



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Music 5271

Mark Scheme

2007 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.

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

AS MUSIC UNIT 1 (MUS1), JUNE 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) | repetition | (1 mark) |
| (b) | dominant/V/A (1), 7 th (1), root position/a (1) max 2 | (2 marks) |
| (c) | must say octave higher (1), extended (1), louder (1), acciaccatura (1)
scale precedes 1 st note (1) | (2 marks) |
| (d) | augmentation (1), imitation (1), modulation (1) | (3 marks) |
| (e) | (i) tonic/I/Dm (1), 2 nd inversion/c/A (1),
(ii) dominant/V/A (1), 7 th (1) | (4 marks) |
| (f) | end of development/ beginning of recapitulation (1) | (1 mark) |
- 2
- | | | |
|-----|---|-----------|
| (a) | one (1) | (1 mark) |
| (b) | 1 mark for each correct beat (3) – see score, bar 28 | (3 marks) |
| (c) | D (1), minor (1), relative minor (2) | (2 marks) |
| (d) | 1 mark for each correctly placed trill (3) – bars 5, 7 and 11, where the
the wrong symbol is used but in correct place, reduce by one mark | (3 marks) |
| (e) | circle of 5ths (1), cycle of 5ths (1), sequence (1), series of 7ths (1) | (1 mark) |
| (f) | 1 mark for each correct beat (3) – see bar 36 in the score. No half marks | (3 marks) |
- 3
- | | | |
|-----|---|-----------|
| (a) | dominant/V/F (1), 7 th , not major 7 th (1), 9 th (1), 1 st inversion/b/A (1)
dominant 9 th , diminished (1) – max 2 | (2 marks) |
| (b) | B flat (1), minor (1) | (2 marks) |
| (c) | diminished (1), 5 th (1), tritone (1) | (2 marks) |
| (d) | dominant/V/A flat (1), 7 th (1), 3 rd inversion/d/G flat (1) max 2 | (2 marks) |
| (e) | 11 ² (1) | (1 mark) |
| (f) | b (1) | (1 mark) |
| (g) | bar 19 <i>ich</i> (1) | (1 mark) |
| (h) | 1 mark for any from bars 15 ² , 16 ² , 19 ² , 20 ² | (1 mark) |
| (i) | bar 12 <i>das</i> (1) | (1 mark) |
| (j) | 3 (1) | (1 mark) |

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. There will be a clear understanding of technical language and the quality of written communication will be high.

Band B [7-13]

Candidates achieving these marks will give some details, occasionally with relevant musical illustration. Examples may be clearly located. There will be some understanding of technical language and the quality of written communication will be satisfactory.

Band C [0-6]

Candidates achieving these marks will give few details, often not backed up with relevant musical examples, which may difficult to locate. There will be limited understanding of technical language and there may be difficulties with written communication.

Candidates may take account of the following:

4

(20 marks)

- the two distinct groups of the orchestra, with details of the instrumentation
- doubling in parts of the *ripieno* section, figured bass/*continuo*, other baroque features
- solo instruments used in imitation, in unison, as a countermelody (especially in the 1st four solo episodes)
- issues of balance, especially flute/recorder and trumpet

5

(20 marks)

- key structure of the exposition, as compared with the key structure of the recapitulation
- relative shortness of the recapitulation – so what is missing?
- occasional references in recapitulation to sections from exposition, notably the syncopated passage not exactly repeated
- coda passage, begins in a more exploratory style (using the syncopations as accompaniment) but soon settles in the home key
- there should be plenty of reference to motivic integration

6

(20 marks)

Where only 2 songs are mentioned max mark 15

Where only 1 song is mentioned max mark 8

Die Forelle

- mostly concentrating on the 3rd verse as the water is *muddied* – minor key, faster harmonic change, chromatic movement in the bass
- folk-like melody might reflect the simple story, or pastoral scene
- rippling accompaniment reflects the trout/brook

Du bist die Ruh'

- overall mood of the text re-created in the gentle accompaniment
- contradictory C flats and C naturals, reflecting *Schmerz* (pain) and *Lust* (joy)
- climax on *erhell*t (splendour)

Erlkönig

- changing moods of the different characters reflected in the accompaniment
- use of semitones in the child's voice to represent anguish
- triadic melodies to reflect the false friendliness of the Erlking
- the low tessitura of the father to represent his more reassuring character

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. There will be a clear understanding of technical language and the quality of written communication will be high.
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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. There will be some understanding of technical language and the quality of written communication will be satisfactory.
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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. There will be limited understanding of technical language and there may be difficulties with written communication.
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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.