



General Certificate of Education

Music

6271

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.

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A2 MUSIC UNIT 4 (MUS 4) JUNE 2007

Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase or musical note for which credit is being given.

In Section A, place the total for each question in the mark box provided at the foot of the questions.

In Section B tick every musical point credited *in the margin*.

Support marks by a written comment, especially if the final mark is different from that which the number of ticks would appear to indicate (see detailed instructions in this Mark Scheme)

Encircle the total mark for Section B.

In Section C 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.

Support marks by a written comment, especially if the final mark is higher than the number of ticks would appear to indicate.

In Section C, Set works, indicate the mark for each part of the compulsory (a) question out of 10, then encircle the total out of 20. For parts (b) and (c) encircle the mark out of 20.

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 denote having read it. Do not forget to check the whole answer book for the candidate's work, including music manuscript. Tick on blank pages.

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

Question 1

Excerpt 1 – Gerry and the Pacemakers – *How do you do it?*

- (a) Major (1 mark)
- (b) 4 (1 mark)
- (c) Octave (1 mark)
- (d) dominant/E (major) (1 mark)

Excerpt 2 – Louis Armstrong – *Love walked in*

- (e) 4/4 (allow 2/4, 2/2) (1 mark)
- (f) syncopation/swing (1 mark)
- (g) trad jazz (1 mark)

Excerpt 3 – Ravel – String Quartet

- (h) added seventh and ninths (1 mark)
- (i) hemiola (1 mark)
- (j) impressionism (1 mark)

Question 2 – Khatchaturian – Adagio from *Spartacus*

- (a) oboe (1 mark)
- (b) diminished (1), fourth (1), allow major (1), 3rd (1), 'diminished' without 4th - 0 (2 marks)
- (c) *appoggiatura* (1 mark)
- (d) tonic pedal (2 marks)
- (e) (i) higher (1), different key (1) (1 mark)
- (ii) (wind) counter melody added (1)
harp rising and falling (1), triplet (1), *arpeggios* (1)
sustained/pedal horn notes (1) (3 marks)

Question 3 – *Jenny Pluck Pears*

- (a) 12/8 (allow 6/8 – no others) (1 mark)
- (b) modal (1 mark)
- (c) octave (1 mark)
- (d) homophonic/chordal (1 mark)
- (e) *tierce de picardie* (allow sharpened 3rd or similar understanding – not simply *major*) (1 mark)
- (f) canon (1 mark)
- (g) strings: chords (1), cellos double melody at end (1) in octaves (1)
harp: chords (1), on second/third quaver (1), detached (1)
wind: (broken) chords (1) counter melody (1) staccato **chords** (1),
any other valid point (4 marks)

Question 4 – Puccini – *O mio bambino caro*

- (a) minor (1 mark)
- (b) perfect (1), dominant/ E flat (1) (2 marks)
- (c) D flat, B flat, C (3) one mark for each correct answer (3 marks)
- (d) major (1), 6th (1) (2 marks)
- (e) perfect (1), tonic/A flat (1) (2 marks)

Section B Music and Text - Britten – *The Little Sweep*

Tick every musical point credited *in the margin*. Points underlined below are worth two marks. Allow any other valid points. Simple repetition of information should not be credited twice (indicate by 'Rep' in the margin)

Count the ticks and re-evaluate the mark against the marking criteria below, adding or subtracting up to two marks as appropriate to bring the answer into the appropriate band

