

GCSE 2004

June Series



Mark Scheme

Music

(3271/A Integrated Assignment)

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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Dr Michael Cresswell Director General

INTEGRATED ASSIGNMENT 3271/A

THE ASSESSMENT OF CANDIDATES' RESPONSES TO THE FOUR BRIEFS FOR EXAMINATIONS IN JUNE 2004

General comments:

- The Brief often includes a bullet point referring to tonality. This year there is no such specific point but Brief 4 requires that the candidates *use suitable chords*. Where there is a reference to the use of tonality, it is to be interpreted as meaning that a harmonic vocabulary from any period/style may be used but that it should be used consistently within the composition. It does not infer that a tonality consistent with the period of the Area of Study must be adopted. For Brief 4 this year, *suitable chords* should be taken as meaning a chord sequence which provides a solid and relevant underlay for the melody and also provides some harmonic momentum.
- Where, within a Brief, there is a reference to the use of an *appropriate instrument or combination of instruments* (Briefs 2 & 4 this year), this should be interpreted as embracing the use of any instrument or combination of instruments **which enables the candidate to meet successfully the other bullet points within the brief**.
- Reference to an *appropriate form or structure* is an area in which the candidate should show an understanding of the Brief's context within the Area of Study. This year, such a reference appears in Brief 2 *Music for Dance* and Brief 4 *The Popular Song since 1960* and the forms/structures used should, therefore, show knowledge and understanding of the forms regularly used in Salsa, Samba, Tango and the Ballad (though this last will lead to a wider range of possible interpretations).

There are three discrete areas for assessment:

- **Composition**
- **Realisation**
- **Evaluation.**

COMPOSITION

Marks are awarded for the composition's **response to the Brief** alongside the musical content of the piece – the **Musical Aspects**.

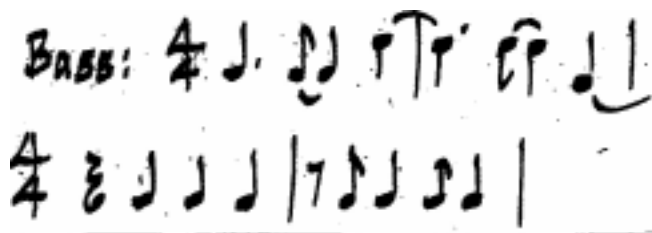
This composition is, importantly, a response to one of the four Briefs set out in the booklet. The composition must respond to a specific Brief and fulfil the various bullet points. Failure to do so will result in the candidate's being unable to access the higher marks. However, failure to respond fully to the brief **may still accrue some marks**.

The marking criteria for each band make reference to the **response to the Brief**:
17 – 20 requires **successful** realisation of the demands of the assignment selected
13 – 16 requires that the composition uses resources in ways **appropriate** to the chosen assignment
10 – 12 refers to the piece being a **reasonable** response to the chosen assignment and so on.

Other characteristics:

- there may be additional, syncopated rhythms
- Salsa music often uses mainly primary chords, possibly embellished with added 7ths and 9ths
- imitation of phrases between different instrumental sections
- use of *call and response*
- harmonies in 3rds and 6ths
- *montuno* section: a type of chorus with improvisation from vocal or instrumental leader
- *mambo* section of new musical material, perhaps using layers or alternating groups
- a bass line where the last note of the bar anticipates the harmony of the following bar:

Examples:



The form might be:

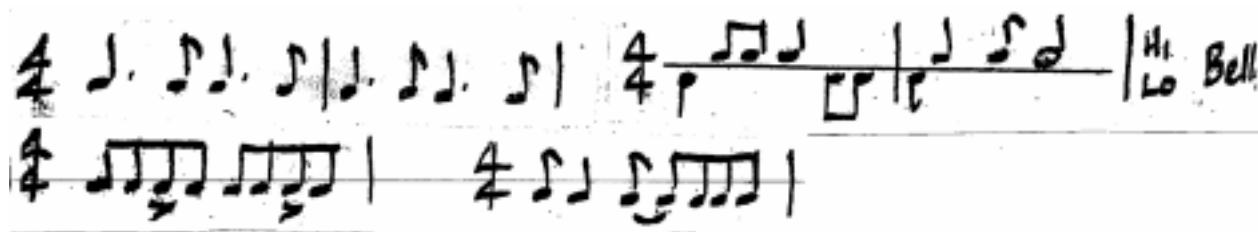
Intro	Verse	Break	Montuno	Mambo	Montuno	Ending
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Samba:

