, falling 5th) in contrast with 1st theme
- important counter-melody in lower strings uses descending scale shapes; the two melodies exchange places in the texture at fig. 97
- melody begins with a 2 bar rising sequence

Central section (from 3 before fig.98)

- renewed harmonic instability and further development of the transitional material
- now even more complex in rhythm (see arabesque like figures in solo clarinet)
- transition back to recap of 1st subject in the tonic at fig.100 effected through typically oblique harmonic progression (from V7 of F#)

Recapitulation:

- opening theme returns as before, but 2nd part of melody transposed down a 4th (compare fig. 93 with 4 before fig. 101)
- 2nd subject reappears at fig.102 – no transition – and in the highly unconventional key of C# major
- Brief return of transitional material in 103-104

Closing section:

- A new melody in D major used to finish the movement
- Purely diatonic, but as in 1st subject, with many dissonances
- Melody characterised by yearning rising 7ths, very typical of Elgar

Elgar: Orchestration – passages from at least 2 movements

- 0 6** Elgar's orchestration is often considered one of the most effective features of his work. Write an essay discussing this view, referring in detail to music from at least two movements from the First Symphony.

[30 marks]

Level of detail observed is the key. Several possibilities e.g:

Opening of 1st movement:

- Restraint and subtlety at the start; only 2-part texture: staccato celli and basses, melody in 8ves in divisi violas, doubled by clarinets, 1st flute, 1st bassoon to produce a veiled and delicate sound
- Other flutes added to melody for emphasis; later muted horns add fragment of countermelody
- Tutti restatement of introduction theme includes effective timpani crescendo
- After fig.4, texture gradually, almost imperceptibly thins down again

2nd movement 76-78:

- Kaleidoscopic approach to orchestration: main march like theme is fragmented and distributed between trumpets, horns and strings
- At 76, rocketing rising scales in semiquavers in lower strings, in counterpoint with main melody
- Trumpets have repeated staccato triplet quavers, with crescendo, animated by flutes with trill like decoration
- At 77, main Trio theme appears in tutti upper strings and woodwind, with highlights from horns
- Powerful counter theme in bass instruments in continuous quavers, including virtuosic trombones and tuba; this dramatic tutti only lasts for 4 bars
- Sudden thinning of texture at 5th bar of 77: flute, piccolo and oboe on main melody, with partial doubling on 1st violins
- Trumpets sustain ff-p pedal notes, together with very high tremolo celli and rocking triplet 3rds in harp
- 2nd violins and violas each divisi into 3 parts (violas pizz.) give tiny dabs of high pitched colour

3rd movement fig. 97:

- Main melody in middle of texture on violas and celli in unison, doubled by 3rd and then 1st horn
- Countermelody in 3rds in upper instruments presented in a variety of ways
 - Flutes play repeated triplet semiquavers
 - Harp and divisi violins animate this with octave or 6th leaps
 - Clarinets give a sustained version in quavers an octave below
- Bass line provided by double basses, alternating between pizz. and arco, bass clarinet, 2nd bassoon, 3rd trombone, harp bass
- Additional harmonic lines supplied by 1st and 2nd trombones, 1st bassoon and cor anglais

4th movement fig.146:

- Exultant return of motto theme; melody sustained legato by 3rd trumpet, doubled by oboes, cor anglais and 1st bassoon; also, last desk of each section of strings with more animated rhythm
- Harmony supplied by horns, 2nd bassoon, bass clarinet, 1st trombone
- Other string parts have vigorous arpeggio figures in quavers (often in contrary motion between upper and lower parts), starting on weak beats of the bar, attacks doubled by timpani and low brass, creating a convulsive rhythmic feeling

Shostakovich: treatment of themes in development

- 0 7** The first movement introduces various themes with strongly contrasting characters. Write an essay explaining how these themes are treated in the passage from bar 120 to bar 252. You should refer to melody, harmony/tonality, rhythm, texture and use of instruments.

[30 marks]

The answer should focus principally on the how themes are transformed and combined, taking the traditional concept of a sonata form development and making it into a dramatic process.