- Intro Rising scale in octaves from piano
- 1 4/4 major key. Mezzo-soprano/alto voice
 declamatory style opening melody repeated a tone lower/sequentially
 punctuating off-beat chords from piano
 rising phrase for *Hurry* again treated sequentially for emphasis
gaping: octave
- 2 *Four more chimneys*: low pitch repeated quavers
 declamatory high *four*
scraping: melisma
 ends with perfect cadence
- 3 crotchet chords (strings) leading in Rowan (inverted) **pedals**
Rowan: soprano – falling 7th on *tears*.
scarecrow rags: dissonance with accompaniment
- 4 *faint with terror*: high pitch. Dissonance again and modulation accompaniment also rises
- 5 descending scale from strings lead in
 tenor and bass in octaves doubled by low strings
 accompaniment on second minim – piano accented chords with timpani and bass drum
poachers: Chromaticism
- 6 *can't compete*: minor descending scale
- 7/8 dramatic/sustained string chords/*sfz* plus piano, timpani. Singer has short phrases with repetition
might and main: crescendo into
back again: repetition but different harmony
- 9 rising and falling piano broken chords with sustained strings. Use of chromaticism in vocal line. Cymbals with soft stick on beat 3 - slower
- 10 as 9 but no cello and octave higher in instruments and triangle on beat 3 and string harmonics at end, voice an **octave lower**
- 11 dramatic, 1st violin off-beat, others sustain. *Stringendo*/getting quicker
- 12 quavers in strings slurred in twos. Much dissonance between accompaniment and melody, high tessitura and rising to high sustained note on *blind*
- 13/14 moment of repose before accompaniment of 9 returns – credit only new details – change in harmony for *tyrants who enslave...*

-
- 15 increase in passion – through dynamics and repetition of chords in strings over pedal note leading to sudden cut off and shriek from singer
- 16/17 pianos repeated chords with pulsing quavers in timpani. Declamatory voice – falling 5th sudden string chord with big *crescendo* and *recitative*-style vocal line
- 18/19 repeat of previous – credit only new points if any made
- 20/21 repeat but shorter and string chord missing this time, straight into *Come back* with falling octave and *fp* in strings then doubling voice *finish your lawful...*
- 23/24 major tonality, *maestoso* style, tremolando strings doubling voice. Rising and falling *pizzicato triplets* in cello. Modulation to the dominant *underfoot*
- 25/26 further repeat but increasing drama – *parlando* style (allow speaking) at *I'll hide him* treated sequentially with much dissonance in strings and off-beat piano leading to big climax – rising chords in piano on *once* then unaccompanied finish – allow diminished/augmented interval *my hands on him*.

Band 5 (33-40)

Answers will show a comprehensive understanding of the task. Responses will be fully detailed and comments perceptive as well as accurate.

Band 4 (25-32)

Answers will show a good understanding of the task and responses will be detailed and accurate.

Band 3 (17-24)

Answers will show an understanding of the task although some important details may have been overlooked and the responses may be descriptive rather than critical.

Band 2 (9-16)

Answers will show some knowledge of the task but will mainly be descriptive and there may still be some serious gaps in the candidate's awareness and/or accuracy.

Band 1 (0-8)

Answers will show only a limited awareness of how the music illustrates the text and responses may be poorly presented and/or inaccurate.

Section C

6 (a) (i) Points to cover include:

- 70 – 71 in B major harp has chord I then II over tonic pedal or II7 in inversion
- 72 key signature remains in E but harmony has 7^{ths} – E major melody over A major harmony or similar (drone?) with chromatic colouring leading to perfect cadence (dominant 9th) into 73
- harmony now based on E with flattened 7th
- at 74 rocks between two unresolved 7th chords – 2nd violin part blurs outline of these chords then 2 after 74 sort of E7 chord with appoggiaturas
- final 4 bars another transposition – difficult to identify chords – possibly F sharp 7 in 3rd inv then F sharp 7 and D sharp
- *Allow all possible alternatives*

Band 4 (9-10)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set – the candidate fully understands the tonality of the passage and there is good analysis of the harmony
- Points made are supported by detailed references to the score

Band 3 (6-8)

- Sound knowledge and understanding
- Content shows a relevant response to the question - the candidate understands the tonality of the passage and there is some analysis of the harmony
- Points made are supported by some references to the score

Band 2 (3-5)

