



General Certificate of Education

6271 MUS4

Mark Scheme

2006 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.

A2 MUSIC UNIT 4 (MUS 4)

- Tick the script where appropriate, making sure that the tick is adjacent to the word, phrase, musical note for which credit is being given.
- Place the mark for each sub-section in the RH column.
- In Section A, place the total for each question in the mark box provided at the foot of the questions.
- In the essays, use ticks to show credit, crosses to show inaccuracies, question marks to show a lack of clarity or contradiction. A vertical line may be used to denote paragraphs of irrelevant work.
- Support marks by a written comment, especially if the final mark is higher than the number of ticks would appear to indicate.
- Contraventions of rubric should be noted to show how this has affected the mark.
- If a page of the answer book has writing on it, but has nothing worthy of credit and therefore no red markings, place a small tick in the bottom right hand corner of the page to denote having read it. Do not forget to check the whole answer book for candidate's work, including music manuscript. You do not need to put a tick on blank pages.
- Encircle the total mark for Section B
- In Section C – Set works – indicate the mark for each part of the compulsory (a) question out of 10, then encircle the total out of 20. For parts (b) and (c) encircle the mark out of 20.
- Transfer all marks to the front cover, 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

Excerpt 1 – The Beatles - *Yesterday*

- | | | |
|-----|----------------|-----------------|
| (a) | 2 or 4 | <i>(1 mark)</i> |
| (b) | plagal | <i>(1 mark)</i> |
| (c) | relative minor | <i>(1 mark)</i> |

Excerpt 2 – Steve Reich – *Electric Counterpoint*

- | | | |
|-----|--|------------------|
| (d) | ostinato | <i>(1 mark)</i> |
| (e) | multi-layering, multi-tracking using computer (2), sampling, looping
(any two and accept alternatives – explanation worthy of second mark
where appropriate) | <i>(2 marks)</i> |
| (f) | minimalism | <i>(1 mark)</i> |

Excerpt 3 – Gershwin – *I got plenty 'o nuttin*

- | | | |
|-----|---------------|-----------------|
| (g) | bass/baritone | <i>(1 mark)</i> |
| (h) | diatonic | <i>(1 mark)</i> |
| (i) | major | <i>(1 mark)</i> |

Question 2 – Nat King Cole – *Let's face the music*

- | | | |
|-----|---------------------------|-----------------|
| (a) | 4 or 8 | <i>(1 mark)</i> |
| (b) | muted/ <i>con sordino</i> | <i>(1 mark)</i> |
| (c) | sixth | <i>(1 mark)</i> |

- (d) rising scalar/conjunct (2 marks)
- (e) line 10 – two notes on dance/octave leap/long note values
line 11 – octave higher/small differences in melody (allot marks as appropriate 1+1 or 2+0) (2 marks)
- (f) saxophones – syncopated/in the bass (line 1)
trumpets – refer to line 2 in stabbing chords/staccato chords
keyboard – lines 2 and 3 – rhythmic alterations/melodic decoration (3 marks)

Question 3 – Sibelius – *Symphony No 2*

- (a) 6/4 12/8 or 6/8 **must be compound time** (1 mark)
- (b) tonic (1) pedal (1) (2 marks)
- (c) imperfect (1 mark)
- (d) repeats **closing part** (1)
in augmentation (1) allow slower (2 marks)
- (e) two flutes, unaccompanied in **contrary motion** repeat by bassoons –
the ending changed..... timpani roll (like a **dominant pedal**) allow
drum roll, allow flute trill (4 marks)
- (f) sequence (1 mark)

Question 4 – Gavin Gordon – *The Rake's Progress*

- (a) strings – octaves **not unison or monophonic**
wind – homophonic or chordal or melody and chordal
accompaniment (2 marks)
- (b) sequences
some chromatic notes (2 marks)
- (c) suspensions
frequent modulations (2 marks)
- (d) up-beats, balanced phrases (2 marks)
- (e) neo-classicism (1 mark)

Section B

The following points might be made. Points in **bold** are worthy of extra credit. Mark according to the following points crediting anything else that is relevant. Count the points made then re-evaluate the answer against the marking criteria below. Simple repetition of information should not be credited twice.

