

GCE 2005

January Series



Mark Scheme

Music

MUS1

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.

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Dr Michael Cresswell Director General

MARK SCHEME

AS MUSIC UNIT 1 (MUS1), JANUARY 2005

Section A

- 1**
- (a) 3rd movement/*Alla Turca*/finale (1). Ending (1) (2 marks)
- (b) r.h. broken (1) 8ves (1) melody (1)
l.h. arpeggiated (1) chords (1) repeated notes (1) max 4 marks (4 marks)
- (c) (i) I/tonic/A (1)
(ii) IV/subdominant/D (1)
(iii) V/dominant/E (1) (3 marks)
- (d) *acciaccatura*, alberti bass, repetition (1 each) (3 marks)
- (e) *fortepiano* (1) (1 mark)
- 2**
- (a) sequence one note lower. Rhythmic accuracy (1)
pitch accuracy – 1-2 notes (1), 3-4 notes (2), 5-6 notes (3) (4 marks)
- (b) (i) contrapuntal (1) (ii) homophonic(1) (2 marks)
- (c) key: G/subdominant (1) (1 mark)
- (d) key: D/tonic (1) Cadence – imperfect (1) (2 marks)
- (e) (i) III, mediant, F sharp minor (4 marks)
(ii) V⁷, dominant 7th, A⁷
- (f) suspension (1) (1 mark)
- 3**
- (a) A: bassoon/*fagotto* (1). B: timpani/kettle drums (1) (2 marks)
- (b) 1st horn: A (1), 2nd horn: F sharp (1) (2 marks)
- (c) 1st clarinet: F sharp (1), 2nd clarinet: A (1) (2 marks)
- (d) x: Ib, D/F sharp, tonic 1st inversion (2), partially correct (1)
y: dominant 7th 1st inversion, F sharp⁷/A sharp, V⁷b – any 2 of the
3 elements (2), 1 element (1) (4 marks)
- (e) 1³ (1) (1 mark)
- (f) with fire or similar (1) (1 mark)
- (g) harmonic minor (1 mark)

Section B**Band A [14-20]**

Candidates achieving these marks will give a detailed description, illustrating with relevant musical examples.

Band B [7-13]

Candidates achieving these marks will give some details, occasionally with relevant musical illustration.

Band C [0-6]

Candidates achieving these marks will give few details, often not supported by relevant musical examples.

Candidates may take into account the following:

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- 4 part/6 part chorus;
- spacing of the parts, often high bass parts for brighter sonority;
- working in pairs, often a 3rd or a 6th apart;
- homophonic writing, for strength;
- polyphonic writing to emphasise certain words, e.g. *blessings, salvation*;
- fragmented phrases e.g. *The King.... shall rejoice*;
- repetition of words or phrases.

5

- rounded binary form;
- irregular phrasing of each section;
- minuet in A major, with modulations to E major and B minor;
- trio in D major, with modulations to A major, E minor, C major (rather starkly);
- hand crossing;
- use of *acciaccaturi* for special effect (hint of what is to come).

6 (a)

- sonata form – exposition, development, recapitulation. Be flexible about beginning and end of exposition and development and mention of codetta. Accept sensible suggestions;
- use of single motif to unite the two subjects;
- key structure, especially noting the 2nd subject key in recapitulation;
- length of various sections, especially the shortness of recapitulation and the length of the final coda;
- the range of keys explored in the development.

6 (b) (i) Strings

- texture at the opening: held 8ves in violins, melody in tenor register (viola and cello); basses independent of cello;
- broken chord semiquaver figuration as an undercurrent to melodies above;
- high broken chord semiquaver figuration as a shimmering effect above a melody (2nd subject);
- use of cello for rich cantabile timbre in 2nd subject melody;
- turbulent sections often have strings playing semiquavers in 8ves;
- *staccato* chordal playing of theme in the development;
- sustained *pp* chords for tranquil accompaniment to 2nd subject in the recapitulation;
- *pizzicato* on last three chords.

(ii) Woodwind and brass

- sustained chords in woodwind to provide a background *wash* of sound;
- horns and trumpets, long pedal notes (usually dominant);
- woodwind countermelodies, often in 8ves;
- bassoon in 1st and 2nd subject and *chalumeau* clarinet in 2nd subject of recapitulation – warm timbre;
- in turbulent passages brass often play chordal fanfares. Woodwind play high in register at these points;
- woodwind get more melodic interest in the development, again in 8ves, trumpets interject with distant fanfares;
- *staccato* chordal playing of theme in the development;
- flute and clarinet combine the themes at the end.

Section C***Area of Study 2: Change and Development in a Musical Genre, Style or Tradition***

The elements taken from para 10.4 of the Specification are not to be compartmentalised rigidly. For instance, details on melody may be pertinent to form, or tonality etc.

Overall mark scheme, applied to each separate section of Question 7 and to Question 8.

8 12 20

Band 1

6-8	8-12	14-20	The candidate shows a clear understanding of the material studied and offers perceptive analysis of questions discussed. Detail is always relevant and the discussion shows evidence of real engagement with the music as listener and/or performer. Answers will be focussed on the musical element chosen. In Question 8, the understanding of progression in the musical style will be clear and examples of music will be sufficient to illustrate this.
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Band 2

3-5	4-7	7-13	The candidate gives some details of the material studied and is able to describe development and discuss the effect of various features. The work should demonstrate understanding of the issues involved in performance. Answers will have some sense of focus on the chosen musical element, though blurring of the edges will also be apparent. In Question 8 candidates will have some awareness of the progression in the musical style, with fewer musical examples which illustrate this.
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Band 3

0-2	0-3	0-6	The candidate shows basic knowledge of the material studied, with rudimentary or incomplete detail. Relationships between different works or features may be limited or absent and awareness of performance issues theoretical. Examiners will have to search for the appropriate details in an essay which tends to lack focus on the chosen musical element. In Question 8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations.
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Question 7(a) and 7(b) should make reference to the **same** piece (or group of pieces from the same time).

Question 8 should refer to works from different times in the chosen topic.