

GCE 2004

June Series



Mark Scheme

Music

(MUS1 5271)

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), JUNE 2004

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|-----------|---|------------------|
| 1. | (a) variation movement/1st movement (1), last/6 (1) | <i>(2 marks)</i> |
| | (b) 4/4, C | <i>(1 mark)</i> |
| | (c) Conjunct/descending sequence/turn/appoggiatura/scalic
(descending)/acciaccatura/passing notes | <i>(1 mark)</i> |
| | (d) Syncopation/off-beat | <i>(1 mark)</i> |
| | (e) Broken chords (1), Chromatic notes (1), Repeated chords (1) | <i>(3 marks)</i> |
| | (f) E/V/dominant (1) A/I/tonic (1) either way round | <i>(2 marks)</i> |
| | (g) Fortepiano (1) | <i>(1 mark)</i> |
| | | |
| 2. | (a) Development/middle section/b.112 (1) | <i>(1 mark)</i> |
| | (b) Clarinets (1), bassoons (1) | <i>(2 marks)</i> |
| | (c) Completely accurate (2), mostly (at least half) accurate (1) | <i>(3 marks)</i> |
| | (d) Marked/accented or similar (1) | <i>(1 mark)</i> |
| | (e) (i) bb.9-10 (1) | <i>(1 mark)</i> |
| | (ii) b.21 or 23 (1) | <i>(1 mark)</i> |
| | (f) Pedal (1) | <i>(1 mark)</i> |
| | (g) G major (1) | <i>(1 mark)</i> |
| | (h) B,A,B,G (1 mark each) | <i>(4 marks)</i> |
| | | |
| 3. | (a) b. 3 ³ (2) | <i>(2 marks)</i> |
| | (b) b.8 ³ , 9 ¹ , 9 ³ , 10 ¹ , 14 ³ (2) | <i>(2 marks)</i> |
| | (c) bb.8-10 ³ (2) | <i>(2 marks)</i> |
| | (d) b.1 (2) | <i>(2 marks)</i> |
| | (e) b. 12 ³ -13 ¹ , 14 ⁴ -15 ¹ , 16 ³ -17 ¹ (2) | <i>(2 marks)</i> |
| | (f) bb.1-3 ¹ , 8, 9, 10, 13 ³ -14 (2) | <i>(2 marks)</i> |
| | (g) b. 10 ⁴ -11 ¹ 1 ⁴ -2 ¹ (2) | <i>(2 marks)</i> |

2 marks for precision

1 mark for less precision

	20	12	8
4., 5. and 6. Band A [14-20]		[8-12]	[6-8]

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

Band B [7-13]	[8-12]	[3-5]
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Candidates achieving these marks will give some details, occasionally with relevant musical illustration.

Band C [0-6]	[0-3]	[0-2]
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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.

- Several musical ideas are combined in an opening section, in this case always an orchestral passage. Always in the tonic key
- These ideas reappear, often in shortened form, hence *ritornello* – a little return
- The reappearances can be in different keys
- There is usually a final fuller reappearance in the home key
- Maximum mark 12, if only one movement is mentioned
- Effect of themes on the character of the music

Qu 5. (a)

- The minuet is in rounded binary form, section A (tonic to dominant key), B (returning to tonic), reprise of section A in tonic. Accept ternary form if the explanation is adequate
- The B section is more adventurous in terms of key
- The unusual phrase structure may receive comment
- Trio section begins in D major
- Its structure is the same as the minuet and the B section again explores new keys, not always closely related to the home key

(b)

- Many will want to write about the Janissary troops and their military instruments. Be wary of flights of fancy
- Turkish percussion sounds – bass drum, triangle, cymbals, piccolo, Turkish ‘neh’
- Reference to arpeggiated L.H. chords and crushed notes in R.H. to represent these instruments
- Some early fortepianos had percussion attachments to add to the riotousness of this movement

Qu 6.

- Statement of its place in the overall plan (bar nos. are acceptable). Its length is much shorter than the exposition. Reasons for this are a little speculative, but valid points and attempts to explain this should be rewarded
- Though the first subject begins in the same way as the exposition, the changes should be noted as they occur
- The transition section takes on a new role and merges into the first subject
- The key and instrumentation of the second subject are important
- The coda is actually longer than the recapitulation
- Some ideas taken from the development section
- Final three bars are a distillation of the two main melodic ideas