Relevant points could include:

- Overall feeling of gradual growth towards an overwhelming climax through:
 - Gradual acceleration of tempo
 - Gradual accumulation of texture
- Drastic changes of character of themes through alteration of orchestration, texture, tempo, articulation, rhythm etc. often “brutalising” previously lyrical themes. See especially:
 - Fig.27 – march-like version of theme from figure 1
 - Fig.32 – extremely forceful low-register brass version of previously lyrical “2nd subject” from fig.9
- Themes are thrown together in the development so that their identities break down and blend, e.g.
 - Fig.19 woodwind play 1st phrase of theme from fig.1, moving straight to oboe motive from b.32
 - Motive of 3 repeated quavers from b.4 (violins) is used pervasively as an ostinato in various forms, including diminution to 2-semiquavers 1 quaver (e.g. see fig.25, violins and violas)
- Contrapuntal treatment of thematic material in canon becomes increasingly dense and important (reflecting the work’s opening bars). e.g.
 - Ostinato figure at fig.17 suggestion of canon between higher and lower octave
 - Trumpets at fig.18 imitate horns from b.122 in diminution
 - Violins in bb.148-149 imitated by woodwind in b.149
 - High woodwind at b.176 imitated by low strings one bar later
 - Many other examples, culminating in long canonic passage at fig.32
- At the climax, the complexity gives way to an extremely forceful unison statement of the previously quiet and lyrical music of figs. 3-4
- Throughout, there is tonal tension between melodies/harmonies based around D-A and E flat-B flat – see 1st and 2nd subjects in exposition, climactic “bitonal” passage at fig.30-31, final “sinking” from E flat minor to D minor in fig.46-47

Shostakovich: Symphonic tradition/personal and original

0 8 ‘Shostakovich’s Fifth Symphony is both a part of the symphonic tradition and a deeply personal and original work.’

Write an essay discussing this view. In your essay, you should refer in detail to at least two contrasting passages from the work.

[30 marks]

Form:

- 4 movement plan is traditional, with central dance and slow movements flanked by weighty complex movements using aspects of sonata form
- Placing of scherzo 2nd and slow movement 3rd reflects practice of some Romantic composers following Beethoven 9
- 1st movement uses sonata form, but re-imagined in an original way; proportions altered and techniques of development made to seem more dramatic; tempo and texture gradually increase towards climax; recap greatly condensed and transformed
- 2nd movement uses traditional ternary “minuet and trio” structure, but with re-orchestrations of repeated sections
- 3rd movement follows a kind of rondo form
- 4th movement is highly original in form; almost a reversal of dynamic arch of 1st movement; return of opening material at 215 and at 250 is heavily “disguised”

Orchestration/Texture

- Traditional orchestral families used, but additional instruments give particular colour or attack to articulation e.g. piano at start of 1st movement development, celeste in ghostly coda to 1st movement, delicacy of harp at various points, but especially in chamber-like scoring with solo flute in 3rd movement; biting attack of xylophone in tutti passages in 2nd movement underline ironic flavour but also contribute to the intensity of the 3rd movement’s climax
- Fondness for extremes of register, often used simultaneously to create a lonely or “hollow” sound, e.g. at fig. 13 in 1st movement
- Much use of long woodwind solos, especially in 3rd movement (possibly reflecting Russian predecessors – esp. Tchaikovsky)
- Passages which suggest parodic function (e.g. “march” episode at fig. 27 in 1st movement)

Harmony/Tonality

- Use of traditional tonal features such as pedal, cadential phrase endings, many recognisable triadic harmonies (especially the D major 2nd subject recap in the 1st movement)
- However, much use of non-functional harmony – parts moving by step with bass and treble either in parallel or in contrary motion rather than dictated by root progression
- Large scale tonal conflicts played out, as in traditional sonata form, but between distantly related keys rather than between tonic and dominant (e.g. between D and E flat in the 1st movement)
- High level of dissonance used, particularly at moments of tension

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

Choral music influences

0	9	Composers of choral music in the 20th century were open to influences from a wide range of musical styles and cultures.
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Write an essay illustrating this point. You should refer in detail to some of these aspects of the music as appropriate: rhythm, melody, harmony/tonality, form, texture, writing for voices.

