



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# Mark scheme

# June 2003

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## GCE

## Music

### Unit MUS1

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1. For each excerpt's location allow one mark. For treatment, allow one mark for each accurate point (max four).

Excerpt A	<b>Location</b> <ul style="list-style-type: none"><li>• storm section</li><li>• exposition</li><li>• rehearsal letter B, bar 77 <sup>1</sup></li></ul>	(1 mark)
	<b>Treatment</b> <ul style="list-style-type: none"><li>• D major</li><li>• loud</li><li>• tutti</li><li>• high pitch</li><li>• begins on 1<sup>st</sup> beat (quaver rest missing)</li><li>• tied note, fragmented later</li><li>• different rhythm</li><li>• sequence</li><li>• running semiquavers</li></ul>	(4 marks)
Excerpt B	<b>Location</b> <ul style="list-style-type: none"><li>• last section</li><li>• recapitulation</li><li>• letter F</li><li>• bar 179</li></ul>	(1 mark)
	<b>Treatment</b> <ul style="list-style-type: none"><li>• tremolo above</li><li>• 3<sup>rd</sup> and 4<sup>th</sup> bars new</li><li>• answering phrase new</li><li>• strings <i>pizzicato</i></li><li>• w/w <i>staccato</i></li><li>• sequence</li><li>• key changes</li></ul>	(4 marks)
Excerpt C	<b>Location</b> <ul style="list-style-type: none"><li>• middle of development section</li><li>• second section</li><li>• the F minor section</li><li>• after letter D</li><li>• bar no. 149</li></ul>	(1 mark)
	<b>Treatment</b> <ul style="list-style-type: none"><li>• <i>staccato</i></li><li>• antiphonal</li><li>• begins in B flat minor</li><li>• key-changes</li></ul>	(4 marks)

- homophonic texture
- begins quietly
- *crescendo* (ascending sequence)

accept comments on texture and instrumentation only if they are qualified

- any other valid point

2. (a) D major descending scale, same rhythm as previous alto line (2 marks)  
pitch (1)  
rhythm (1)  
allow two errors in each category
- (b) b.8 chord – IVc, subdominant 2<sup>nd</sup> inversion, G/D (2) partially correct (1)  
b.9 chord – I, tonic root position, D (2) partially correct (1) (4 marks)
- (c) melodic minor (1) (1 mark)
- (d) key – B minor (1) Cadence – interrupted (1) (2 marks)
- (e) • imitation (3 marks)  
• imperfect cadence  
• sequence (1 each)

candidates underlining 4 or 5 (0)

3. (a) 1<sup>st</sup> movement, variation movement (1) variation V, *Adagio* or slow variation (2) (2 marks)
- (b) E (1 mark)
- (c) at a different pitch (1) begins with an *apoggiatura* (or similar) (1) (2 marks)
- (d) x – II(7)b, supertonic 1<sup>st</sup> inversion, Bm/D (2), partially correct (1)  
y – Ic, tonic 2<sup>nd</sup> inversion, A/E (2), partially correct (1) (4 marks)
- (e) minor (1) 7<sup>th</sup> (1) (1 mark)
- (f) bar 8 (1) (1 mark)
- (g) turn, *grupetto* (1) (1 mark)

#### 4, 5 and 6 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 backed up with relevant musical examples.

Candidates may take into account the following:

**Qu 4.**

- a list of the actual orchestra
- explanation of *continuo*
- use of the trumpets and timpani
- use of the oboes and violins, characteristically high in their range and in 3rds
- doubling
- violin scales in *Glory and great worship*

**Qu 5.**

- analysis of the theme and its use of sequence, antecedent and consequent.
- comparisons of the rhythms in the variations – always consistent within each variation.
- comparisons of melodic ideas in the variations and their relationships with the theme.

**Qu 6.**

- initial theme in B minor, then D major and F# minor
- use of same tones of scale for 2<sup>nd</sup> subject
- various guises of theme in development
- use of fragments of the theme.

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

Overall mark scheme, applied to each separate section of the 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 10 Max 20

## Band 1

7-10 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 Qu 8, the understanding of progression in the musical style will be clear and examples of music will be sufficient to illustrate this.

## Band 2

3-6 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 Qu 8 candidates will have some awareness of the progression in the musical style, with fewer musical examples which illustrate this.

## Band 3

0-2      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 tease out the appropriate details in an essay which tends to lack focus on the chosen musical element. In Qu 8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations.

Qu 7(a) and 7(b) should make reference to the **same** piece (or group of pieces from the same time).

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