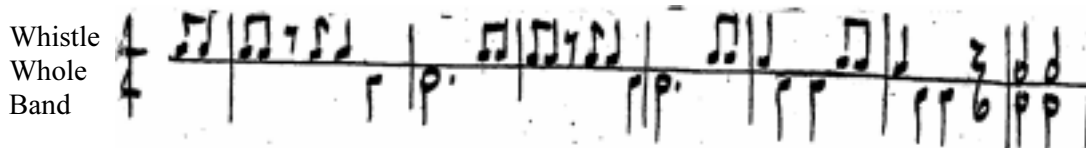
Afro-Brazilian

Characteristics:

- syncopated, often disjunct melodic lines
- verse/chorus pattern
- solo/chorus
- perhaps written entirely for percussion instruments
- 2 or 4 beats per bar
- accents on 3rd and 7th semiquavers/quavers
- march-like bass figures using dotted quaver/semi-quaver rhythm
- variety of rhythms including:



A whistle may be used prominently as in large samba bands.

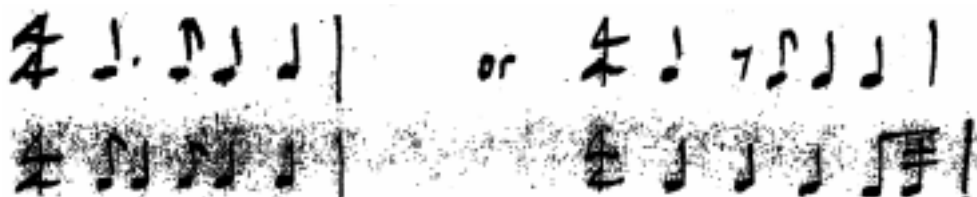


Tango:

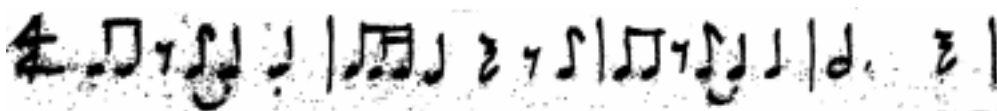
Argentina

Characteristics:

- frequently minor
- 2 or 4 beats in a bar
- abrupt rhythmic/dynamic contrasts
- accompaniments have a prevailing pattern sharply accenting all beats then interrupted occasionally by sudden pauses and/or emphatically syncopated passages
- links to the *Habañera*: e.g.



Melody rhythm might be:



Suitable/appropriate instrument(s): the instrument(s) chosen should be capable of conveying the style of the chosen dance and the resources should be used idiomatically. These might include:

- Solo voice with guitar accompaniment
- Violin, flute, guitar or bandoneon (accordion) or any combination of these
- Ensembles including bandoneons, strings and piano
- Many schools have a *Samba* band which entirely comprises percussion instruments: it must, therefore, be acceptable to use this as a medium and allow the candidate the potential to achieve marks in the top band
- However, **any** instrument or combination of instruments is acceptable providing the bullet points are met

BRIEF 3: Orchestral Landmarks: changes of texture and/or timbre.

Above all, the candidate should show an understanding of the instrumental medium chosen.

The instrument(s) chosen must be capable of allowing the candidate to show changes in texture and/or timbre. These changes may occur gradually or as discrete sections of sound (or as a mixture of both).

Instrumentation: a wide range is possible, from single instruments such as keyboard, guitar or harp through to large ensembles. Obviously, the use of a solo instrument capable of producing only one note at a time would mean that the Brief cannot be fulfilled unless the candidate uses several such instruments or multitracks.

To show changes of timbre, it is obvious that changes of instrumentation and/or methods of using instruments must be present e.g. use of mutes, changes from *arco* to *pizzicato*.

Use of ICT can be expected here although it is hoped that there will be acoustic realisations.

BRIEF 4: Popular Song: Ballad**Composition:**

A song (**with words!**) at a steady tempo

The song should have a convincing structure and lie within a comfortable vocal range.

Syllabic underlay should be appropriate.

The melodic line should be eminently *singable*.

There should be a good sense of harmonic movement.

Instrumentation: this may range from piano or guitar to a large ensemble. The important factor is the idiomatic and consistent use of the chosen instrumentation. It is not necessary for the vocal line to be realised BY A VOICE when assessing the **composition**: the word-setting and melody *can* be assessed from a score and/or through use of an instrumental source to realise the melody.

