



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# Mark scheme

# June 2003

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## GCE

## Music

### Unit MUS4

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**Section A**

1. (a) minor (1 mark)  
 (b) Canon (allow imitation) (1 mark)  
 (c) 5 (1 mark)  
 (d) tonic major (1 mark)  
 (e) minor third (1 mark)  
 (f) imperfect (1 mark)  
 (g) sequence (1 mark)  
 (h) modal (1 mark)  
 (i) iv (1 mark)  
 (j) western pop music/dance/disco (2 marks)  
 Indian (allow bhangra) – or anything pointing to Indian influences
2. (a) (i) split between flute and trumpet (3 marks)  
 together/in octaves (not unison)  
 overlapping staccato quavers at end of each phrase  
 then trumpet in quavers doubled by semiquavers in flute  
 or similar  
 (ii) broken chords/arpeggios (1 mark)  
 first note always staccato
- (b) (i) tonic (2 marks)  
 (ii) dominant seventh (1<sup>st</sup> inv) / VII
- (c) **Melody** (2 marks)  
 trumpet and flute roles reversed  
 doubled by triplets in piano  
 sextuplets in flute and trumpet  
**Accomp** (2 marks)  
 chords from strings (some pizz) and harp  
 chromatic  
 rhythmic interjections from *cor anglais* and horn  
 tonic pedal/only one chord/pedal/allow drone  
 any other valid point
3. (a) (harmonic) sequence, suspension, circle of fifths (1 mark)  
 (b) fifth (1 mark)  
 (c) conjunct (2 marks)  
 diatonic  
 (d) bassoon counter-melody (4 marks)  
 counter-melody in viola/strings  
 strings – sustained largely homophonic texture with some  
 gentle inner movement  
*pizzicato* basses  
 triplets from Vln 2  
 some chromatic colouring  
 pedal notes  
 any other valid points

- (e) Rachmaninov, allow Elgar, Vaughan Williams, Mahler etc (1 mark)  
Sibelius, Bernstein  
Any other possible composer
4. (a) 5 or alternate 3 and 2 (1 mark)
- (b) drums of two different pitches on beats 1 to 3 (2 marks)  
allow timps  
allow tonic and dominant  
(suspended) cymbal on beat 5  
location/description for 2 marks  
allow comments on line 1
- (c) inverted (1 mark)
- (d) *solo* voices or voice (6 marks)  
comments on dynamics **with location**  
cymbal doubled by strings on last beat of bar  
broken chords in piano part  
*tremolo* strings  
*sweep* extended/treated melismatically at end  
wider note range **at end**  
ends in harmony  
ends in major (*tierce de picardie*)

Any 6

## Section B

(40 marks)

5.

- allegro, major key, 2 or 4 in a bar, diatonic harmony at start (largely tonic and dominant), diminished 7<sup>th</sup> chord on *I will* doubled with violins
- fanfare motif from brass
- reprise of opening, chromaticism for *like a tree ...*, modulation to dominant – doubled by strings + 'cello counter melody
- triad/arpeggio motif for *boss him ...*
- crotchet triplets for *pot-bellied ...* punchy brass chords
- change to 6/8 – not obvious in recording
- tonic pedal. Melodic line on one note (tonic)
- rise to B flat pedal. Melodic line on one note
- recitative-like section over sustained orchestral chords – wind and strings alternating for *haul a scow ...*
- G major restored
- allargando for *President ...*
- opening melody (*my boy Bill*) in orchestra with voice-over
- 'What if he is a girl....' Wind + pizzicato strings. Violin solo. Minor key
- blues note on *father to in melody*
- *portamento* leading to ...
- major restored for *My little girl*
- triplet figuration – sometimes chromatic – begins phrases
- some rich harmony here
- prominent rising major 7<sup>th</sup> *is half* repeated for *hungry*
- sequence *Dozens of boys ... Does what he can* orchestra doubles
- *I got to get ready* – Quicker section. Repeated urgent descending quavers in bass, very demonstrative melody line, one note per bar. Harp in orchestra
- fanfare after *bums*
- accented tonic chord *She's got to be sheltered*
- harmony goes VI – I over barline
- dominant note for *I'll try ...* over shifting chromatic harmony
- demonstrative ending *go out ...* tonic and dominant then to sub-dominant (highest note of phrase) for *take* and pause + timp roll
- final held dominant note over orchestral cadential passage.

Answers should be marked initially against the points contained in the list above, credit should also be given for any other relevant comments made by candidates. The whole answer should then be evaluated against the following criteria:

**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. Messiaen**

(a) (i) (10 marks)

Chord on the dominant – examples throughout the work – e.g. clarinet part in movement IV, 7 bars after B etc this a Dominant 9<sup>th</sup> chord to which extra notes are added as *appoggiaturas* – ‘Dominant’ referring to the prevailing ‘tonality’.

(ii) (10 marks)

Mode of limited transposition. Considered Messiaen’s most notable innovation. These are scales where the arrangement of tones and semitones permits fewer transpositions than, for instance, the twelve of the diatonic major scale. A favourite one in the work is mode 2, the octatonic scale, made up of alternate tones and semitones. Examples in the ‘cello part of movement 5 etc.

Above questions notionally 5 for the definition and 5 for locating at least one example in the work.

**Band 1 (0-2)**

Answers may show only scant knowledge of the technical aspects of the question and examples may not be located accurately.

**Band 2 (3-5)**

Answers may show some knowledge but examples in the score may be poor or inaccurate showing serious gaps in understanding.

**Band 3 (6-8)**

Answers will show a reasonably good knowledge and examples will be located in the score with some success.

**Band 4 (9-10)**

Answers will show a comprehensive understanding of the question and references to the score will be perceptive and relevant.

(b) (20 marks)

There are many similarities and differences which may be identified here. Some are given below.

- both movements are arrangements by Messiaen of music for organ from the 1930s, hence a rather more tonal idiom.
- both solo instrument and piano.
- both centred around E major, V begins and ends on a root position chord, VIII begins and ends on 6/4.

**Movement 5**

- a type of ternary form – section A from the beginning to B, section B up to D then the return of the A section
- section A – cello had two 6-bar phrases – not markings, *majestic, contemplative, very expressive* – held together with very slow-moving piano chords – can be explained diatonically – E major the ‘key of paradise’ for Bach and Schubert
- section B – sequential development of the first few notes of the opening, melody rises to the ‘dominant’ at the end of bar 18, then sequential development of bars 2 and 3 of the movement from bar 19, rising passionately towards a climax before D – piano had 9<sup>th</sup> chords in mode 2 from bar 23
- section A2 – sudden *pp* – abbreviated version of opening melody – short coda of rising minor 3rds in cello part ending over E major in piano

**Movement 8**

- also in ternary form but with an extended coda. Mode 2 in E major
- ...but could be called binary and coda or ABAB and coda etc
- short A section, accompanying ‘throbbing’ chords from the piano
- B section from letter B – tone colour *sul G and sul D*
- melody here begins on tonic, rises to dominant and falls again to tonic
- Section A returns at letter C – an exact reprise of the first six bars
- coda from letter D beginning with a reference to the b section - bars 7 and 8
- soaring melody ascends to dominant then to tonic and the end, with added sixth second inversion chords of E in the accompaniment

A good mark should include detail on each movement showing an acquaintance with the sound of the music.

**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 movements but references to the score will be descriptive rather than perceptive there may still 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)**

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

(c)

(20 marks)

Careful choice of musical examples is the key to a good answer. Not every movement could be considered tonal nor having an obvious tonal centre. Key, key-centre, choices and inter-relationship of chords are all relevant as is a sound knowledge of the modes he uses. The following key-centres might be a starting point:

- mov II – centres on D from letter D to the end
- mov III – E
- mov IV – good choice here – *quasi*-E major
- mov V – E major
- mov VI – F sharp
- mov VIII – E major

Answers which include only movements V and VIII should contain full detail and a justification of the choice if a high mark is to be gained.

**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 Messiaen's harmonic style but reference to the score will be descriptive rather than perceptive and there may still be serious gaps.

**Band 3 (11-15)**

Answers will show a good understanding of Messiaen's harmonic style and there will be relevant and appropriate references to the score.

**Band 4 (16-20)**

Answers will show a comprehensive understanding of Messiaen's harmonic style and references to the score will be accurate, detailed and perceptive.



## 7. Shostakovich

(a) (i) (10 marks)

Recapitulation of DSCH fugue which started the movement.

- subject in 'cello *con sord*
- subject appears in *stretto* in instruments
- fugue subject in three parallel octaves after 71
- harmony version of DSCH after 72
- no 3<sup>rd</sup> in final chord

For full credit candidates should comment on each of these different textures.

**Band 1 (0-2)**

Answers may show only scant knowledge of the technical aspects of the question and there may be no references to the score.

**Band 2 (3-5)**

Answers may show some knowledge but references to the score may be poor or inaccurate showing serious gaps in understanding.

**Band 3 (6-8)**

Answers will show a reasonably good knowledge and references to the score will be accurate.

**Band 4 (9-10)**

Answers will show a comprehensive understanding of the question and references to the score will be perceptive and relevant.

(ii) (10 marks)

Three different passages to identify

- from 2 to 3 – chromatic violin melody over tonic chord as pedal in three lowest instruments. No 3<sup>rd</sup>/open 5th
- from 3 to 4 – drone in viola and 'cello (still tonic chord) and two part counterpoint in violins – major/minor contradictions – *appoggiaturas* in Vln 2 – and dominant pedal for four bars before 5
- from 6 to 7 – chromatically harmonised.

**Band 1 (0-2)**

Answers may show only scant knowledge of the technical aspects of the question and there may be no references to the score.

**Band 2 (3-5)**

Answers may show some knowledge but references to the score may be poor or inaccurate showing serious gaps in understanding.

**Band 3 (6-8)**

Answers will show a reasonably good knowledge and references to the score will be accurate.

**Band 4 (9-10)**

Answers will show a comprehensive understanding of the question and references to the score will be perceptive and relevant.

(b)

(20 marks)

Points worthy of comment include

- section 1 – in C sharp minor – unusually a semitone above the tonic and following on from the previous flat keys of the third movement *via* the linking A sharp (=Bflat)
- falls into six sections, the first four separated by the G sharp, the others by C sharp
- opening very dissonant and disturbing, Very dissonant *pesante* chords said to be knocks at the door coming from the Execution Scene for *The Young Guard*, then a quotation from his 1<sup>st</sup> Cello Concerto and the *Dies Irae* plainsong
- section 2 – from 54 – a passionate melody played by the strings in octaves. Moves to D minor (still against dissonant notes in the 1<sup>st</sup> violin trying to retain the sharp tonality). Based on DSCH in various guises
- uses *Götterdämmerung* and Tchaikovsky (*Pathétique*) quotations – the latter at the climax at 56 in B flat minor in the 1<sup>st</sup> violin
- section 3 – from 57 – reprise of the Cello Concerto and knocking themes but this time against a dominant pedal instead of the original A sharp
- section 4 – upbeat to 58 – longest quotation in the quartet used here – 32 bar diatonic folk/revolutionary song – note small range, mostly step-wise movement, modality (Aeolian)
- folk origins emphasised by the drone. Poignant chromatic harmony in the 2<sup>nd</sup> violin. Further reference to Tchaikovsky
- section 5 – from 61 – C sharp pedal returns. Note *p espressivo* marking after all the turbulent music before. 1<sup>st</sup> violin melody alternates major and minor. At 62 a final quotation – from *Lady Macbeth* – high cello, *dolce*, accompaniment by violins in major 3rds and the C sharp pedal now in the viola
- section 6 – Cello Concerto, knocking chords and folksong motifs but fragmented, D sharp in 1<sup>st</sup> violin at 64 becomes E flat and the *Dies Irae*, the transformed into DSCH and the link note to the final movement

**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 movement but references to the score will be descriptive rather than perceptive and there may still 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.

(c)

(20 marks)

## Movement 2

- 2 bars before 14 – viola and cello in octaves, in F sharp minor – derivations of it in the bars which follow still viola and cello
- 7 before 17 passed from instrument to instrument in a canon leading to the interesting textural use at 17 – two violins in canon at the octave whilst the viola and cello continue the patterns established at 14 derived from DSCH
- references after 19 e.g. bar 99 in violin 1 – prepare the climactic canon still at the octave in 118
- after 23 – in canon between the viola and cello and the start of the impassioned melody in octaves for the violins
- 8 after 31 – this melody returns leading to a *subito p* reprise at 32 with different accompaniment

## Movement 3

- *fff* at the start in the 1<sup>st</sup> violin – dramatic and compelling
- 4 after 36 – transformed into the almost comical waltz/scherzo theme in C minor against an accompaniment which persists in being rooted in G minor
- reprise from 38
- and again from 41
- sequential development in 115 and 116 and again in 131 and 132
- recap of opening at 46, 47 ....
- Sequential development around 50 as previously

This list is not exhaustive, credit any references to DSCH substantiated by correct references to the score.

**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 music but references to the score will be descriptive rather than perceptive and there may still be serious gaps.

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