



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

GCE Music MUS1

Mark Scheme

2007 examination - January series

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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Registered address: AQA, Devas Street, Manchester M15 6EX *Dr Michael Cresswell Director General*

AS MUSIC UNIT 1 (MUS1) JANUARY 2007

General Notes

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, musical note which is being given credit.
- Place the mark for each sub-section in the RH column.
- In Section A, place the total for each question in the space provided at the foot of the questions.
- Any answers which have to be written on the score in Question 2 should be marked and the score transferred to the margin on page 4.
- In the essays, use ticks to show credit, crosses to show inaccuracies, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work.
- Contraventions of rubric should be noted to show how this has affected the mark.
- If a page of the answer book has writing on it, but has nothing worthy of credit and therefore no red markings, place a small tick in the bottom right hand corner of the page to indicate that it has been read. Do not forget to check the whole answer book for candidate's work, including music manuscript. Tick blank pages.
- Encircle the total mark for each question in Sections B and C at the end of the question. The individual marks for 7(a) and 7(b) must not be encircled, but the total for Question 7 must be encircled after 7(b).
- Transfer all marks to the front cover, 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

- | | | | |
|---|-----|--|-----------|
| 1 | (a) | four | (1 mark) |
| | (b) | an octave/lower | (1 mark) |
| | (c) | perfect (1) 4 th (1) | (2 marks) |
| | (d) | <i>an</i> | (1 mark) |
| | (e) | A flat (1) major (1) dominant (1) | (2 marks) |
| | (f) | G flat/IV/subdominant (1) major (1) root position (1) Max 2 | (2 marks) |
| | (g) | <i>Sich das fischlein</i> | (1 mark) |
| | (h) | <i>Appoggiatura</i> or similar on <i>fängt er</i> (1), added notes in <i>die For-</i> (1), softer 2 nd time (1) | (2 marks) |
| | (i) | minor (1) 2 nd (1) or semitone (2) | (2 marks) |
| 2 | (a) | D (1), E (1), F (1) | (3 marks) |
| | (b) | I/tonic/Dm (1), A/c/2 nd inversion (1) | (2 marks) |
| | (c) | B flat (1) C (1) F (1) Max 2 if pitch only | (3 marks) |
| | (d) | one mark per correct ornament; any two from bars 7, 11, 16, 18 | (2 marks) |
| | (e) | 1 mark for each correct half-bar (Max 3) | (3 marks) |
| 3 | (a) | dominant/V/A (1) 7 th (1) root position/a/A (1), dominant 7 th in D. Max 2 | (2 marks) |
| | (b) | diminished (1), 7 th (1)/in C minor (1), B ⁰ /B dim (1)
AOV description. Max 2 | (2 marks) |
| | (c) | F (1) major (1)/tonic (2) Max 2 | (2 marks) |
| | (d) | (i) 2 (1), (ii) 4 (1) | (2 marks) |
| | (e) | minor (1) 3 rd (1) | (2 marks) |
| | (f) | location – any two consecutive bars in the first 5 (1). 1 mark for each correct instrument – Max 2 | (2 marks) |

Questions 4, 5 and 6

Band A

14-20 Candidates achieving these marks will give a detailed description, illustrating with relevant musical examples, clearly located.

Band B

7-13 Candidates achieving these marks will give some details, occasionally with relevant musical illustration. Examples may be clearly located.

Band C

0-6 Candidates achieving these marks will give few details, often not backed up with relevant musical examples, which may be difficult to locate.

Candidates may take account of the following:

4

(20 marks)

- use of thematic material repeatedly
- contrast of ripieno and concertino
- contrasting textures to distinguish one section from another
- imitative entries to build tension through a section, mostly in *concertino* sections
- begins and ends with sections in the home key
- explores all the closely related keys. Some sections are quite static tonally, others move rapidly through the circle of 5ths to increase tension

There is no fixed plan for the structure of this movement, so there will be a variety of responses. Give credit for accuracy and sensible comment. Accurate location will be essential to achieve marks in the top band.

5

(20 marks)

- sonata form with a basic outline
- relative stability of keys in the exposition
- more restlessness of key in development
- re- establishment of the home key in the recapitulation
- details of modulations, especially the more unexpected ones, e.g. the 2nd subject of the exposition which explores the tonic minor (F minor) and the very surprising C major in bar 93

6

(20 marks)

- in *Die Forelle* the piano is an accompaniment to the folk-like melody of the singer but the piano's rôle is not merely a harmonic and rhythmic support. It provides mood and character, changing in the 3rd verse
- in *Du bist die Ruh* the piano still has an accompaniment rôle but begins to enter into dialogue with the singer – echo phrases, adding new ideas in the interludes (C flat/C natural), etc
- in *Erlkönig* the partnership is almost equal in terms of telling the story. The singer takes on the character of 4 different people. The piano provides the changing moods both of the 4 characters and of the overall scene (galloping horses, thunder and lightning etc.), the voice assumes each of the 4 personalities through different tessitura or distinctive melodic styles

References to **all three** songs are necessary to access marks in top band

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

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

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

Max 8 Max 12 Max 20

Band A

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 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 B

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 this will lack detail. 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 C

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.