- 1 major key, **changing time signature/difficult to tell metre**
Ostinato from strings and wind with triangle marking starts of bars *Kissing* impressions...
- 2 change of chord “what I dream”
- 3 *rit* and descending horn phrase
4/4 established, repeated/*ostinato* pattern on flutes and *pizzicato* strings
- 4 same pattern but chord changes
- 5 key established – major, **two-bar repeating ostinato**, syncopated, clarinets, bassoons/bass
clarinet and *pizzicato* strings
sung melody small range, syllabic, syncopated
- 8 rising **chromatic** melody, doubled **two octaves away** by violins
- 9 largely repeating previous material – do not credit again unless differences identified – e.g.
extra syncopations in wind
- 13 high- pitch syncopated chords on wind punctuate each phrase, strings double again
- 14 bass voice, descending triadic phrase and **key change**

- 15 *pizzicato* string accompaniment, “Hoo..hoo” – **descending perfect fifth** imitated by wind – chromatic chords
- 17-19 **descending sequence** - then re-establishment of opening *ostinato* and **original key**
- 20 6/8 or compound time, *ostinato pp* in strings and wind repeating two-note pattern, **modal harmony**, syllabic setting, small range
- 22 in octaves – two male singers, bass gradually moving down to dominant
- voices not ending on tonic**
- 23 as before but counter-melody (two piccolos and violin harmonics) – chromatic and disturbing
- 26 **chordal texture**, - voices doubled by instruments and at the octave, **all high pitched**, no bass instruments/singers, prominent glockenspiel, chromatic chords
- 27 dramatic timpani stroke for ‘moralize’
- 28 whole company singing
counter-melody as before
- 31 significant change of harmony/tonality, new major key, **hemiola on “yesterday”**
- 33 voices in many octaves and more hemiolas (do not give a second mark for this)
- 34 gradual build up of voices – layering of different melodies and instrumental *ostinato*
- 35 big climax, gradually voices all come together, huge discord, full orchestra and shouts of “There” on main beats
- 36 string *ostinato* **all detached**, trombones punctuate ends of lines
chorus repeats solo lines (allow call and response)
- 37 tubular bells in orchestra
- 38 *ostinato* from start now prominent, played in octaves by strings and wind xylophone
“Fleet” and “Street” **separated by four bars**
ostinato has repeating chromatic passage before final cadence bars – last two bars have timpani **sub-dominant and tonic** under them

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.

Band 4 (25-32)

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

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. Information may not be organised clearly and/or coherently. Specialised vocabulary may show a lack of understanding.

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 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.

Section C

6 (a)

(i) answers may include
Opening and 1

- difficult to recognise key – cellos and basses outlining a tritone which is dominant in the work, A flat minor key signature there for convenience
- trombones establish A flat minor momentarily but this is contradicted immediately by the B flat and D major 3rd. Minor/major alternations again important
- after 1, bassoons join the A flat major idea then have alternately D flat and B flat 6/3 chords while the clarinets and trumpets outline the tritone
- whole tone scale in harp

2

- repeat in a more concise form of much of the previous material

3

- interrupted by the *sfz* F sharp from the horns
- after this, 3 descending chords from the violins (“major/minor/major”) return the tonality to A flat (this time major)
- *glissando* on strings and harp – essentially a D7 chord but with extra notes – the D is, however, easy to hear, and yet again, a tritone away from the preceding A flat

(ii) answers may include

At 26

- flute **low in register** – an appreciation of the sound at this *tessitura*
- harp *etouffée* – stopped notes lacking resonance
- cello/bass *saltando* – same as *sautillé* – making short strokes with the middle of the bow
- other instruments – bassoon, clarinet, horn, contributing accompaniment figurations – absence of note on first beat of bar interesting
- piano using left and right pedal **so sound is muted and individual notes merge**