- Some knowledge and understanding
- Some points are relevant to the question - the candidate shows a little understanding the tonality of the passage but has difficulty in identifying chords
- Points made are supported by few references to the score

Band 1 (0-2)

- Limited knowledge and understanding
- The answer may not address the question – the candidate may comment only on the key signature and chord identification may be weak or not attempted
- Points made are general and unfocused with scant reference to the music/score

6 (a)

(i) Points to cover include:

- Dark low tessitura at opening – detailed scoring with 2 Cb pizzicato – then trombones superimposed at 1, still low, Bass drum roll with 2 sticks
- Collage of sound in wind, harp and trumpets after 1, fragments of different colours but still in lower octaves of instruments, clarinets all chalumeau to begin so sounds match – carefully graduated dynamic scheme to ensure balance - before 3 flutes lower than clarinets
- *sul tasto* marking before 3 – reduced resonance - leading to eerie violins glissando and harmonics – note spacing of the chord with double basses much lower than cellos - then....
- reprise of opening – flute in lowest octave – tone colour – harmonics in double bass (tritone motif)
- appreciation of *sound* important here
- four different sections – to gain more than half marks the answer needs something about each section and goes in Band 3 or 4 depending on detail and understanding

Band 4 (9-10)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set – the candidate fully understands the different instrumental timbres present and has identified all four sections. There is a full appreciation of the sound of the music.
- Points made are supported by detailed references to the score
- A fluent use of specialist vocabulary

Band 3 (6-8)

- Sound knowledge and understanding
- Content shows a relevant response to the question - the candidate shows some understanding of the different instrumental timbres present and has either identified all four sections in less detail or has missed out some information. There is some appreciation of the sound of the music.
- Points made are supported by some references to the score
- An appropriate use of specialist vocabulary

Band 2 (3-5)

- Some knowledge and understanding
- Some points are relevant to the question – the candidate shows a little understanding of the different instrumental timbres present and may not have identified all four sections. Answers are likely to be descriptive and there may be little appreciation of the sound of the music
- Points made are supported by few references to the score
- Some use of specialist vocabulary

Band 1 (0-2)

- Limited knowledge and understanding
- The answer may not address the question – answers will be descriptive and there will be little or no appreciation of the sound of the music
- Points made are general and unfocused with scant reference to the music/score
- An attempt at specialist vocabulary

6 (b)

- ternary form
- first section trace progress of sinuous chromatic oboe melody – first oboe then joined by bassoon countermelody, later bassoon and 1st violins (sul G...) then inversion-like at 24 in oboe repeated at 25 in octaves on flute, lower octave doubled by cello high in register and subdominant harmony
- harmony complex and scoring detailed – pedal notes/drones important
- after 26 middle passage scherzo-like – low flute melody containing tritone which is also prominent in harmony – G flute and C sharp cellos/basses then at end of 1st phrase C flute and F sharp cellos/basses - similar at 27 – A flat and D etc
- understanding of *étouffé* and *saltando*
- cadenza-like passage in flute at 30 over E7 chord (unusual scoring!) to make cadence preparing reprise of A section
- differences in scoring in repeat A section, oboe melody in now strings and flutes in octaves
- shorter than opening and lacks inversion and development of melody – two four-bar phrases with melodic colouring
- changes in texture of accompaniment – broken chords added in strings
- short coda at 33 a sort of long perfect cadence– violins *non vibrato*- ending on E7 chord if ‘continuing’ and unusual A9 chord for ‘ending’

Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set referring to the majority of the musical elements in the question
- Points made are supported by detailed musical examples / references to the score and will show a full understanding of the music
- 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 (11-15)

- Sound knowledge and understanding
- Content shows a relevant response to the question referring to most of the musical elements in the question
- Points made are supported by some musical examples / references to the score and will show an understanding of the music
- 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 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question and there are references to some of the musical elements in the question
- Points made are supported by few musical examples / references to the score but such references may be descriptive rather than showing understanding
- 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 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with scant reference to the music/score and comments are descriptive showing little understanding
- An attempt at specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

6 (c)

Open-ended question requiring **detailed musical comments**.

Story-telling not appropriate except where identifying a musical point being made.

Candidates must write about **at least two** passages (Choose some...)

Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set referring to the majority of the musical elements in the question
- Points made are supported by detailed musical examples / references to the score and will show a full understanding of the music
- 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 (11-15)

- Sound knowledge and understanding
- Content shows a relevant response to the question referring to most of the musical elements in the question
- Points made are supported by some musical examples / references to the score and will show an understanding of the music
- 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 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question and there are references to some of the musical elements in the question
- Points made are supported by few musical examples / references to the score but such references may be descriptive rather than showing understanding
- 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 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with scant reference to the music/score and comments are descriptive showing little understanding
- An attempt at specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

Question 7**7(a) (i)**

- C major context at start
- identification of the characteristic chord progressions important, A flat, E, C (third relationship) in bar 2 then B flat 1st inv, B major superimposed on G7, C in bar 4 (or anything similar which is correct)
- 2 before 12 – moves through C sharp major and then to B major – perfect cadences in each key...then B major, G7 C cadence
- identification of transitory keys after 12 – D minor (C pedal), F major, to E major (2 before 13) to...at 13 transposition of opening material – C, G sharp, E at 2 after 13 then D 1st inv, B (E flat = D sharp), E at cadence at 4 after 13
- cadence at 14 has B minor, G7, C - NB octaves between melody and bass
- A good answer here could focus only on the chords in the characteristic cadential passages

Band 4 (9-10)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set – the candidate understands the tonality of the passage and there is good analysis of the harmony
- Points made are supported by detailed references to the score

Band 3 (6-8)

- Sound knowledge and understanding
- Content shows a relevant response to the question – the candidate understands the tonality of the passage and there is a some analysis of the harmony
- Points made are supported by some references to the score

Band 2 (3-5)

- Some knowledge and understanding
- Some points are relevant to the question – the candidate shows a little understanding of the tonality of the passage but has difficulty in identifying chords
- Points made are supported by few references to the score

Band 1 (0-2)

- Limited knowledge and understanding
- The answer may not address the question – the candidate may comment only on the key signature and chord identification may be weak or not attempted
- Points made are general and unfocused with scant reference to the music/score

7 (a) (ii)

- Opening to 2 chordal - comment on tessitura and spacing of chords necessary. Layers of sound built up and reduced in complexity. References to dynamics by themselves should not gain credit
- Unison melody and chordal accompaniment at 2 – comments about spacing and arrangement of chords again appropriate – accompaniment low-lying
- after 4 accompaniment of dotted rhythms (from melody) in strings – inversion of pattern in violas – at **higher pitch** than melody in octaves in horns (at least at outset) and wind chords

Band 4 (9-10)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set – the candidate fully understands the different textures and has commented on all three sections. There is a full appreciation of the sound of the music.
- Points made are supported by detailed references to the score
- A fluent use of specialist vocabulary

Band 3 (6-8)

- Very sound knowledge and understanding
- Content shows a relevant response to the question - the candidate shows some understanding of the different textures used and has either identified all three sections in less detail or has missed out some information. There is some appreciation of the sound of the music.
- Points made are supported by some references to the score
- An appropriate use of specialist vocabulary

Band 2 (3-5)

- Some knowledge and understanding
- Some points are relevant to the question - the candidate shows a little understanding of the different textures present and may not have identified all three sections. Answers are likely to be descriptive and there may be little appreciation of the sound of the music
- Points made are supported by few references to the score
- Some use of specialist vocabulary

Band 1 (0-2)

- Limited knowledge and understanding
- The answer may not address the question – answers will show little understanding of texture and will be descriptive showing little or no appreciation of the sound of the music
- Points made are general and unfocused with scant reference to the music/score
- An attempt at specialist vocabulary

7 (b)

- quotations and transformations of thematic material from earlier movements throughout
- sorrow-laden opening in B flat minor (from 4 before 50) – NB unusual tessitura of string parts
- poignant chromatic melody – E nat in accompaniment (tritone relationship to key) and A nat at top of melody against tonic chord – dim 7th in 5th bar at start of 2nd phrase
- A flat minor7 chord under answering phrase – becomes pedal in basses – then the A flat underpins a sort of aug 6th chord 1 before 58 to dominant harmony in C at 58 (or similar) then C harmony 2 after 58 and falling chromaticism in opening melody now rises and is major
- reprise of opening melody in horns at 59 now F minor much lower than before - with stuttering string chords and passionate woodwind – dissonant double pedal of B natural and C - note chordal spacing again – the melody is unusually under the accompaniment ...leading to
- huge climax at 60 as opening melody returns - doom-laden sound with melody in trombones in octaves and again low tessitura in accompaniment – low wind marked by *pizzicato* strings and very low chords in piano and harp
- tension evaporates at 61 – A flat pedal sounds like a dominant note but chromaticisms present in harmony and melody. Bass descends to G (sounds like a dominant?) but descends to....
- F minor chord 4 before 62 as if preparing a return of the opening....
- new melody in clarinet, saxophone, bassoon and low strings at 62 and restless tonality – a reworking of figure 44 in movement 5 from whence it moved to B flat major – very difficult to identify keys/chords which takes us to...
- B flat minor for reprise of 60 at 64 – a second climax – the melody is played by brass covering 4 octaves but is distorted by the addition of 2nd and 3rd trombones which play E nat against B flat (tritone) and a nat against D flat (dim 4th) – doom-laden crotchet beats in the bass drum - and a fragmented version of the melody in violins
- at 65 – two chords superimposed – lower woodwind and horns play G flat 7 (G flat, B flat, D flat F) whilst upper woodwind play F major ... then C major which underpins the repeated discords. The whole thing moves onto F major, then just F to introduce...
- the extraordinary ending – hushed string melody in octaves (from movement 2?) with widely spaced accompaniment – 6/4 of E minor
- last six bars – after momentary silence sudden appearance of tuba, contra bassoon, bass clarinet on unexpected A flat chords – low 3rd and no 5th - followed by strings, bass clarinet and piccolo on equally unexpected C – note spacing – 3 3rds and 2 5ths – 1 very low

Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set referring to the majority of the musical elements in the question
- Points made are supported by detailed musical examples / references to the score and will show a full understanding of the music
- 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 (11-15)

- Very sound knowledge and understanding
- Content shows a relevant response to the question referring to most of the musical elements in the question
- Points made are supported by some musical examples / references to the score and will show an understanding of the music
- 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 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question and there are references to some of the musical elements in the question
- Points made are supported by few musical examples / references to the score but such references may be descriptive rather than showing understanding
- 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 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with scant reference to the music/score and comments are descriptive showing little understanding
- An attempt at specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.

7 (c)

Open-ended question requiring **detailed musical comments**. Story-telling not appropriate except where identifying a musical point being made.

Candidates must write about **at least two** passages (Choose some...)

Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set referring to the majority of the musical elements in the question
- Points made are supported by detailed musical examples / references to the score and will show a full understanding of the music
- 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 (11-15)

- Very sound knowledge and understanding
- Content shows a relevant response to the question referring to most of the musical elements in the question
- Points made are supported by some musical examples / references to the score and will show an understanding of the music
- 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 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question and there are references to some of the musical elements in the question
- Points made are supported by few musical examples / references to the score but such references may be descriptive rather than showing understanding
- 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 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with scant reference to the music/score and comments are descriptive showing little understanding
- An attempt at specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation