



**General Certificate of Education (A-level)**  
**June 2011**

**Music**

**MUSC4**

**(Specification 2270)**

**Unit 4: Music in Context**

**Final**

***Mark Scheme***

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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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

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## SECTION A

### Question 1

Total for this question: 10 marks

#### Excerpt 1 *Chaconne* – Purcell

- 1 (a) minor (1 mark)
- 1 (b) imitative (1 mark)
- 1 (c) no third – open fifth (1 mark)

#### Excerpt 2 *Damnation of Faust* – Berlioz

- 1 (d) 4/4 (allow 2/4) (1 mark)
- 1 (e) cymbals (allow timpani, bass drum, triangle) (1 mark)
- 1 (f) syncopation (1 mark)
- 1 (g) tonic major (1 mark)

#### Excerpt 3 *Silent Noon* – Vaughan Williams

- 1 (h) third (1 mark)
- 1 (i) plagal (1 mark)
- 1 (j) A (1 mark)

### Question 2

Total for this question: 9 marks

#### *Alla Marcia* from *Karelia Suite* – Sibelius

- 2 (a) fifth (1 mark)
- 2 (b) pedal (1 mark)
- 2 (c)
  - falls by step (2)
  - descending (1) scale/stepwise (1)
  - 8ve leaps (1)(2 marks)
- 2 (d) F major (1 mark)
- 2 (e) third (1 mark)

- 2 (f)
- **octave** higher (1)
  - **octave** lower (1)
  - (doubled) in several/more than one octave(s) (2) (2 marks)

No credit for instrumental recognition by itself (piccolo/trombone – no mark)

- 2 (g) canon (1 mark)

### Question 3

**Total for this question: 11 marks**

#### *When a merry maiden marries from The Gondoliers – Sullivan*

- 3 (a) C major / dominant (1 mark)  
perfect (1 mark)

- 3 (b)  (5 marks)

- 3 (c) major 6th (1 mark)

- 3 (d) B flat (sub-dominant) (1 mark)

- 3 (e) Ic / tonic 2<sup>nd</sup> inv / F 2<sup>nd</sup> inv (2 marks)  
(1 for chord 1 for position)

### Question 4

**Total for this question: 10 marks**

#### **Variations on a Rococo Theme – Tchaikovsky**

Credit only reference to how the melody is used – no marks for instrumental recognition or dynamics or the accompaniment, except where there is a connection to the melody.

##### Variation A

- same pulse as theme
- descending (sequence)
- sequential
- chromaticism
- triplets
- melodic outline followed
- strings/violins play second part of melody

##### Variation B

- quicker (shorter note values)
- (descending) sequence
- antiphonal with orchestra (allow question and answer)
- only using 1st 5 notes / fragment of melody
- allow 'imitation' if explained

##### Variation C

- slower
- minor version
- melodic shape altered
- answering wind (clarinet) melodies
- (rising) sequence

**not pizz accompaniment** (10 marks)

## **SECTION B: HISTORICAL STUDY – AREA OF STUDY 1**

### **THE WESTERN CLASSICAL TRADITION**

#### **Band 4 (24–30)**

- Comprehensive knowledge and understanding
- A full and clear response to the question
- Detailed references to the score
- A fluent use of appropriate specialist vocabulary
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation

#### **Band 3 (16–23)**

- Sound knowledge and understanding
- A relevant response to the question
- Some references to the score
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation

#### **Band 2 (9–15)**

- Some knowledge and understanding
- Some points are relevant to the question
- Some references to the score, but these may be merely descriptive
- Some use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation

#### **Band 1 (0–8)**

- Limited knowledge and understanding
- The answer may not address the question
- There may be few references to the score and these may be merely descriptive
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation

A response which only describes what is on the page of the score without any further comment can achieve at most half marks.

**Mahler: *Symphony No. 4 in G major***

**Question 5**

- 0 5** Write an account of the song settings in the **fourth** movement. Refer to melody, harmony, rhythm, texture, use of instruments and the setting of the text, as appropriate.