At 27

- previous material repeated, a semitone higher, this time oboe, again **low in register**
- ending with 7-note chromatic figure passed from flute to oboe/piano and back to flute. Note careful graduation of dynamics

At 28/9

- slightly simplified repeat of bars 26/27, largely same instrumentation,

At 30

- flute cadenza-like passage, travelling widely through its compass
- partly doubled by harp
- E7 chord in divided cellos and basses – note *sfp* marking

...but an appreciation of timbre is the essential aspect to look for.

Band 4 (9-10)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive. Information is organised clearly and coherently. Specialised vocabulary is handled competently.

Band 3 (6-8)

Answers will show a good understanding of the music and there will be relevant and appropriate references to the score. Information is organised with some coherence. Specialised vocabulary is handled with some competence.

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. Information may not be organised clearly and/or coherently. Specialised vocabulary may show a lack of understanding.

Band 1 (0-2)

Answers will be ill-informed and poorly presented and there will be few, if any, references to the score. Information may be organised with little clarity or coherence. Specialised vocabulary may be used sparingly and/or inaccurately.

(b)

Answers may consider some or all of the following points:

- the basic form of the music is Intro – ABAB – Coda
- because it concerns itself with ‘humans’ it is tonal but this does not mean that the harmony is simple
- the opening melody is either a genuine Russian folk-tune (probably one of those collected by Stravinsky’s teacher Rimsky-Korsakov) or a melody very much in the same style
- introduction – B major, two flutes in simple canon over what proves to be a dominant pedal F sharp in the horns
- theme presented by oboe over tonic pedal, harmony B, E with added 6th
- violins theme at 72 presented harmonised in two ways, melody treated as 7th of a major, then over an E 7th chord – reminiscent of Debussy?
- tritones reappear harmonically and melodically after 74 as constant movement to chords which need resolution – no simple ‘resting’ in the harmony
- 75, a reprise of the opening – need to identify the changes here for a high mark. Note the F sharp 7th chord in 3rd inversion from strings
- 76, oboe repeats opening melody but with different harmony – identify chords
- 77 corresponds to 71, 78 to 72 and 79 to 73
- lovely string accompaniment at 78
- 80, music moves to a climax – again chords which need resolution – here E7 followed by C sharp min 7
- climax really at 4 after 82 – rich string writing and the only *forte* passage
- coda at 84 – B pedal in Cb harmonics with chromatic string writing above, until music finally subsides on B major

Band 4 (16-20)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive. Information is organised clearly and coherently. Specialised vocabulary is handled competently.

Band 3 (11-15)

Answers will show a good understanding of the music and there will be relevant and appropriate references to the score. Information is organised with some coherence. Specialised vocabulary is handled with some competence.

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. Information may not be organised clearly and/or coherently. Specialised vocabulary may show a lack of understanding.

Band 1 (0-5)

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(c)

The humans in the story (*Prince Ivan* and the *Princesses*) are associated with tonal (though not necessarily simple harmony), regular rhythms and phrases, and with some instruments – wind solos for the *Princesses* for example.

The supernatural creatures (*Kashchei* and the *Firebird*) used much more dissonant and unsettled harmonic language, the melodies are angular and the rhythms either free or restless and syncopated. Piano and brass feature prominently – especially for *Kashchei*.

A good answer might use this information as a starting-point. Reference to the score is the essential part – candidates might choose small sections of any of the following

Humankind

- *Scherzo* (dance of the Princesses)
- *Rondo* (as in the question above)

Supernatural

- Dance of the King *Kashchei*

The whole question could focus on the *Pas de Deux* where the outer sections represent Ivan and the middle section of the ABA structure the *Firebird*.

