



General Certificate of Education

Music 6271

MUS4 Understanding Music

Mark Scheme

2005 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.

MARK SCHEME

A2 MUSIC UNIT 4 (MUS 4), JUNE 2005

Section A

Question 1

Excerpt 1 – Savage Garden *I knew I loved you*

- (a) second (1 mark)
- (b) rising by step (1 mark)
- (c) 7th (1 mark)
- (d) the music remains in the same key throughout (1 mark)

Excerpt 2 – Jelly Roll Morton *Dead Man Blues*

- (e) chordal (1), homophonic (1) (1 mark)
- (f) relative major (1 mark)
- (g) twelve bar blues (1 mark)

Excerpt 3 – Sonora Carrusel *Carrusel*

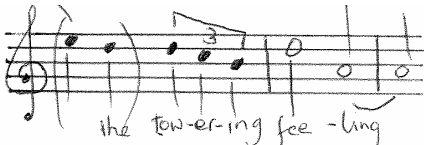
- (h) modal (1 mark)
- (i) (i) (1 mark)
- (j) cha-cha / disco / foxtrot / jazz / jive / salsa/tango / western pop/
rumba / Latin American (1 mark)

Question 2 – Stravinsky *Symphony of Psalms*

- (a) canon (1 mark)
- (b) major / minor / (increasing) dissonance (2 marks)
- (c) rising scale passage in the sopranos
melody from opening now used in ATB
imitative / polyphonic / contrapuntal in lower parts
all parts together at end (at *crescendo*) / chordal texture (2 marks)
- (d) 4th (1 mark)
- (e) conjunct (1 mark)
- (f) major (1 mark)

Question 3 – *On the street where you live* from *My Fair Lady*

- (a) major (1), 7th (1) (2 marks)
- (b) C (major) (1), perfect (1) (2 marks)

(c)  (5 marks)

- (d) C (major) (1), imperfect (1) (2 marks)

Question 4 – Shostakovitch *Romance* from *The Gadfly***Excerpt 1**

- (a) 5th (1),
perfect 5th (2) (**NOT** dim 5th/aug 4th) (2 marks)
- (b) chromatic (1), *appoggiatura* (1) (credit explanation) **NOT** sequence (2 marks)
- (c) *pizzicato* strings – broken chord idea
pedal/sustained note on horns/harmony in horns
harp broken chords/*arpeggios*
instrumental recognition with no further comment max 1 mark (3 marks)

Excerpt 2

- (d) dominant (1 mark)
- (e) **octave** higher / doubled in octaves (not simply ‘higher’) (1 mark)
- (f) strings *arco* / **sustained**
repeated / throbbing **chords** in horns / quaver **chords** in horns (2 marks)

Section B**Question 5** – Elgar *The Kingdom*

- Intro dramatic drum roll / pedal note / big *crescendo* from high wind / *tremolo* strings / descending melodic sequence in horns/wind, abrupt ending
- 1 *and suddenly* – alto, declamatory, rising 5th, *heaven* on high note and descending fanfare in horns, harp *glissando* and drum on *wind*, *recitative* style
- 2 *sitting* – four note sequential phrase in wind heard a lot
- 3 *fire* – high, sudden, dramatic *pp* to *ff*, *tremolo* strings
- 4-6 *rall* for *sat upon each on of them* into *all fill'd* – becomes measured broad, pompous 4 in a bar melody and soloists overlap each other accompaniment detached strong chords, horn double tune, music modulates
- 7 chorus basses repeat tune in lower key
- 8 alto competes *recit* style with chorus
- 9-11 chorus doubled by horns and strings. big build up to
- 12-13 huge climax, quicker, key change, organ pedals, cymbals, voices overwhelmed by orchestra, high *tessitura*, chordal texture, independent tune by high strings and horns, gradual *diminuendo* to..
- 14 *tremolo* strings again for *recitative*, slower harmony, sustained chords, then throbbing harp/string chords for *devout men*
- 15 *multitude* – change of mood, quicker, chattering, busy string chords, melismatic treatment of *all amazed*
- 16-19 minor tonality, unsettled/energetic writing, basses angular chromatic and dotted melody *Behold are not*, like animated speech, sometimes doubled by horns but mainly independent orchestral writing, fugal textures, credit any specific vocal detail
- 20 *what meaneth this* – repeated through chorus with four-note wind phrase from intro, glock doubles, huge ascending and descending harp *glissando* into...
- 21-24 major again for reprise of previous material – soloist dominates, modulation as before, tonality settles but not for long ...
- 25 minor key for female voices, *behold are not*.. angular rhythmic melody, independent orchestra
- 27 answered by male voices, then all chorus – babble, cannot discern detail

30	major tonality restored as Peter sings over chaos – harp <i>glissando</i> on <i>flaming fire</i>
31	pompous detached chordal accompaniment restored on <i>baptised with</i> leading to final orchestral chromatic sequence at fade final orchestral chromatic sequence at fade

Credit these and any other points present in the music, then fix the final mark with reference to the following band descriptors:

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 mainly be 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 although 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 – Set works

Question 6 – Stravinsky: Suite *The Firebird*

(a)

(i) Three different sections to identify

- hard *pizzicato* chord, muted trumpet at the beginning then very short chords on high wind instruments and strings, very high *tessitura* and descending tritones in viola and cello
- calmer sound of horns and piano with chattering high wind instruments, interval of a 5th very prominent in clarinet, flute and oboe, *spiccato* violin
- *sf diminuendo* and muted brass (*sfp* marking) and piano with bustling string *tremolos* and sextuplet semiquavers, dry non-resonant stopped sound of the harp, chromatic scale from clarinet
- candidate must show an awareness of the sound of the music to gain more than half marks

(ii)

- E flat minor tonality from harp and strings
- bassoon solo introduces some modality – contradiction of D flat and natural and chromaticism
- tonic (E flat) pedal
- gently rocking chords over pedal note – back and forth through same harmony
- ref to A flat minor over E flat minor 2 bars before b151
- harmony strengthened with additional instruments from b151, added 4th in violins
- sequential treatment of falling chromatic phrase by cello forces key change to F sharp minor/A tonality after b153

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 will be descriptive rather than perceptive and there may still be serious gaps in the candidate's knowledge.

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)

Candidates may refer to some of the following points:

- major key opening, *tremolo* strings over dominant pedal, melody spans perfect 5th replacing tritone used throughout the piece and with which it starts
- simplicity and straightforwardness of horn solo after what has gone before
- string version of horn tune at b162 this time over tonic pedal and flattened 7th in harmony
- rising clarinet and harp scale increase tension
- part-writing strengthened at b163 with internal trills
- dominant pedal at b164, *tremolo* strings increase tension again
- flourish up to b165 and *fff* – note string and harp writing
- sudden *pp* and new material for *accelerando* bars
- open 5th in accompaniment at b167 and detached trumpets playing horn tune – subtle change of metre from b3 to b7
- sustained brass at b168
- key change at b169
- descending semitone in bass leads back to original key and dominant pedal at b172 – exciting climactic moment when the pulse doubles and the time values halve
- rich harmony at b175 – tonic pedal and chromatic chords from the brass – outlining the tritone seen at the opening of the work - combine to give climactic effect before the final B major chord with its *subito p* and *crescendo*

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. There may still be serious gaps in the candidate's knowledge.

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)

Suitable passages for comment might be chosen from the following:

- Dark and sombre introduction, sinister trombones, then the Stravinskian ‘collage’ of sound colour before b2, the *glissando* with harmonics after b3 and flute in low register.....
- *Prelude, Dance of the Firebird* and *Variations* ..string and wind writing after b11, strings *jeté*, *arc*, and *pizzicato*
- *Pas de Deux*... oboe, bassoon, strings used melodically in combination, lush string harmonies, rhythmic use of accompanying instruments after b26 with low flute and oboe solos
- *Rondo*.. lush muted strings at b72, solo instruments after b75...
- *Infernal Dance*...timpani with hard sticks and contrabass, use of xylophone to point rhythms
- *Lullaby*..solo colours against strings *con sord* and harp, eerie *tremolo* strings at b158/9
- *Final Hymn*, melodic and rhythmic string and wind writing, the shattering final few bars.

... and there are many others

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 in the candidate’s knowledge.

Band 3 (11-15)

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Band 4 (16-20)

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

Question 7 – Prokofiev: Suite No.2 *Romeo and Juliet*

(a)

(i)

- **modal harmony at outset – or minor with flattened 7th**, not simply minor
- same harmony four times in 8-bar phrases subdivided into...
- tonic then dominant in two bar phrases
- viola octave *glissando* in first repeat outlining dominant note as sort of internal pedal
- sequence-like descending chromatic harmony at the end of each phrase, through A flat minor to B flat 1st inv then B natural leads back to E
- reprise after b8 has violin *con sordino* then celesta counter-melody which follows outline of the harmony

(ii)

- flute, bassoon and harp in octaves with different articulation
- *staccato* chordal accompaniment
- wide-ranging melody two octaves apart from divided contra basses and tuba
- at b50 oboe melody over carefully detailed accompaniment – demi-semiquavers in violins
- after key change, reprise of opening material in different key
- b51 – two rising parts and two falling parts – contrary motion
- last page – reprise of opening articulation with fragmented piccolo melody doubled rhythmically by the strings
- tonic pedal and final high wind chord – note wide pitch range

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 will be descriptive rather than perceptive and there may still be serious gaps in the candidate's knowledge.

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)

Candidates might identify the main sections and comment on each one in terms of melody, harmony, rhythm, use of instruments etc.

- basic rondo-style plan with contrasting section probably showing different features of Juliet's character (ABACABA Coda)
- two melodic ideas in opening section – scale passages and angular wind tunes. Frequent chromatic chords whilst remaining firmly in C – harmony *in and out of the key* both within sections (A flat chord in bar 2..) and through E at b13 before back to C
- short more reflective B section at b14, clarinet melody, A flat major

- reprise of opening (with differences and much shorter) in A major at b15, chromatic B flat-A chord sequence at end
- C section - slower and beginning in C major – mainly chordal textures with interweaving countermelodies, opening theme based on C chord – contrast with opening scale passages. Chromatic at end to finish on E harmony
- variation of A flat clarinet section this time shorter, in F and with different instrumentation – flute has material previously heard in clarinets and there is an elaborate viola counter-melody
- reprise of opening – differences in harmony, note neapolitan-style D flat before b20
- coda has references to earlier themes but is restless and is left *hanging* on to a B major chord

(c)

Suitable passages might be chosen from the following:

- *Montagues and Capulets* – strings and brass at the opening, with wide-ranging dynamics, brass and string writing at b2, saxophone solo, celesta in middle section
- characteristic string and wind writing in *Juliet the Young Girl*
- exuberance of the dance – harp and piano used percussively/rhythmically with *pizzicato* strings, three octave writing in wind at b28
- *Romeo at Juliet's grave* – *tessitura* of the opening, not muted, horns, high strings and wind at b59, writing at the climax at b60
- the ending – tuba and contra-bassoon then bass clarinet under muted strings

...and there are many others

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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 in the candidate's knowledge.

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)

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