

GCE 2004

June Series



Mark Scheme

Music

(MUS4 6271)

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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Dr Michael Cresswell Director General

MARK SCHEME**A2 MUSIC UNIT 4 (MUS4), JUNE 2004****Section A****1** Excerpt 1 (The Corrs – *What can I do?*)

- (a) major (1 mark)
(b) iii (1 mark)
(c) *ostinato* (1 mark)

Excerpt 2 (Hovhanness – *Symphony No. 50*)

- (d) diminution, some chromatic notes (2 marks)
(e) harmonic features
• pedal/still/static/dominant note sustained
• based on two or three chords
• bass moves up or down by a step at chord changes
• always returning to ‘pedal’ chord
• some chromatic notes
• chord outlined by *pizzicato* strings (2 marks)

Excerpt 3 (Frank Loesser – *Guys and Dolls* – ‘I’ve never been in love before’)

- (f) octave (1 mark)
(g) minor (1), sixth (1) (2 marks)
(h) sequence (1 mark)

2 (Malcolm Arnold – *Symphony No. 6*)

- (a) triadic (1 mark)
(b) melodic texture
• now in octaves
• previously in unison (1 mark)
(c) trombones (1 mark)
(d) harmonic features
• root position chords
• only three different chords/tonic chord of 3 different keys
• pedal
• mostly diatonic (1 mark)
(e) percussion instruments
• timpani
• cymbals
• **tubular** bell
• **side** drum or **snare** drum (3 marks)
(any three)

- 3 (Ravel – *Introduction and Allegro for harp, clarinet, flute and string quartet*)
- (a) *con sordino* (1 mark)
- (b) melodic features
 • mostly conjunct
 • some chromatic notes (2 marks)
- (c) harmonic features
 • added sevenths and ninths
 • pedal notes (2 marks)
- (d) rhythmic features
 • irregular phrase lengths
 • hemiola (2 marks)
- (e) impressionism (1 mark)
- 4 (Prokofiev – *Kije's Wedding*)
- (a) dominant (1 mark)

Section A1

- (b) (4 marks)
- (c) orchestral accompaniment features
 • **brass** *oom-pah* or similar/pedal notes
 • clarinet counter-melody/flute counter-melody/
 woodwind counter-melody
 • woodwind decorations/quaver movement
 third time through (3 marks)

Section B

- (d) saxophone (1 mark)
- (e) orchestral accompaniment features
 • *pizzicato* strings
 • **strings** *oom-pah*
 • 'strummed chords' (from the cellos)
 • rising string scale (at the end)
 • pedal (3 marks)

Section A2

- (f) one difference between Section A1 and Section A2
- not in the same key throughout – modulates (to D)
 - instrumental detail – violins play material previously played by wind
 - cornet melody heard **twice** (1 mark)

Section B

(40 marks)

5 Candidates may note some or all of the following points:

- loud, demonstrative opening unaccompanied, then major chord on *Father*, orchestra joins, descending scales in bass.
- trombones rising figure then high voices *Amen* melismatic setting rising and falling, ends with wind chord and silence
- line 2 similar but minor chord on *Word* – no credit for repeat of details from line 1, only changes.
- line 3 *pp*, unison (may sound like one section of the choir alone) and modulation to major chord for *Grace. Amen* as before.
- scales continue, voices whisper Line 4, builds up by rhythmic imitation
- line 5 based on single chord – C major 6, triplet figuration from strings, timpani roll, wind double voices.
- *ff* outburst for Line 6, imitation/antiphony between two choirs, instruments doubled, big major-key climax, orchestra *ff* chord and prominent timpani roll.
- change of style. Pedal note. First half of line 7 in octaves, second imitative. Rising figure through wind section. *Amen* as before.
- line 8 similar treatment.
- line 9 – 13 antiphony between voices, instruments double, gradual crescendo, some word-painting e.g. **release**, and **pierce** both stressed with dissonant or unexpected chords, overlap of one line and the following
- climax on *mind* in line 14 – *ff* major chord then large diminuendo. Instrumental lines rise to minor chord.
- line 15 choir unaccompanied, dissonant harmony and syncopated rhythm for *would I be* to major chord on *known*
- allegro, major key, 5/4 rhythmic/syncopated(?) wind then strings then tutti orchestra with tambourine.
- prominent dominant/tonic figure in bass
- line 16 augmented 4th rise in voices for *dancing*
- shrill high instruments for line 16 *pipe for you*
- minor tonality for line 18 – *lament* and *mourn* and *Amen* treated imitatively
- rhythmic syncopated figure in orchestra leading to big climax line 19
- choral climax line 21 then orchestra v prominent minim, minim, crotchet rhythm before final climax in instruments and fade.

Are there any others worthy of credit?

Fix the final mark with reference to the band descriptors following:

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.

Band 2 (9-16)

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

Band 3 (17-24)

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

Band 4 (25-32)

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

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.