Although it would be desirable to identify the basic plan of the essay as above, marks are gained for **musical points clearly identified in the score** and the essay evaluated against the following criteria

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Question 7

(a)

(i)

This section has an almost chamber-music like quality

- strings carefully scored (note dynamics) with cellos *divisi* higher than violas
- prominent horn call with lombardic rhythm answered by rising and falling clarinet phrase which is then handed on in a modified form to the cellos – note accompaniment in thirds by flutes (very low in register) and bassoons at same pitch
- outpouring of emotion from a solo string sextet – note *forte* marking despite only 6 players
- then clarinets and low strings lead to the most extraordinary passage in the whole work – harp accompanying viola d'amore (quaintly antique instrument, about the size of a viola but with 6 or 7 strings usually tuned to a common chord – here perhaps B flat major – and the same number of sympathetic strings underneath) and bass clarinet, then viola d'amore, double bass and clarinet – astonishing imagination of sound shown

Band 4 (9-10)

Answers will show a comprehensive understanding of the music and references to the score will be accurate, detailed and perceptive. Information is organised clearly and coherently. Specialised vocabulary is handled competently.

Band 3 (6-8)

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Band 2 (3-5)

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Band 1 (0-2)

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(ii)

- opening and 26 – good example of the *motor rhythms* often found in Prokofiev's music
- constant quavers in the harp and piano (marked *senza ped* and *secco* adding to the rhythmic impetus) drive the music along relentlessly as do the off-beat quavers from the double basses *pizzicato* and the snare drum – rhythmic feature in the 2nd viola and 2nd cello interweave keeping the movement going and doubling the melody
- opening melody from the oboe has folk-like qualities – though unusual phrase structure – and is based on a rising scale – each bar beginning one note higher – major/minor contradictions
- music modulates after 27 – another typical Prokofiev trick of moving seamlessly to a seemingly unrelated key
- 28 introduces an 8-bar idea, a falling two bar sequence answered by an arpeggio idea, incorporating a diminished 4th

Band 4 (9-10)

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Band 3 (6-8)

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Band 2 (3-5)

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Band 1 (0-2)

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(b)

Candidates must first choose the characters or actions they are going to describe. The characters are the easier option perhaps beginning with the *Montagus* and *Capulets* contrasted with Juliet. Friar Lawrence could also be included. Take care to check that the answer contains references to **music** and does not either relate the story or concentrate on the significance of the characters without addressing the musical elements mentioned in the question.

Evaluate the answer against the following criteria:

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Band 3 (11-15)

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(c)

Probably the best known music from the whole suite. Beware the ‘learned’ answers displaying limited musical awareness.

Candidates may mention the following

- angry dissonances may be identified as bitonality reinforced by the huge *crescendos* with very telling percussion writing vanishing into the magical sound of B minor from the strings – an impressive opening
- at figure 2 the *allegro* begins – a simple rising and falling *arpeggio* melody in the strings with a driving um-pah accompaniment from the lower strings and heavy brass. Note the Prokofiev *out of the key and back again around figure 3* – unusual chords being used in what is still a diatonic context
- to D minor at figure 4 – the strings announce D minor broken chords while the horns project the new theme in octaves. This contrasts with the opening, having repeated notes and conjunct motion
- the opening material returns before figure 5 but this time in A minor and re-scored before at figure 5, F minor is reached. Prokofiev juxtaposes both of the themes heard so far – the opening in the strings and the second theme in the horns and basses
- before the opening music returns at figure 6
- the middle section is a complete contrast – the opening theme loses its descending *arpeggio* and is presented *piano* and in 3/4 with gentle percussion. The key is still E minor but the context is modal with D naturals. 4-bar phrase answered by a chromatic rising and falling theme which moves back enharmonically to E minor. The music is repeated with a counter-melody first on muted violins, then with celesta
- the opening music returns, this time the unusual sound of the tenor sax first, then the strings. An abbreviated version which ends abruptly with the triplet rhythm
- overall an ABA structure might be suggested

Band 4 (16-20)

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Band 2 (6-10)

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