



# **General Certificate of Education**

## **Music 5271**

### **MUS1 Understanding Music**

# **Mark Scheme**

## *2008 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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Set and published by the Assessment and Qualifications Alliance.

## AS MUSIC UNIT 1 (MUS1) JUNE 2008

### General Notes

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, musical note 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 RH corner of the page to denote having read it. Don't forget to check the whole answer book for candidate's work, including music manuscript. You do not need to put a tick on blank pages.
- Encircle the total mark for each question in Sections B and C at the end of each question. The mark 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 for the whole paper, transfer this total to the top of the front cover and place your initials in the box provided.

- |   |   |           |
|---|---|-----------|
| 1 | (a) RH chordal (1), LH single bass notes (1), RH broken chords (1),<br>LH staccato (1), triplets (1), changes at L3 (1), LH octaves (1), pedal (1)  | (4 marks) |
| 1 | (b) Du (1)  | (1 mark)  |
| 1 | (c) tonic (1), pedal (1)  | (2 marks) |
| 1 | (d) A minor (2), G major (2)  | (4 marks) |
| 1 | (e) C (1), major (1)  | (2 marks) |
|   |   |           |
| 2 | (a) 1 mark per correct pitch – A, D, E  | (3 marks) |
| 2 | (b) diminished (1), 7 <sup>th</sup> (1)   | (2 marks) |
| 2 | (c) pitch – 3 or 4 notes correct (2), 1 or 2 notes (1),<br>Rhythm likewise. Max 4 marks   | (4 marks) |
| 2 | (d) bb 6/7/9/10/11/12/13/14   | (1 mark)  |
| 2 | (e) bb 6/21   | (1 mark)  |
| 2 | (f) C (1), major (1)  | (2 marks) |
| 2 | (g) development (1)   | (1 mark)  |
|   |   |           |
| 3 | (a) imitation/contrapuntal/canonic/polyphonic (1), a 3 <sup>rd</sup> /6 <sup>th</sup> apart (1)   | (2 marks) |
| 3 | (b) bar 1 minor (1) 3 <sup>rd</sup> (1), bar 2 major (1) 3 <sup>rd</sup> (1)  | (4 marks) |
| 3 | (c) octave (1)  | (1 mark)  |
| 3 | (d) 7 <sup>th</sup> (1)   | (1 mark)  |
| 3 | (e) in octaves (1)  | (1 mark)  |
| 3 | (f) bar 16 – dominant 7 <sup>th</sup> , 3 <sup>rd</sup> inversion/V7d/C7 with B flat in bass (2)<br>bar 17 – dominant 7 <sup>th</sup> , root position/V7/A7(2),<br>for both bars accept any two elements, 1 mark per element<br>for both bars accept figured bass answers (2) | (4 marks) |

**Questions 4, 5 and 6****Band A**

**6-8    9-12    14-20** Candidates achieving these marks will give a detailed description, illustrating with relevant musical examples, clearly located. Candidates will make connections between the contextual aspects of the music studied, where appropriate. There will be a clear understanding of technical language and the quality of written communication will be high.

**Band B**

**3-5    5-8    7-13** Candidates achieving these marks will give some details, occasionally with relevant musical illustration; examples may be clearly located. Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate. There will be some understanding of technical language and the quality of written communication will be satisfactory.

**Band C**

**0-2    0-4    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 are unlikely to make connections between the contextual aspects of the music studied, where appropriate. There will be limited understanding of technical language and there may be difficulties with written communication.

Candidates may take account of the following:

**4 (a)** (8 marks)

- definitions of each of the terms
- illustrations where appropriate from the music

**4 (b)** (12 marks)

- introduces a new melody, characterised by a trill
- accompanied only by *continuo*
- after a shortened version of the *ritornello*, the 2<sup>nd</sup> instrument enters duetting with the 1<sup>st</sup>
- the pattern continues in this manner

**5** (20 marks)

- general outline of the form
- key structure
- melodic themes running through the movement
- unusual events e.g. monothematicism, key relationships

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**6****(20 marks)****Die Forelle**

- the opening 6tuplet motif
- variants of this

**Du bist die Ruh'**

- rocking motif, almost constant throughout
- suspension of the motif for dramatic effect
- harmonic and melodic importance
- candidates may choose the dotted rhythm motif, though there is probably less to write about here

**Erkönig**

- repeated triplets, sometimes as 8ves and sometimes as chords (broken and unbroken)
- some may take the LH motif from bar 2
- how these are used to increase and release tension

If reference is made to only two songs, the maximum mark is 15.

If reference is made to only one song, the maximum mark is 8.

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

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

Overall mark scheme applied to each separate section question.

**8            12            20**

### **BAND A**

|            |             |              |  |
|------------|-------------|--------------|--|
| <b>6-8</b> | <b>8-12</b> | <b>14-20</b> | <p>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. Candidates will make connections between the contextual aspects of the music studied, where appropriate. There will be a clear understanding of technical language and the quality of written communication will be high.</p> |
|------------|-------------|--------------|--|

### **BAND B**

|            |            |             |   |
|------------|------------|-------------|---|
| <b>3-5</b> | <b>4-7</b> | <b>7-13</b> | <p>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 question 8 candidates will have some awareness of the progression in the musical style, with fewer musical examples which illustrate this. Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate. There will be some understanding of technical language and the quality of written communication will be satisfactory.</p> |
|------------|------------|-------------|---|

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**BAND C**

|            |            |            |   |
|------------|------------|------------|---|
| <b>0-2</b> | <b>0-3</b> | <b>0-6</b> | 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 question 8 there will be only rudimentary understanding of the sense of progression, often with few musical illustrations. Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate. There will be limited understanding of technical language and there may be difficulties with written communication. |
|------------|------------|------------|---|

Questions 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 Question 8, if reference is made to only one piece of music the maximum mark is 8.