



General Certificate of Education

Music 6271

MUS4

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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A2 MUSIC UNIT 4 (MUS 4) JUNE 2008

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, musical note for which credit is being given.
- Place the mark for each sub-section in the RH column.
- In Section A, place the total for each question in the mark box provided at the foot of the questions.
- 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.
- Support marks by a written comment, especially if the final mark is higher than the number of ticks would appear to indicate.
- 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 candidate's work, including music manuscript. You do not need to put a tick on blank pages.
- Encircle the total mark for Section B.
- 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.
- 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.

Question 1**Excerpt A:** K T Tunstall – *Suddenly I see*

- | | | | |
|----------|-----|-------|-----------------|
| 1 | (a) | 6/12 | <i>(1 mark)</i> |
| 1 | (b) | Major | <i>(1 mark)</i> |
| 1 | (c) | 4 | <i>(1 mark)</i> |
| 1 | (d) | sixth | <i>(1 mark)</i> |

Excerpt B: John Adams – *The Death of Klinghoffer*

- | | | | |
|----------|-----|-----------------------|-----------------|
| 1 | (e) | minor 3 rd | <i>(1 mark)</i> |
| 1 | (f) | homophonic / chordal | <i>(1 mark)</i> |
| 1 | (g) | minimalism | <i>(1 mark)</i> |

Excerpt C: Bernstein – *On the Town* – I can cook too

- | | | | |
|----------|-----|----------------------|-----------------|
| 1 | (h) | blue notes | <i>(1 mark)</i> |
| 1 | (i) | syncopation/off beat | <i>(1 mark)</i> |
| 1 | (j) | added note chords | <i>(1 mark)</i> |

Question 2: Copland – *Appalachian Spring*

- Section A
- 2 (a) dominant / single notes / syncopated / pedal notes / octave leaps (flute)
no chords/triangle on *sfz* chords (2 marks)
- Section B
- 2 (b) tenth (1 mark)
- 2 (c) a tone lower (1 mark)
- Section C
- 2 (d) canon / imitation / augmentation (1 mark)
- 2 (e) any three of:
- constant quaver movement from piano/strings
 - semiquavers later in wind (in harp at start)
 - high and low alternating chords
 - glockenspiel on high chords/off beat
 - rhythmic ostinato
 - any other valid points...
- (3 marks)
- Whole Excerpt
- 2 (f) major (1 mark)
- 2 (g) 2/4 allow 4/4 (1 mark)

Question 3: Shostakovich – *Symphony 5*

- Excerpt 1
- 3 (a) minor (1 mark)
- 3 (b) x - octave (1 mark)
y - major (1), seventh (1) (2 marks)
- 3 (c)  (1 mark)

- Excerpt 2
- 3 (d) Melody – in canon between flute and horn – major key – different melodic intervals
Accompaniment – chordal – string ostinato now major – chords from harp – tonic pedal – diatonic harmony – modulates at the end – any other points (5 marks)

Question 4: Rachmaninov – *Symphonic Dances*

- Section A
- 4 (a) 2/4 allow 4/4 (1 mark)
- 4 (b) triadic (1 mark)
- Section B
- 4 (c) falling/descending/harmonic (1), sequence (1) (2 marks)
- Section C
- 4 (d) inversion/motivic development/sequence/augmentation of intervals (**not** repeated without further qualification) (2 marks)
- 4 (e) anacrusis (1), ostinato (1) (2 marks)
- 4 (f) beginning and ending in the same key (1), pedal notes (1) (2 marks)

Section B – Music and Text

(40 marks)

Part of the third and fourth movements from *Sea Symphony* by Vaughan Williams**Question 5**

Here are some of the points which might be made. Each one is worth one mark. Points in italics are worthy of two marks. Mark according to the following scheme crediting any other information that is relevant. Credit the points made indicating each with a tick at the appropriate place in the answer. Count the ticks then re-evaluate the answer against the marking criteria below. Simple repetition of information should not be credited twice – indicate with a line in the margin and ‘Rpt’

Line	Text	Answers may include...
1	After the sea-ship, after the whistling winds,	Wind/brass triad, add pizzicato strings on last 2 quavers. Female voices, minor key, in 3, <i>parallel chords/triads, flattened seventh/major chord on winds</i> . All doubled by orchestra. Rushing violin arpeggio and <i>tremolando</i> , repeat of chorus in orchestra
2	After the white-gray sails taut to their spars and ropes,	Similar treatment, modulation on <i>ropes (down tone)</i>
3	Below a myriad, myriad waves hastening,	Male voices in 4 parts, doubled by orchestra with triplet rhythm in bass, melody rises and falls, crescendo and diminuendo, brass fanfare
4	After the sea-ship, after the whistling winds,	Female voices minor chord, <i>chromatic duplet figure whistling</i> and sudden <i>ff</i>
5	Below a myriad, myriad waves hastening,	Low <i>tessitura</i> , triplet rhythm again in bass
6	Lifting up their necks,	Chromatic descending octaves sopranos and tenors, rising altos and basses, triplet fanfare in orchestra and descending chromatic bass line, repeated (tone) higher
7	Tending in ceaseless flow toward the track of the ship,	Bass drum and cymbals - Male voices then female (antiphony?) rising through an octave, <i>hemiola rhythm</i> in basses
8	After the sea-ship, after the whistling winds,	Reprise of opening style music, overlapping parts
9	Waves of the ocean bubbling and gurgling, blithely prying,	Major key – , high pitched clarinet/oboe - more relaxed feel here – climax sopranos left with descending chromatic phrase, brass stab on <i>prying</i> and suspended cymbals. <i>Chromatic Triplets</i> in orchestra – <i>descending sequence</i> - then half speed in strings – ends with trill...
10	Waves, undulating waves,	Tuba solo under choir – chords building up from basses through choir – major then turns minor at climax of crescendo, with piccolo. March rhythm in orchestra – trumpet solo. Repeated a minor third lower – piccolo swirl for undulating and repeat of fanfare motif.
11	Liquid, uneven, emulous waves,	Key change – feels slower here

12	Toward that whirling current,	Chromatic scales in choir and bass – swirling triplets in orchestra wind
13	Laughing and buoyant with curves,	Sudden key change to major – declamatory unison writing – melisma on <i>buoyant</i> – passed through the choir and doubled by strings – then descending scales in octaves (big rit) followed by ascending rapid scale in violins...
14	Where the great vessel sailing and tacking displaced the surface,	Bright major key – <i>largamente</i> marking – <i>chordal texture</i> – trumpet and side drum - orchestra doubles choir then modulates ...cymbal and side drum again
15	Larger and smaller waves in the spread of the ocean yearnfully flowing,	...to <i>dominant</i> for second phrase – quieter – doubled by strings - <i>melisma</i> on <i>flowing</i> and back to tonic key with brass and side drum
16	The wake of the sea-ship after she passes,	Choir in unison – climax – <i>hemiola</i> on <i>passes</i> and suddenly quicker - with lean to the subdominant – or flattened seventh of scale
17	Flashing and frolicsome under the sun.	Tonic and dominant and <i>hemioles</i> repeats from previous line...extended sequentially the second time – prominent brass and side drum

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: Stravinsky Suite: *The Firebird* (1945 version)

6 (a)

6 (a) (i) Answers may refer to: (10 marks)

- E flat minor opening but contradiction of D flat and D natural in bassoon
- tonic pedal
- small range *ostinato* in Viola and Harp returning to dominant note
- descending chromatic idea in oboe over A flat major/minor harmony still over E flat pedal (tritone)
- opening repeated at 151 but with added ostinato in Violin 2. Descending melodic sequence (cello) before 153
- eight tonally unstable bars – F sharp 9 chord at 153 which does not resolve, then D9 chord (G sharp) at 154, then B flat 9 and B flat minor 9 before 155.

6 (a) (ii) (10 marks)

87-89

- melody outlines tritone – major and minor 3rds – doubled by tuba/trumpet
- all off-beat – difficult to hear pulse – sounds like mixture of 3/4 and 6/8 – makes up dim 7 chord
- chords from orchestra locate first beat of bar

95-99

- strong 3 pulse then off-beat idea (twice)
- change to duple metre – *ostinato* in horns, trumpets and strings, later harp on beat and piano/ bass off beat
- melody tritone based again – in diminution after 97, and diminution and inversion before 99 – used contrapuntally/imitatively

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 and tonality/melody/rhythm
- 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 and tonality/melody/rhythm
- 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/commenting on tonality/melody/rhythm
- 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 or little of relevance about tonality/melody/rhythm
- Points made are general and unfocused with scant reference to the music/score

6 (b)

(20 marks)

- 160 – Horn solo melody range of a 5th with *tremolando* string accompaniment and a dominant pedal in the cellos and basses (harmonic). Diatonic harmony based on chords I and IV
- 162/3 – Violins melody with rising scale countermelody – later marked with trills. A natural gives dominant feel to harmony despite tonic (B) pedal
- 164/5 – More instruments added and melody doubled in octaves and thirds/sixths – now dominant (F sharp) pedal
- 166 – Four-bar reminder of the tritone motif which dominated the work (inversion in violas)– eerie *tremolando* strings
- 167/8 – Rhythmic transformation of the opening theme with a rest at the start so it fits into two 7/4 bars over tonic pedal
- 169/171 – Dramatic modulation to C major
- 172 – Back to tonic key – tonic and dominant in bass line – theme with added note chords, all diatonic harmony
- 175 – Huge tonic pedal – final discords are opening tritone transformed – rising and falling in tuba

Answers which are purely score description without any critical comment should not exceed Band 2 and those with no musical references at all, Band 1.

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
- Candidates will make connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate
- 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)

(20 marks)

This is an open-ended question requiring **detailed musical comments**. Evaluate against general marking criteria. Answers which make only general points should not exceed Band 2 and those with no musical references, Band 1.

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
- Candidates will make connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate
- 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: Prokofiev: Suite No.2 *Romeo and Juliet*

7 (a) (10 marks)

7 (a) (i)

- Two four bar phrases each ending on the dominant. Bass line and tune in two part counterpoint but with very curious triadic pedal-like chord in the clarinets – almost as though the melody is in F and the accompaniment in B flat
- 22 – Melody with chordal accompaniment – but melody in three layers on cellos in high register
- Pedal notes and some chromatic chords to identify – diminished 7th at end of 2nd bar of 22, C7 chord in 1st inv 3 before 23.

7 (a) (ii) (10 marks)

- High closely spaced strings at the beginning. No double basses at beginning, their later entry still high pitched
- 58 – Cornet flourishes cut through texture
- 59 – Melody of opening repeated powerfully by four horns with pedal bell-like effect on wind and strings – stuttering repeated chords
- 60 – Melody in octaves (three trombones) and gigantic chords from full orchestra – note piano and harp.

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 and tonality/good comments on the use of instruments
- 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/some comments on the use of instruments
- 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/there are few comments on the use of instruments
- 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/there may be little or no comments on the use of instruments
- Points made are general and unfocused with scant reference to the music/score

7 (b)*(20 marks)*

Dance has a rondo-like structure

- a good example of the *motor rhythms* often found in Prokofiev's music
- 25 – Intro - Constant quavers in the harp and piano (marked *senza ped* and *secco* – adding to the rhythmic impetus) drive the music along relentlessly as do the off-beat quavers from the double basses *pizzicato* and the snare drum
- 26 – Opening melody from the oboe has folk-like qualities – though unusual phrase structure – and is based on a rising scale – each bar beginning one note higher.
- 27 – Music modulates – another typical Prokofiev trick of moving seamlessly to a seemingly unrelated key.
- 28 – Introduces an 8-bar idea, a falling two bar sequence answered by an *arpeggio* idea – circle of 5^{ths} – in last 4 bars
- 29 – Repeat of 26
- 30 – Circus-like effects - a two bar phrase is kicked around through the orchestra beginning 7 notes away from its previous ending – clarinet ends on B flat, cornet begins on B nearly an octave lower, then tumbling chromaticisms from the flutes and oboes before most of this is repeated before subsiding in D minor.
- 31 – Repeat of Intro
- 32 – 26 repeated but modulating to F sharp minor, A major, F major and back to F sharp minor – lyrical violin melody added at 33
- 35 – Repeat of 30
- 36 – Repeat of 28 up a semitone in D minor
- 37 – Intro repeated but leading to a Coda with very chromatic wind chords and a typical Prokofiev cadence – E minor, C sharp minor, F major.

Answers which are purely score description without any critical comment should not exceed Band 2 and those with no musical references at all, Band 1.

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
- Candidates will make connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate
- 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)**(20 marks)**

This is an open-ended question requiring **detailed musical comments**.

Evaluate against general marking criteria. Answers which make only general points should not exceed Band 2 and those with no musical references, Band 1.

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
- Candidates will make connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate
- 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
- Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate
- 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.