



# General Certificate of Education

## Music 5271

### *MUS1 Understanding Music*

# Mark Scheme

## *2005 examination – June 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.

**MARK SCHEME**

**AS MUSIC UNIT 1 (MUS1), JUNE 2005**

**Section A**

1. (a) (i) viola  
(ii) violin  
(iii) 'cello (3 marks)  
(b) descending (1) chromatically (1) sequence (1) (2 marks)  
(c) pedal note (1) trill (1) syncopation (1) (3 marks)  
(d) F (1) minor (1) (2 marks)  
(e) Second subject (1) of the exposition (1) bar 13 (2) (2 marks)
2. (a) one (1) (1 mark)  
(b)  $x - G$  (1),  $y - C$  (1),  $z - F$  (1) (3 marks)  
(c) descending (1) scale (1) minor (1) dotted rhythm (1) (2 marks)  
(d) one mark per correct beat (4) (4 marks)  
(e) octaves (1) (1 mark)  
(f) the keyboard to be played with the bass line only  
(i.e. without harmonies) (1 or 2 depending on precision) (2 marks)  
(g) dominant (1) (1 mark)
3. (a)  $bb.2^4$ , 13, 15 (2 marks)  
(b)  $bb.4,6$  (2 marks)  
(c)  $b.11 - 12$  (2 marks)  
(d) 13,15 (2 marks)  
(e)  $14^1$ ,  $16^1$ ,  $18^1$  or  $14^{1-2}$ ,  $16^{1-2}$  (2 marks)  
(f)  $bb.2 - 3$ ,  $6 - 7$  (2 marks)  
(g)  $bb.13^{1-4}$ ,  $15^{1-3}$  (2 marks)

1 or 2 marks each, depending on precision

**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 backed up with relevant musical examples.

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Candidates may take into account the following:

4. (20 marks)
- explanation of the concertino
  - list of solo instruments and their capabilities
  - issues of balance (some discussion of trumpet/horn and flute/recorder debate)
  - doubling the ripieno
  - concertino passages;
  - thematic ideas, passing from one instrument to another
  - pairing of some instruments
  - different textures
5. (20 marks)
- position of development in the whole structure
  - opportunity for composer to explore possibilities of the melodic ideas from exposition
  - explore more remote keys
  - Haydn's use of inversion, fragmentation, diminution, augmentation, *stretto*
  - use of 1<sup>st</sup> subject material and 2<sup>nd</sup> subject material
  - faster harmonic rhythm
  - more modulations
6. (20 marks)
- Du bist die Ruh'***
- consistent rocking idea to give one mood to the whole song
  - only occasional melodic fragments when accompanying the voice, usually merely giving harmonic support. A little more melodic interest in the prelude, interlude and postlude
  - some chromatic harmony, used to intensify the mood
  - typical Schubert exploration of tonality – major/minor in the interludes
  - use of suspensions
  - piano stops at climax
- Die Forelle***
- description of the accompaniment pattern which pervades the song
  - simple chord structure until middle verse
  - changes to accompaniment in middle verse
  - never doubles the melody line
  - prelude, interludes and postludes all the same

***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 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 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, although 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 in the chosen topic.