[30 marks]

Could include:

Elgar *Dream of Gerontius*:

- from Wagner/other late C19 composers
 - chromatic harmonic language
 - symbolic use of leitmotifs
- from Renaissance polyphony (see “Kyrie eleison”)
 - use of a cappella choral writing
 - rhythmically simple lines
 - smooth arch like melody
 - imitative/fugal texture

Walton *Belshazzar’s Feast*:

- elements of Stravinsky, other Neoclassical composers and jazz style in:
 - rhythmic flexibility and use of syncopation;
 - dissonant harmonic language
 - use of saxophone
- from English oratorio tradition (including Elgar)
 - grand ceremonial style of “Praise Ye the Gods”

Britten *War Requiem*:

- serial method employed in melody of “Te decet hymnus”
- sound world, textural and rhythmic features of Indonesian gamelan music in “Sanctus”

Tavener *The Lamb*:

- serial method employed in use of inversion and retrograde
- sacred minimalist style of e.g. Arvo Pärt

Any of the above composers might be chosen, as might Vaughan Williams, Holst, Tippett etc. Give credit for detailed reference to specific pieces.

Contribution to the genre of most important composer

1 0 Who would you consider the most important English composer of choral music in the 20th century? Write an essay about their contribution to the genre. You should refer in detail to some of these aspects of the music as appropriate: rhythm, melody, harmony/tonality, form, texture, writing for voices.

[30 marks]

Any of the above composers might be chosen, as might Vaughan Williams, Holst, Tippett etc. Give credit for detailed reference to specific pieces.

Area of Study 3b: Chamber Music from Mendelssohn to Debussy**Defining features of best chamber music**

- 1 | 1** What do you think are the defining features of the best chamber music of this period? Write an essay explaining these features. You should refer in detail to some of these aspects of specific pieces of music as appropriate: rhythm, melody, harmony/tonality, form, texture, writing for instruments.

[30 marks]

Candidates might refer to:

- creativity in handling texture – giving suitable variety of roles to performers
- gift for creating interesting or appealing melodies and developing these resourcefully
- innovation in form, harmony/tonality, rhythm etc.

Give credit for detailed reference to specific pieces.

Texture and writing for instruments

- 1 | 2** Compare and contrast the approach to texture and writing for instruments found in pieces of chamber music by two composers from the period.

[30 marks]

Candidates might refer to:

- variety in density and complexity of texture
- use of register
- blend or contrast of sounds in mixed ensembles (e.g. piano with strings, or clarinet with strings)
- technical challenge of individual instrumental parts
- textural/timbral effects such as tremolo, pizzicato, sul ponticello etc.

Give credit for detailed reference to specific pieces.

Area of Study 3c: Four Decades of Jazz and Blues 1910 – 1950**Classical composers capturing the spirit of jazz**

- 1 | 3** Which composer or composers of classical music do you think successfully captured the spirit of jazz in their works? Write an essay explaining your choice by referring in detail to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

[30 marks]

Obvious choices might include: Gershwin, Milhaud, Stravinsky, Ravel, Bernstein

Reference to the following would be useful:

- rhythm: syncopation, simulation of “swing”, notation of irregular feeling rhythms to suggest a feeling of improvisation
- melody and harmony/tonality: use of “blues scales”, “blue notes” (flattened 3rds/5ths/7ths, possibly clashing with the natural versions); added note chords (added 6ths, 7ths and higher Dominant discords up to 13th); 12 bar blues structures
- instrumentation: inclusion of e.g. saxophone, muted solo brass, drum kit, pizzicato double bass – or simulation of these

Give credit for detailed reference to specific pieces.

Compare 2 contrasting jazz musicians

- 1 | 4** Compare the work of two contrasting jazz musicians from the period by referring to specific pieces of music. You should refer to melody, rhythm, harmony/tonality and use of instruments/voices as appropriate

[30 marks]

There is a wide range of possible choices, which might include:

- Joe “King” Oliver, Louis Armstrong, Sidney Bechet, Earl Hines or Bix Beiderbecke from the New Orleans and early Chicago period
- Benny Goodman, Artie Shaw, Lester Young, Coleman Hawkins, Harry James, Roy Eldridge, Art Tatum or Teddy Wilson from the Swing era
- Charlie Parker, Dizzy Gillespie, Charlie Christian or Thelonious Monk from the Bebop era

Give credit for detailed reference to specific pieces.