REALISATION

What is being assessed here is the extent to which the recording accurately reflects the score/annotation as submitted: therefore, the score/annotation must contain performance detail and be capable of allowing accurate assessment of success.

Most marks will involve a balancing of criteria from the different bands.

Accuracy:

Realisations gained via ICT must, by their very nature, be accurate as far as pitch and rhythm are concerned. Such realisations are, therefore, accurate but may still be deficient through lack of performance detail. However, a mark towards the top of the 6 – 10 band is to be anticipated as a minimum.

In the *Popular Song* Brief, failure to realise the words when using ICT *but substituting another sound* will lead to a slight reduction in marks rather than a very low mark. If the intention is clearly there within the score and the line is realised, it must gain credit: it is *a deficiency in one area* rather than a negation of the whole submission and a mark in the top band is not possible. However, a song *should* be sung if it is to gain higher marks. Failure to include any melody line at all is a more serious deficiency as it means that the candidate has failed completely to meet a major element of the Brief. In such cases, marks above the 11-15 band are not achievable.

Intonation:

Where the realisation is via acoustic means, this aspect should be secure to gain high marks.

Performance and expressive detail:

There should be phrasing, dynamics and, where appropriate articulation, marked in the score or described fully within the annotation.

These details should be reflected in the realisation.

- Their omission from the score would be a pointer to a mark in the 6 – 10 band (*lack of attention to performance and expressive details*);
- Their inclusion but non-observation would point to the 11–15 band (there is evidence of care/attention to performance and expressive details but the nuances have not been conveyed).
- Their inclusion in the score and in the realisation would lead towards a mark in the top band (intentions are clear; care and attention are given to performance and expressive details).

N.B. Realisations marked in the 1–5 band will, characteristically, lack substantial amounts of detail. There will be major discrepancies between the score/annotation and the recording and/or there will be so little information presented that it becomes very difficult or impossible to measure the extent to which the recording is an accurate reflection of the candidate's intentions.

There will also, of course, be Realisations marked in this band which are just inaccurate.

The final mark awarded will be a balance of judgements concerning matters of intonation, rhythm, observation of performance details and so on. The extent to which these are detailed on the score/annotation is crucial.

EVALUATION

Questions (a), (b) and (c) refer directly to the bullet points in the Briefs. Answers to them should show the candidate's understanding of the Brief's implications and of the Area of Study.

Questions (d) and (e) have been re-worded for this year: centres have been notified of these changes in the Report on the 2003 Examination, at Phase 4 meetings and in the *Notes for Guidance*.

Question (d) refers specifically to the **Realisation**, NOT the composition. Candidates should, therefore, refer to problems encountered in producing the Realisation. These might include balance, abilities of players, accuracy of software, recording problems, and so on. Candidates should then go on to explain the steps taken to overcome problems and the extent to which these steps were successful (i.e. it is quite conceivable that not all problems *will* have been surmounted.)

Question (e) refers to the success of the **Realisation** as opposed to the composition. Candidates may well refer to the successful synchronisation of the parts within an ensemble or in a computer-generated realisation, successful realisation of performing and expressive details, of the Brief itself, good balance, clarity of individual parts, good diction/enunciation and so on.

The mark is awarded holistically. It is possible for a candidate to do well in most, though not all areas, and still receive a high mark, even full marks.

Be aware of the extent to which the candidate's comments are an accurate reflection of the composition as submitted.

N.B. A candidate who responds to the wrong evaluation is still able to score marks where the questions permit. For example, there is some overlap between questions referring to the use of form and structure in Briefs 2, 3 and 4, the use of instruments in Briefs 2 and 4 and, in all cases, (d) and (e) are common. In Brief 3, references to *timbre* will impinge on use of instruments.

Do not, therefore, simply award Zero.

Always have the Composition/Realisation to hand when marking the Evaluation and be aware of 'wishful thinking' on the candidate's part.

Tick in RED in the body of the script against the point of credit.

The various mark bands use the key words *limited*, *some*, *broad* and *thorough*.

In the Examiner's Comments box for Evaluation, refer to the five sections in turn and give a verdict on the candidate's response. Be aware of how many valid points are made and indicate these in the body of the answer within the Evaluation paper by a tick, using RED INK. The final mark is not

merely a matter of ‘adding up the ticks’ and giving that as a mark out of 20. Although this **will** be an important consideration, it is also a question of your impression of the answers in each section as *limited, some, broad* and *thorough*. You might even assess some responses as *excellent/exceptional*.

Your overall mark will, therefore, be a balance achieved from

- your assessment of responses
- reference to the overall criteria within the mark bands

and then

- both of these refined to a precise mark on consideration of the overall balance.

An Evaluation submitted without a Composition and Realisation will be awarded ZERO.

INTEGRATED ASSIGNMENT MARKING CRITERIA

The marks scheme consists of three discrete sections, each with a total of 20 marks

- composition
- recorded realisation
- evaluation

Marks in each section will be awarded as follows

Composition 20

The piece will be assessed in the light of the assignment selected and its success measured against the realisation of its key elements with consideration of the musical aspects listed below. Strengths in one or more areas may balance relative weakness in others.

- the imaginative use of sound
- a sense of musical balance, form and structure
- the working and development of musical ideas
- an understanding of the chosen medium and of instrumentation, timbre and texture
- an understanding of the conventions, characteristics and devices appropriate to the Area of Study
- appropriate uses of musical elements, devices, tonalities and conventions

The descriptors of achievements are arranged in six bands. Each band builds upon the previous one and acknowledges coverage of the achievements listed previously.

1-3	The candidate will demonstrate a rudimentary understanding of how sounds are organised as listed in section 9 of the specification. The outcome is likely to be only modestly successful or may be inappropriate to the assignment selected and may be inconsistent in its deployment of resources. The candidate for whom any form of composing is difficult is likely to be placed here.
4-6	The candidate will demonstrate basic understanding of how sounds are organised and a successful use of simple resources in response to the assignment selected. Compositions in this mark range are likely to show limited coherence.
7-9	The candidate will demonstrate increased understanding of how sounds are organised and competent use of resources in response to the assignment selected. Compositions in this mark range may show greater coherence but with limitations in the handling of musical ideas and the deployment of resources.
10-12	The candidate will organise sounds to produce effective compositions with a sense of structure and some attempt at colour. S/he will show that s/he can work confidently in the chosen medium or style and within appropriate conventions/characteristics. The intentions generated by the assignment selected will mostly be appropriately and successfully realised. There will evidence of awareness of the expressive potential of the resources, genres and/or styles. Compositions at this level will demonstrate competence in writing for the chosen resources.

13-16	<p>The candidate will demonstrate a successful and imaginative organisation of sounds and use of resources in ways which are appropriate to the chosen medium or style, to his/her intentions and to the nature of the assignment selected and its conventions/characteristics.</p> <p>In this mark range compositions will demonstrate flair, effective and idiomatic use of instruments, voices and sound sources and use rhythmic devices and dynamic contrast to create appropriate colour and mood. The expressive potential of the resources, genres and/or styles used will be explored effectively.</p> <p>There will be a sense of wholeness in musical terms which is clearly based on a realisation of the major elements of the assignment selected.</p>
17-20	<p>In this mark range compositions will be musically interesting and satisfying through the successful and imaginative organisation of sounds which exploit the expressive potential of the resources and genres and/or styles used. They will demonstrate a completeness in which the wholeness of the music is founded on the successful realisation of the demands of the assignment selected.</p>

Recorded Realisation 20

Marks will be awarded for the candidate's ability to realise accurately the scored and/or annotated composition, providing a clear indication of the composing intentions and demonstrating control of the performing and expressive factors involved. The realisation must reflect the final version of the scored and/or annotated composition.

Compositions may be realised using acoustic instruments and/or through the medium of ICT. Acoustic compositions realised through ICT are perfectly acceptable and it is expected that the candidate will comment on aspects of this transfer in the evaluation of the assignment. The quality of the composition itself is not a factor in this section.