(30 marks)

Candidates may refer to some of the following points:

- introduction – G major – introduces song melody
- folk-like song melody over tonic pedal – instrumental detail may be included
- two tonal centres – G major and A minor – Neapolitan colouring before fig 2
- busier at fig 2 – scalar counter-melodies – alternating G major and B major
- parallel 5<sup>th</sup> quasi organum chorale-like passage for St Peter
- final A minor chord with no third
- verse 2 in E minor – still using countermelodies – oboe, bass clarinet, horn etc imitate cries of lamb and oxen – more syllabic writing
- concludes with chorale melody in E minor then D major chord
- verse 3 back in G – like the opening but with material from the interludes – staccato quavers and countermelodies
- quicker after fig 8 – juxtaposing different chords – G major – C sharp major....note *col legno* and other instrumental effects
- chorale melody in D minor/modal concludes section – plagal-like cadence (G major followed by D major) with no thirds
- final verse has very different ‘feel’ even though it reprises melody from 1st verse – firmly rooted in E major – mainly over tonic pedal with references to F sharp minor and A before fig 14
- note very low tessitura of ending.

**NB** References to interludes between verses should also be credited but they are not necessary to achieve a high mark as the question is about the song settings themselves.

**Question 6**

- 0 6** One of the distinctive aspects of Mahler’s music is the highly individual way in which he writes for instruments.  
What evidence of this have you found in the Fourth Symphony? In your answer you should refer in detail to specific passages of music.

(30 marks)

An open question which might best be answered by the detailed exploration of a few well-chosen passages, for instance some of the following would be appropriate:

- the opening bell-motif and the return of this material always differently orchestrated
- the chamber music qualities of the last movement – in particular the accompaniment to the song verses
- the serene string writing which opens the third movement

- the exposition and recapitulation of the first movement – possibly concentrating on the motivic development of Mahler's themes and their ever-changing instrumentation

Candidates might refer to a single passage in detail or choose examples from the whole work. Full credit may, however, be gained by referring to a single movement.

Answers which include only score description without comment should not gain more than half marks.

### **Vaughan Williams: *Symphony No.5 in D***

#### **Question 7**

0	7
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Comment on the ways in which Vaughan Williams uses melody, harmony and tonality in the **third** movement, *Romanza*.

(30 marks)

Candidates may refer to some of the following points:

- harmonic sequence at the beginning, C – A – Gm – A, giving an idea of the modality common throughout the piece
- the rising 4<sup>th</sup> from which much of the melodic material grows – treated contrapuntally at fig 1
- parallel chords at fig 2 and further contrapuntal treatment of the 4<sup>th</sup> motif
- tempo primo before fig 3 repeats the same sequence of material but a 4<sup>th</sup> lower/5<sup>th</sup> higher
- after fig 5 diminutions of the parallel chords
- recapitulation – references to previous ideas and re-harmonisation of melodies
- coda ends with plagal cadence and final reference to falling 4<sup>th</sup> motif.

#### **Question 8**

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In the music of Vaughan Williams, you are never sure whether you are listening to something very old or something very new.

Discuss this view, referring in detail to appropriate passages from the Fifth Symphony.

(30 marks)

An open question which requires detailed exploration of a few ideas, eg:

- tonality/modality
- the 'sound' of some of the passages, eg the opening with its key contradictions
- some of the textures used, eg the counterpoint after fig 2 in the Scherzo
- etc.

There is plenty of material for the 'new' sound – the 'old' sound probably needs to focus on modality and texture and the treatment of instruments in groups.

Well-chosen examples are the key to a good answer. Candidates may refer to a single passage in detail or choose examples from the whole work. They may gain full credit by referring to a single movement. Answers which include only score description without comment should not gain more than half marks.

## SECTION C: HISTORICAL STUDY – AREAS OF STUDY 3a–c

### Band 4 (24–30)

- Comprehensive knowledge and understanding
- A full and clear response to the question
- Detailed musical references
- A fluent use of appropriate specialist vocabulary
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation

### Band 3 (16–23)

- Sound knowledge and understanding
- A relevant response to the question
- Some musical references
- An appropriate use of specialist vocabulary
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation

### Band 2 (9–15)

- Some knowledge and understanding
- Some points are relevant to the question
- Some musical references, but these may be merely descriptive
- Some use of specialist vocabulary
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation

### Band 1 (0–8)

- Limited knowledge and understanding
- The answer may not address the question
- There may be few references to the music and these may be merely descriptive
- Little or no use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation

In all Areas of Study examiners should look for an awareness of the music – essay writing which convinces you that candidates have *heard and understood* something of the flavour of the works they have studied. You should credit *musical detail* (such as reference to melody, harmony, use of voice/instruments) and evaluate the answer against the criteria.



### Area of Study 3a: English Choral Music in the 20<sup>th</sup> Century

#### Question 9

**0 9** Assess the contribution of **one** of the following composers to 20<sup>th</sup> century choral music. Refer in detail to **at least one** piece of music.