Section C

6 (a) (i)

(10 marks)

Candidates may refer to any of the following:

- slow and expressive opening based on 2 motifs
- bar before 12 – the single note that comes from silence to *ffff*
- *birdsong* from movement 1 including the tritone
- repeat of the single note *crescendo*
- repeat of *bird song*
- reprise of the opening material but with quavers and octave displacement ... *down into the bottomless pit*
- the opening material beginning in the *chalmereau* register

(ii)

(10 marks)

Candidates may refer to the following points:

- tonality is similar to E major but derived from mode 2
- more tonal than other movements because this is a transcription of an earlier work
- harmony in piano is E major in bar 3
- bar 4 enharmonic 6/4 chord of B flat
- bar 5 G major
- bar 6 B flat 6/4 again then E major
- bar 9 E major
- bar 10 F sharp minor
- bar 11 F major 6/3...
- bar 12 B7
- bar 13 A major
- bar 14 F sharp minor
- bar 15 E flat enharmonic and E major
- credit any correct alternatives

Band 1 (0-2)

Answers will be ill-informed and poorly presented and there will be few, if any, references to the score.

Band 2 (3-5)

Answers will show some knowledge of the movement but references to the score will be descriptive or there may be serious gaps.

Band 3 (6-8)

Answers will show a good understanding of the music and there will be relevant and appropriate references to the score.

Band 4 (9-10)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive.

(b)

(20 marks)

A type of witty *Scherzo* with a central section after the manner of Poulenc.

- piano silent throughout
- opening in octaves. E very much the ‘anchor’ note
- 3 part harmony at 11
- chord on dominant in 12 and widely-spaced writing
- *blackbird* and whole-tone scale at C
- E and C superimposed after C – bitonality
- from Letter D 1st four bars has melody in cello and accompaniment patterns in violin (G major broken chords) and clarinet (G major broken chords). The melody passes to the violin in the 5th bar and the accompaniment is provided by the cello (C major: an inversion of material the violin had previously) and clarinet (C major arpeggios). Leading up to Letter E, the clarinet has the melody and the accompaniment is in the violin (F major arpeggios) and the cello (also F major).
- repeat of the section after B – textural differences
- new string melody after F, 3 octaves apart
- H – restatement of opening but with mode 2 harmony
- coda in last 6 bars – E major *pizzicato* and chord with quotation from 1st movement before final *pizzicato*

(c)

(20 marks)

Examples chosen could come from any of the following:

- page 9 the drops of water in the rainbow
- page 14 the *fff* trills
- page 15 the clarinet writing including the long note that grows out of nothing to *fff* in a single bar
- the throbbing chords in the piano in movement V
- movement VI
- the piano and cello writing on page 43
- the trills and *glissandi* on page 45

Band 1 (0-5)

Answers will be ill-informed and poorly presented and there will be few, if any, references to the score.

Band 2 (6-10)

Answers will show some knowledge of the work but references to the score may be descriptive or there may be serious gaps.

Band 3 (11-15)

Answers will show a good understanding of the music with relevant and appropriate references to the score.

Band 4 (16-20)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive.

7 (a) (i)

(10 marks)

Answers may include reference to the following 4 different features

- theme played by the violins in double octaves and viola and cello accompaniment in crotchet triplets – rhythmic complexity
- canonic movement in violins after 22, contrary motion
- DSCH in canon after 23 with augmentation in violins as an introduction to melody
- melody in octaves in viola and cello after 26 with accompaniment in violins largely in thirds
- **no credit for definition of DSCH**

(ii)

(10 marks)

- melody in C minor but accompaniment in G minor, conflict of B flat and B natural, chromatic cadence (Neapolitan?) before 38
- after 39 C major/minor with A flat/natural contradictions and chromaticism in melody – C sharp, D sharp ... this tension dispelled at 41 with...
- reprise of opening but at higher pitch and with pedal notes
- tonal conflict before 42 as music subsides chromatically to F minor

Band 1 (0-2)

Answers will be ill-informed and poorly presented and there will be few, if any, references to the score.

Band 2 (3-5)

Answers will show some knowledge of the music but references to the score may be descriptive and there may be serious gaps

Band 3 (6-8)

Answers will show a good understanding of the music with relevant and appropriate references to the score.

Band 4 (9-10)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive.

(b) (20 marks)

Candidates should identify the ways Shostakovich uses the instruments to sustain the listener's interest, relating these to an appreciation of the music. To achieve a good mark (above half) candidates must identify **musical** use of instrumental techniques, or the way he uses the instruments, so credit references to harmony, melody, texture, rhythm etc. Evaluate the answer against the mark bands below.

(c) (20 marks)

Quotations from other works include the following:

- Fig 1 his own *Symphony No 1* but slow, heavy and mournful
- Fig 4 his own *Symphony No 5* again slow and heavy
- Fig 21 *2nd Piano trio* – in a grotesque manic dance
- Fig 52 Tchaikovsky's *Symphony No 6* and *Dies Irae*
- Fig 56 *Götterdämmerung*
- Fig 58 Russian revolutionary song
- Fig 62 aria from *Lady Macbeth*

There are others. To achieve a good mark (above half) candidates must comment on the **musical** use of these quotations; they need to be aware of the sound in its context. Evaluate the answer against the mark bands below.

Band 1 (0-5)

Answers will be ill-informed and poorly presented and there will be few, if any, references to the score.

Band 2 (6-10)

Answers will show some knowledge of the work but references to the score may be descriptive and there may be serious gaps.

Band 3 (11-15)

Answers will show a good understanding of the music and there will be relevant and appropriate references to the score.

Band 4 (16-20)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive.