



General Certificate of Education

Music 2271

MUSC4 Music in Context

Mark Scheme

2009 examination - June series

This mark scheme uses the [new numbering system](#) in Sections B and C which is being introduced for examinations from June 2010

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 MARK SCHEME - UNIT 4

SECTION A – LISTENING

Question 1

Total for question: 11 marks

Excerpt 1 The Corrs – *What can I do?*

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

Excerpt 2 Hovhaness – *Symphony No. 50*

- (d) diminution, some chromatic notes (2 marks)
 (e) harmonic features – two of:
 • 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)

Question 2 Prokofiev – *Lieutenant Kijé’s Wedding*

Total for question: 13 marks

- (a) dominant (1 mark)
 (b) A natural, B, C, E (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)
 (d) saxophone (1 mark)
 (e) orchestral accompaniment features – three of:
 • *pizzicato* strings
 • strings oom-pah
 • ‘strummed chords’ (from the cellos)
 • rising string scale (at the end)
 • pedal (3 marks)
 (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)

Question 3 Roman Carnival Overture – Berlioz Total for question: 8 marks

- fragmented tune leading to repeated major chords
- held note on horn and clarinet sixth below leading to modulation
- silence
- in 4, major key, cor anglais tune with *pizzicato* string accompaniment
- pedal notes in harmony
- wind join at cadence
- second phrase has melodic sequence and repeated quaver accompaniment
- with *pizzicato* bass line - octaves
- any other valid point.

Question 4 Piano Concerto No. 2 – Brahms Total for question: 8 marks

Motif X

- full orchestra (1)
- fully harmonised (1)
- repeated in rising (1) triplets (1)
- modulates (1) to relative minor (1)

Motif Y

- orchestra with piano chords (1)
- off-beat (1)

SECTION B - SET WORKS

Band 4 (24–30)

- Detailed knowledge and understanding
- A full and clear response to the question
- Detailed musical examples/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
- An effective response to the question
- Some musical examples/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
- An attempt to respond to the question
- Some musical examples/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
- There may be an attempt at specialist vocabulary
- Limited vocabulary may hinder expression. Written expression may show some errors in spelling, grammar and punctuation

Symphony No. 4 – Mahler

Question 5

0	5
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 Write a critical commentary on the **fourth** movement. (30 marks)

Answers may include some of the following and are evaluated against the criteria above.

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

- form is that of a strophic song - five verses - with orchestral introduction and interludes
- jaunty clarinet solo with jerky string accompaniment, later *pizzicato*, becomes the accompaniment for
- first stanza - tapestry of orchestral sound accompanies the largely diatonic folk melody
- ending - Saint Peter – has organum-like parallel chords
- at figure 3 bells return - opening music of the symphony - *col legno*, *glissando* effects, *gestopft* horns
- stanzas 2 and 3 at figures 5 and 7 are separated by truncated versions of this *ritornello* but each finishes with a reference to the organum-like passage before the final stanza repeats the melody of the first, taking the music to E major where it finishes.

Question 6**0 | 6**

‘Mahler left the familiar behind to seek new musical frontiers’ (Gutenberg).
Discuss this view with reference to the fourth symphony.

(30 marks)

‘New musical frontiers’ can be interpreted as anything the candidate sees as innovative in Mahler 4. A starting point might be any of the following:

- use of sleigh bells at the opening – then tracing the opening idea through the movement
- *scordatura* violin in the slow movement
- use of soprano solo and re-using Mahler song material in the fourth movement
- the transparent scoring so typical of the composer (eg the opening passage)
- Mahler’s characteristic melodic shapes and ideas
- Mahler’s skilful use of chromatic harmony and juxtaposition of different keys.

Symphony No 5 - Vaughan Williams**Question 7****0 | 7**

Write a critical commentary on the **fourth** movement, *Passacaglia*.

(30 marks)

Candidates may refer to some or all of the following points – there are many others. Answers which include only score description without comment should not gain more than half marks.

- passacaglia = dance-like movement with ground bass but unusual treatment here
- ground bass on cellos, unusually 7 bars long
- calm serene D major continues with orchestral detail
- 17 after figure 2 – fragmented approach, rising scales, rising sequential broken chord-like passages to climax at 4
- faster section before 5 – melody from beginning in imitation
- modulation to F major at 6, opening melodic fragment used as motif by wind with *pizzicato* strings accompaniment
- tempo primo before 7, D major restored. Opening melody in horns and trumpets, climax engineered through dominant pedal at start in strings, thence bright and diatonic
- D minor before 9 and time change to 4 with passacaglia theme in wind
- F minor after 9, contrapuntal treatment of themes
- C major at 11, passacaglia theme climax, thence to G major and F sharp minor before 12 and A minor to
- F major/minor climax at 13 – passacaglia theme in octaves and major/minor brass chords
- opening material returns gradually through 14, same contradiction of D major and C before final hushed D major resolution

Question 8

0	8
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In his compositions, Vaughan Williams drew his influences from many different sources, in particular folk song and the music of the sixteenth century.

Explain what this means in the context of the fifth symphony. Illustrate the points you make by close references to the score.

(30 marks)

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.

Folk song influences may be:

- melodic shapes, modality – flattened 7ths etc
- use of solo instruments
- drone-like harmony/pedal notes.

Sixteenth century influences may be:

- modality again / flattened sevenths in particular
- difficulty in identification of key
- relationship of different key centres / modulations
- treatment of the orchestra in instrumental groupings
- textural aspects – canon, counterpoint.

and there are many others worthy of credit.

SECTION C - AREAS OF STUDY 3a – 3c

Band 4 (24–30)

- Detailed knowledge and understanding
- A full and clear response to the question
- Detailed musical examples
- 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
- An effective response to the question
- Some musical examples
- 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
- An attempt to respond to the question
- Some musical examples, 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
- There may be an attempt at specialist vocabulary
- Limited vocabulary may hinder expression. Written expression may show some 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.

Area of Study 3a: English Choral Music in the 20th Century**Question 9**

0	9
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Write an account of an important English choral work that you have studied, explaining what features of the work show that it was written in the 20th century.

(30 marks)

Belshazzar's Feast (Walton), *The Dream of Gerontius* (Elgar) and *War Requiem* (Britten) will be popular choices. A good answer should pick relevant parts from the work which show 20th Century traits.

Candidates may offer some of the following distinctive features of 20th Century music:

- adventurous harmonies such as the beginning of *Belshazzar's Feast*
- difficult and demanding choral writing such as the Demons' chorus from *Gerontius*
- large-scale scoring such as in *War Requiem*.

Candidates might consider the:

- arrangement of voices
- different textures
- different forces.

Question 10

1	0
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What different ways of writing for the chorus have you discovered in the choral music you have studied? Choose **two** contrasting passages from the work of different composers and write about each of them in detail.

(30 marks)

Possible passages to include here might be:

- the opening of *Belshazzar's Feast*, the *writing on the wall* and the *praising false gods* episodes
- the Demons' chorus, the multi-part ending of part 1 and the use of the semi-chorus in *The Dream of Gerontius*
- chant-like rhythmic writing and the use of the boys' choir semi-chorus in *War Requiem*.

Area of Study 3b: Chamber Music from Mendelssohn to Debussy**Question 11**

- | | |
|---|---|
| 1 | 1 |
|---|---|
- Choose
- two**
- string quartets by different composers showing how their use of
- melody**
- and
- harmony**
- has changed across this period. Illustrate your answer by detailed references to both works.

(30 marks)

A good choice of quartets is important here to address the idea of *change* in *melody* and *harmony*. A good answer might choose a quartet by Mendelssohn and the Debussy quartet so the difference in musical language (early Romantic and Impressionist) is clearly marked. Evaluate against the general criteria.

Romantic music:

- melodies expressive, sometimes using long phrases, sometimes periodic
- harmonies sometimes relatively simple, sometimes including a wide range of chromatic chords producing modulations to increasingly remote keys.

Impressionist music:

- harmonies include 7th and 9th chords
- whole tone and pentatonic scale
- melodies sometimes long and lacking periodic phrasing.

Question 12

- | | |
|---|---|
| 1 | 2 |
|---|---|
- Explain how the piano was integrated into chamber works of this period. Refer to
- at least two**
- works in your answer and write in detail about each.

(30 marks)

Again, a good choice of works is the key to a good answer. Possibilities might be:

- Mendelssohn's Piano Quartets
- Brahms' Piano Quintet (1864), Piano Quartets (1861, 1862, 1875) and Piano Trios (1854, 1882, 1886)
- Tchaikovsky's Piano Trio
- Dvorak's Piano Quintet and Trios

There are probably three different ways the piano was used in chamber music:

- as a soloist
- as an accompaniment to a solo from one of the other instruments – different accompanimental patterns relevant here
- integrated in the texture adding to the harmonic and/or melodic framework.

Area of Study 3c: Four Decades of Jazz and Blues 1910 to 1950**Question 13**

- | | |
|---|---|
| 1 | 3 |
|---|---|
- Plot the progress of the development of jazz formations from the five-instrument combos to the big band. Refer to specific bands and pieces of music in your answer.
-
- (30 marks)

Candidates might refer to some of the following:

- New Orleans Jazz such as King Oliver's Creole Jazz Band in which Louis Armstrong played – *Alligator Hop*, *Sugar Foot Stamp*
- New York bands including Duke Ellington – *Mood Indigo*, *Jungle Nights in Harlem*
- the Swing era of the 30s and Duke Ellington – *Take the A-Train*, *Satin Doll*
- the big bands of the 40s such as Glenn Miller – *Moonlight Serenade*, *In the Mood*.

Question 14

- | | |
|---|---|
| 1 | 4 |
|---|---|
- Some composers were more closely associated with music in the European orchestral tradition but still found much inspiration from jazz. Choose
- two**
- pieces of music and write about the jazz influences that are evident.
-
- (30 marks)

Candidates might refer to some of the following:

- Gershwin – Piano Concerto in F, *Rhapsody in Blue*
- Milhaud – *Le boeuf sur le toit*, *La Création du monde*
- Copland – Piano Concerto
- Ravel – Concerto for the Left Hand

Candidates might refer to some of the following features of jazz-inspired music:

- harmonic influence – use of chromatic chords and resulting modulations
- melodic influence – blue notes and wide-ranging chromaticisms
- rhythmic influence – syncopations and complex rhythmic patterns, sometimes repetitive – *ostinati*
- choice of instruments – saxophone in particular, combinations of brass and wind.