1-5	A realisation showing basic attention to the fundamental elements of the piece. However, the candidate has allowed inaccuracies and deficiencies to be introduced into the realisation which raise frequent discrepancies between the score and/or annotation. Intentions are likely to be obscured by these discrepancies and the realisation is not faithful to the composition. Submissions at this level will be characterised by a lack of finish and attention to performance and expressive details.
6-10	A realisation showing some attention to the demands of the chosen medium, resources and style and an attempt to resolve fundamental problems. Inaccuracies and difficulties may still be apparent but they raise fewer significant discrepancies with the score and/or annotation. Intentions are mainly clear but submissions at this level are still characterised by a lack of finish and attention to performance and expressive details.
11-15	A realisation showing broad understanding of the demands of the chosen medium, resources and style and the ability to solve problems through careful listening and subsequent refinement. Occasional inaccuracies and deficiencies do not compromise the faithfulness of the realisation to the score and/or annotation and intentions are clear. There is evidence of care and attention to performance and expressive detail but nuances may not have been adequately conveyed. The realisation has completeness but may not have a sense of finish.
16-20	A realisation showing thorough understanding of the demands of the chosen medium, resources and style resulting in a refined and well-considered submission. There will be evidence of an imaginative and intelligent use of the available resources. Problems have been identified and resolved without compromising the faithfulness of the realisation to the score and/or annotation. Intentions are clear and care and attention have been given to consideration of performance and expressive details. The composition is immediately assimilable to the listener and the realisation contains all the nuances of the music. The realisation is characterised by a high level of finish and a sense of completeness.

Evaluation 20

Marks will be awarded for the candidate's ability to assess the success of the process of composing undertaken in response to the assignment selected for the final composition, to select and deploy available resources and to realise his/her intentions in the accompanying recording.

1-5	<p>Evaluations at this level will show limited understanding of the full extent of the assignment and reflect a rather piecemeal response to its demands.</p> <p>Comments on the process of realisation focus on the practical demands of making the recording to the exclusion of insights into the way the candidate's musical intentions have been realised in the recording. There is little or no awareness of errors which create discrepancies between the score and/or annotation and the recorded realisation. Equally, there is little or no discussion of how problems have been resolved.</p> <p>The evaluation of success will tend to be insubstantial and will often be unsupported. Musical vocabulary may be sparse and/or inappropriately used.</p>
6-10	<p>Evaluations at this level will show some understanding of the full extent of the assignment and reflect some engagement with its demands. There is some awareness of weakness and omissions in response to the demands of the assignment and an attempt to explain or evaluate them.</p> <p>Comments on the process of realisation show some consideration of the ways in which the candidate has attempted to realise his/her intention in the recording. There is some awareness and evaluation of errors which have created discrepancies between the score and/or annotation and the recorded realisation. Similarly, there is some discussion of how some problems have been resolved and evaluation of how others might have been.</p> <p>The evaluation of success will contain more substance with an attempt to support comments. Some musical vocabulary, including relevant terminology associated with the Area of Study, may be used appropriately.</p>
11-15	<p>Evaluations at this level will show broad understanding of the full extent of the assignment and reflect sound engagement with its demands. There is an appreciation of the context of the assignment within the Area of Study shown in the consideration of relevant conventions, characteristics and devices. There is acknowledgement and evaluation of areas of weakness and omission in the response to the demands of the assignment and some remedial suggestions are forthcoming. The intentions of the candidate are illuminated by this evaluation.</p> <p>Comments on the process of realisation show clarity of purpose about how the candidate has realised his/her intentions in the recording. There is awareness and evaluation of any errors which have created discrepancies between the score and/or annotation and the recorded realisation.</p> <p>Similarly, there is discussion of how some problems have been resolved and resolutions for outstanding problems are put forward persuasively.</p>

	<p>The evaluation of success will contain considerable detail. Comments will be supported by reference to other parts of the submission. They will be well measured, balancing arguments persuasively. Musical vocabulary, including relevant terminology associated with the Area of Study, will be used appropriately.</p>
16-20	<p>Evaluations at this level will show thorough understanding of the full extent of the assignment and show comprehensive engagement with its demands. There is clear understanding of the context of the assignment within the Area of Study shown in the consideration of relevant conventions, characteristics and devices. There is a critical evaluation of any weakness and omission in the response to the demands of the assignment with explanation and/or justification for the course of action followed. The intentions and the capacities of the candidate are amplified by this evaluation.</p> <p>Comments on the process of composition show high levels of insight into how the candidate has realised his/her intentions in the recording and considerable detail is provided about challenges encountered. There is a critical evaluation of any errors which have created discrepancies between score and/or annotation and the recorded realisation. Similarly, there is discussion of the subtleties of the resolutions to problems encountered and few of the issues have been disregarded.</p> <p>The evaluation of success will be substantial and insightful. Comments will be supported by detailed reference to other parts of the submission. Comments will be balanced, weighing arguments carefully and persuasively. Musical vocabulary, including relevant terminology associated with the Area of Study, will be used thoughtfully and with precision.</p>