



**General Certificate of Education (A-level)  
June 2012**

**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 students' 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 students' 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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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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### General Notes

- In Section A, tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, or musical note which is being given credit.
- In Section A, place the mark for each part of the question in the right hand margin and the total for each question in the box provided.
- In Section A, where a candidate has underlined more than the stated number of answers, award one mark for each correct answer and deduct one mark for each incorrect answer (no mark below zero permitted).
- In the essays, use ticks to indicate a particularly credit-worthy point and to show that you have read and considered each paragraph and/or page. Use underlining to show inaccuracies or questionable statements, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work with comment if necessary.
- Each essay must have a short comment at the end justifying the mark.
- Check the whole answer book for candidate's work, including music manuscript. Blank pages should be ticked.
- Encircle the mark for the chosen questions in Sections B and C at the end of each question.
- Transfer all marks to the front page of the question paper booklet. 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

**Total for this question: 10 marks**

#### Excerpt 1 *The Floral Dance*

- |   |   |          |
|---|---|----------|
| 1 | (a) major   | (1 mark) |
| 1 | (b) sequence  | (1 mark) |
| 1 | (c) imperfect   | (1 mark) |
| 1 | (d) (perfect) 5 <sup>th</sup> (not diminished or augmented) | (1 mark) |
| 1 | (e) 3   | (1 mark) |

#### Excerpt 2 *Ballade No. 2 - Chopin*

- |   |                                    |           |
|---|------------------------------------|-----------|
| 1 | (f) 5 <sup>th</sup>                | (1 mark)  |
| 1 | (g) tonic (1 mark), pedal (1 mark) | (2 marks) |
| 1 | (h) 6/8                            | (1 mark)  |
| 1 | (i) C major                        | (1 mark)  |

**Question 2**

**Total for this question: 10 marks**


**From the music for *Murder on the Orient Express***

- 2 (a) dominant 7<sup>th</sup> / G<sup>7</sup> / V<sup>7</sup> (2 marks)  
dominant / G / V (1 mark) (2 marks)
- 2 (b) B (1 mark)
- 2 (c) the music passes through other keys but ends in the tonic (1 mark)
- 2 (d) appoggiatura, sequence (2 marks)
- 2 (e) harp (1 mark)
- 2 (f) balanced phrases, cross-rhythms (2 marks)
- 2 (g) perfect (1 mark)

**Question 3**

**Total for this question: 10 marks**

**In native worth – *The Creation* - Haydn**

- 3 (a) turn (1 mark)
- 3 (b) tonic (C major or C) 2<sup>nd</sup> inversion / Ic (2 marks)  
tonic (1 mark)  
(NB chord must be correct, no mark for inversion alone) (2 marks)
- 3 (c)  (4 marks)
- 3 (d) chromatic supertonic  
(allow diminished / chromatic / supertonic) (1 mark)  
*Refer to score (provided)*
- 3 (e) Key: G (major) / dominant (1 mark)  
Cadence: perfect (1 mark) (2 marks)

**Question 4**

**Total for this question: 10 marks**

**Montagues and Capulets – *Romeo and Juliet* – Prokofiev**

*Refer to score (provided) for other valid points*

- 4 (a) 1<sup>st</sup>, 3<sup>rd</sup> (2 marks)
- 4 (b) any **two** of:  
• arpeggios (1 mark)  
• semitone movement later (1 mark)  
• rising and falling (1 mark)  
• octave leaps (1 mark)  
• spans 2 octaves (1 mark) (2 marks)
- 4 (c) any **two** of:  
• rhythmic changes – detail required (1 mark)  
• metre change – now in 3 (1 mark)  
• smaller pitch range (1 mark)  
• falls by octave leap / glissando (1 mark)  
• later conjunct movement (1 mark)  
• slower (1 mark) (2 marks)
- 4 (d) any **three** of:  
• tonic and dominant notes in the bass (1 mark)  
• tonic chord/harmony (1 mark)  
• dominant chord/harmony (1 mark)  
• chromatic (1 mark) sequence (1 mark) before cadence point  
• (mainly) minor chords (1 mark)  
• perfect cadence at end (1 mark) (3 marks)
- (e) modal (1 mark)

**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 may hinder 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 a critical commentary of the section in the **first** movement from **figure 8** to **figure 18**. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate.

(30 marks)

This is the development section of the first movement.

Candidates may refer to some of the following points:

- B minor at opening – sleigh bells – fragments of opening material – rising cello dotted note motif in Violin 1 on C $\sharp$
- Falling 6<sup>th</sup> in oboe
- Horn triplet motif around bar 110...
- 1st subject in F at 9 with 6<sup>th</sup> narrowed to a 5<sup>th</sup>...
  
- At 10 new section – A major
- Folk-like quality – drone – flute melody anticipates ‘paradise’ theme?
- References to earlier in movement in e.g. bassoon
  
- After 11 fragments of paradise theme begin to disturb calm
- References to end of exposition in violas
- Bass descends from C $\sharp$  to odd-sounding C $\flat$
- Repeated minor 3<sup>rd</sup> higher
- Menacing chords from muted trumpets
  
- New section in E $\flat$  minor at 12
- Many odd timbres here – rasping stopped horns, contrabassoon, E $\flat$  clarinet....
- Motifs from earlier to locate – rising dotted scale in oboe at 12, triplets in clarinets 5 bars later
- Very restless tonality – lines again which descend from e.g. F $\sharp$  to F $\flat$  (cellos and basses bar 163)
  
- New section in F minor at 13
- Woodwind have ‘harmonised’ bell pattern?
- String timbres interesting – col legno, ponticello...
- Moving to F minor before....
  
- Huge climax in C major at 16
- Dominant pedal very prominent
- Horns triumphantly announce ‘transition’ theme from exposition
- Climactic moment of dissonance at 17 – note A $\flat$  over G pedal
- Recapitulation announced by move to F $\sharp$  in 230 etc....
- Seamless transition into the recap at 18

### Question 6

- 0 6** Write an essay discussing Mahler's use of melody in the fourth symphony. Refer in detail to specific passages of music. (30 marks)

A possible way of answering this would be to look at, for instance, the first movement, identify the main melodic motifs used in the exposition and then give details of how Mahler uses and re-uses them in different ways.

Candidates might refer to the characteristics of these melodies in terms of their:

- shape
- rhythmic and melodic outlines
- implied harmony
- tonality – in particular when the opening themes are re-used, for instance
- instrumental setting
- structural function in the work as a whole

There is a great deal to say – a good answer will probably consider a few passages in detail rather than a 'broad brush' approach. Beware of descriptive answers which lack analytical comments.

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

#### Question 7

- 0 7** In the **second** movement, *Scherzo*, compare and contrast the passage from the **beginning to 10 bars after figure 7** with the passage from **10 bars after figure 14** to the **end of the movement**. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate. (30 marks)

From the beginning to 10 bars after 7

- Muted violas/cellos/basses play two rising perfect 4<sup>ths</sup> – ambiguity therefore of key
- Upper strings respond with more 4<sup>ths</sup> and hemiola rhythm
- All strings play opening melody spanning 3 octaves – C pentatonic?
- Canonic effects bar 22
- At 1 main theme in octaves between flute and bassoon – 2 and 3 bar phrases – Phrygian mode likely (NB pizzicato on basses as well)
- Transposed version (on A) at bar 44
- Descending 4<sup>ths</sup> then canon after 2
- C minor at bar 98 – new theme with acciaccaturas – open 5<sup>ths</sup> in bass oscillating between C and E $\flat$
- B minor at bar 125 – without A $\sharp$  – modal character
- G minor hinted at to end section

From 10 bars after 14 to the end

- Low strings resume 4<sup>ths</sup> from start treated imitatively over D pedal in horns
- Main theme recap at 16 in flute and piccolo but filigree-like quaver scales from violins (Phrygian)



- Only two bars of the B section (trumpets and trombones) before the Coda
- Change to duple time – chordal texture
- C minor at bar 358 – almost antiphonal instrumental effects
- References to opening rising 4<sup>th</sup>s before 19 and again before 20
- Extraordinary string-writing 4 after 21 etc leading to 13-part chord before 22
- Opening 4<sup>th</sup>s melody re-stated in bassoon then flute
- Final ‘disintegration’ of the movement with motifs rising and falling passed around the strings *al niente*

### Question 8

0	8
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 Write an essay discussing Vaughan Williams’ use of harmony and tonality in the fifth symphony. Refer in detail to specific passages of music.

(30 marks)

A clear understanding of the question of modality in this work is fundamental. In a good answer a candidate will explain clearly why the music is modal rather than saying ‘this passage is in the ..... mode’.

Melody will inevitably be tied into harmony/tonality here so a possible way of answering this would be to look at, for instance, the first or the third movement, identify the main melodic motifs used, identify their modal characteristics and then give details of how Vaughan Williams uses and re-uses them in different ways.

A good answer might consider a few passages in detail rather than a ‘broad brush’ approach. Beware of answers which are descriptive or simply repeat the view that the music is modal without further comment to show understanding.

### 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 may hinder 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** English choral music never fails to challenge singers and listeners alike. Write an essay discussing this view. In your answer you should refer in detail to specific passages from the music of **at least two** composers. (30 marks)

Candidates might choose some of the following (illustrating melodic/rhythmic complexities):

- Demons' Chorus from *Gerontius*
- Several passages from *Belshazzar's Feast*
- Choral writing in *War Requiem*
- Choral writing in *Rejoice in the Lamb*

Or some challenges from the *a cappella* repertoire (tuning/harmonic complexity...):

- *Hymn to the Mother of God* by John Tavener
- *I love the Lord* by Jonathan Harvey
- *Hymn to St Cecilia* by Britten

Listeners might find some of the following points challenging:

- Harmonic vocabulary - dissonances
- Unusual combinations of voices and instruments
- Angular and/or dissonant melodies

Candidates are free to take the opposite view – that there are no challenges – an equally valid way of answering the question. They do not have to refer to both singers and listeners to gain credit; detailed reference to the music is needed to gain a high mark.

Candidates must refer to **(at least) two** composers but not necessarily in equal measure. The mark out of 30 reflects the quality of the essay as a whole.

#### Question 10

- 1 0** Write an essay commenting on some of the different approaches to harmony, tonality and texture that you have discovered in the music that you have studied. (30 marks)

Tonality/modality/tonal centres v key / wide-ranging modulations / chromaticism are all important matters to consider.

Good examples to use might be:

- *War Requiem*
- *Belshazzar's Feast*
- Some passages from *Gerontius* – a huge variety there
- *I was glad* by Parry – wide use of modulation and chromatic harmony in a more 'traditional' vein

Texture – chordal/imitative/antiphonal effects/relationship between choir and accompaniment are worthy of inclusion.

Good examples, in addition to those listed above, might be:

- *I love the Lord* – Jonathan Harvey
- The music of John Tavener

Detailed comments showing a good knowledge of the music are essential in order to score a high mark.

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

#### Question 11

- |   |   |
|---|---|
| 1 | 1 |
|---|---|

 Composers of chamber music used a variety of forms and structures in their music. Choose **two** movements that you have studied which have contrasting forms or structures, and write informatively about each. (30 marks)

Candidates may choose two movements from the same work or from different works by the same or different composers – there is no restriction.

A typical answer might contrast a Sonata Form movement with Scherzo and Trio or a slow movement. The form of the movement should be explained and the essay should contain details of key structures, melodic characteristics, textural considerations etc.

The mark out of 30 reflects the quality of the essay as a whole, without giving any particular weighting to one or other of the works chosen. The nominal split of marks is 15 + 15. However, examiners may make allowances where a response is stronger on one movement than the other, to a maximum of 18 + 12.

#### Question 12

- |   |   |
|---|---|
| 1 | 2 |
|---|---|

 Choose **two** composers and compare their different approaches to one of the following.
- harmony                      melody                      texture                      writing for instruments**
- (30 marks)

An open-ended question. Some of the following points might be considered

#### Harmony

early Romantic harmony v late  
treatment of key and dissonance  
impressionist harmony – typical addition of 7ths and 9ths to chords  
harmonic vocabulary  
chromatic chords - range and use

### **Melody**

motivic or melodic techniques  
melodic shapes and range  
tessitura  
sequential development or repetition

### **Texture**

melody and accompaniment  
contrapuntal and antiphonal writing  
melodies in inner parts  
relationship of instrumental parts - particularly when clarinet, piano etc used with strings

### **Writing for instruments**

points from any of the above lists are relevant here in particular  
sharing of melodic and harmonic material  
different textures  
tessitura  
using high and low ranges

A detailed account of the music is essential to a good mark. The mark out of 30 reflects the quality of the essay as a whole, without giving any particular weighting to one or other of the composers chosen.

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

### **Question 13**

**1 3** Choose **two** of the following terms associated with the development of jazz.

For each one, write an essay about a specific piece of music which you think is a good example of the style. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments/voices, as appropriate.

**be-bop**

**blues**

**ragtime**

**swing**

(30 marks)

Be-bop – 1940s – Dizzie Gillespie, Thelonius Monk etc.

Blues – 12-bar blues the ‘standard’ in the 1910s and 20s

Ragtime – Scott Joplin just comes in at the start of the period (NB most of his rags earlier than 1910) – Irving Berlin *Alexander’s Ragtime Band*, 1911 – *Tin Pan Alley*

Swing – Duke Ellington, Benny Goodman, 1930s primarily

The question asks for detailed writing about a piece of music, not a description of the style (other than by way of introduction) and not biographical information about the artists which should not gain much, if any, credit. The answer should focus on the five prompts given (melody, harmony, rhythm, texture and use of instruments).

The mark out of 30 reflects the quality of the essay as a whole, without giving any particular weighting to one or other of the works chosen. The nominal split of marks is 15 + 15. However, examiners may make allowances where a response is stronger on one work than the other, to a maximum of 18 + 12.

**Question 14**

- 1 4** Some composers more usually associated with the world of ‘classical’ music used jazz influences in their compositions. Write an essay explaining how they did this, referring in detail to **at least two** specific pieces of music.

*(30 marks)*

Composers such as Gershwin (Piano Concerto in F; Rhapsody in Blue; Preludes for Piano), Ravel (Piano Concerto in G), Shostakovich (Jazz Suites), Copland (Clarinet Concerto) and Stravinsky (Ebony Concerto) are likely to be the main contenders here.

Jazz elements included

- Syncopation
- ‘Blue’ notes
- Blues scale
- Instrumentation
- elements of improvisation (even though fully written out)

A good answer depends on clear and detailed references to the music. The examples chosen may be by the same composer but **not** from the same piece.

The mark out of 30 reflects the quality of the essay as a whole, without giving any particular weighting to one or other of the works chosen.