**Britten**

**Elgar**

**Tavener**

**Walton**

(30 marks)

Candidates will score a high mark here by writing informatively about music they have studied and referring to its musical characteristics (melody, harmony/tonality, texture, writing for voices...)

Popular choices will doubtless be

- *War Requiem, St Nicolas, Rejoice in the Lamb*
- *Dream of Gerontius*
- *The Lamb, Hymn for the Mother of God*
- *Belshazzar's Feast*

#### Question 10

**1 0** What different techniques of choral writing have you discovered in music from this period? In your answer you should refer to the music of **at least two** composers. (30 marks)

'Techniques of choral writing' requires references to some of the following:

- Texture
- Tessitura
- Antiphonal effects
- The role of the accompaniment
- Word setting

At least **two** composers are required in the question and good examples might be:

- *Elgar: Demon's Chorus* from *Gerontius* – angular melodic lines, fugal textures, independence of the orchestral accompaniment
- *Elgar: Praise to the Holiest* – chordal textures contrasted with upper/lower voices and independent orchestral accompaniment (counter-melodies...) then full 8-part texture
- *Walton: In Babylon* from *Belshazzar's Feast* – difficult, angular melodic lines, independent accompaniment, different textures, frequent changes of tonal centres...
- *Tavener: The Lamb* – two/four part textures, inversion of melodic lines, tonality...

### Area of Study 3b: Chamber Music from Mendelssohn to Debussy

#### Question 11

- |   |   |
|---|---|
| 1 | 1 |
|---|---|
- Write an essay commenting on how composers' use of melody and harmony has changed across this period. Refer to specific pieces of music.

(30 marks)

Candidates are required to compare the music of (at least) two composers. 'Specific pieces of music' may be whole pieces or, more likely, single movements, or parts of movements.

The focus of the question is how melody and harmony has *changed*, and this change can be demonstrated across a long or shorter period of time.

Mendelssohn and Debussy will obviously be popular, but the question might just as well be answered from, say, Schumann and Tchaikovsky or Mendelssohn and Brahms; any two (or more) composers where differences can be identified.

Detailed reference to the music is essential to score a high mark; look for good knowledge here.

#### Question 12

- |   |   |
|---|---|
| 1 | 2 |
|---|---|
- Chamber music is a conversation among equals.
- 
- Discuss this view, referring in detail to music that you have studied.

(30 marks)

This question focuses on *writing for instruments* and candidates should write about one or more pieces of music/movements from pieces of music that they know well, focusing on how each instrument has a share in:

- melody
- harmony
- contributions to texture
- rhythmic ideas.

Expect that most candidates will agree with this view! Some, however, may take the opposite view – that string quartets are violin dominated etc and this view is just as valid.

Detailed reference to the music is essential to score a high mark, whatever the opinion of the candidate. They may refer to:

- the music of one or more than one composer
- one or more than one piece of music
- just a single movement.

### Area of Study 3c: Four Decades of Jazz and Blues 1910 to 1950

#### Question 13

- 1 3** Write an essay tracing the development of jazz from 1910 up to the beginnings of the 'swing' era in the early 1930s. Refer to specific pieces of music, commenting on melody, harmony, rhythm and use of instruments.
- (30 marks)*

Candidates might refer to some of the following:

- The closing years of Ragtime
- New Orleans Jazz such as King Oliver's Creole Jazz Band in which Louis Armstrong played – Alligator Hop, Sugar Foot Stamp
- 16 –bar Blues
- New York bands including Duke Ellington – Mood Indigo, Jungle Nights in Harlem

Note that the question does not include the 40s so references to Glenn Miller, for example, are mostly outside its scope.

A good answer **must** focus on the music. Biographical detail is **not relevant** except where it refers to the music or has some influence on the music

#### Question 14

- 1 4** Assess the contribution of **one** of the following musicians to the jazz world. Refer to **at least one** piece of music, commenting on melody, harmony, rhythm and use of instruments.

**Jelly-Roll Morton      Louis Armstrong      Glenn Miller      Duke Ellington**

*(30 marks)*

The 'contribution' of the musician here must refer to his musical output. The question may be answered by referring to one or more pieces of music. Comments on form & structure, melody, harmony, rhythm, instrumental/vocal writing are essential to score a high mark. Biographical detail is **not relevant** except where it refers to the music or has some influence on the music.

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