

Edexcel

**A level
MUSIC**

Section A (Questions 1 - 4)

Instrumental Music - Berlioz

Mark Scheme

Section A: Listening

Question 1: Berlioz: Symphonie Fantastique bars 1 - 24

14 marks

Ques`n	Part	Marking guidance	Total marks
1	a (i)	natural instruments / use of crooks / valveless / restricted to a single harmonic series only [1] by using two pairs of horns crooked in different keys, Berlioz had simultaneous access to two different sets of pitches, thus expanding the range of notes available [1]	2
1	(ii)	early Romantic trumpets were (like the horns) natural instruments / could access only the notes of the harmonic series [1] the valved cornet à pistons however, was able to access a much more complete series of pitches which enabled it to play a greater melodic role (e.g. the <i>idée fixe</i> melody at bar 410) [1] <i>also . . . the cornet with its posthorn origins, was a conical bore instrument with a more mellow tone than the brighter, cylindrical trumpet [1]</i>	2 max
1	(b)	in bars 5 + 6: the shape of the three note tail of the motif is used twice [1] the second time (bar 6) in augmentation [1] in bars 7 + 8: the motif is used in inversion [1] and in imitation between the upper strings [1] and then in its original `shape` in the 1 st violins [1] in bars 9 + 10: in inversion again in 2 nd violins + violas [1] the augmented tail (from bar 6) is used again in bar 10 [1]	3 max
1	(c)	bar 7 changes from a homophonic texture to monophonic (in the second part of the bar) [1] and another change to a polyphonic texture in bars 8 - 9 ³ [1]	2
1	(d)	(pizzicato) double basses	1
1	(e)	<i>the change to a more lively, cheerful mood is achieved by:</i> <ul style="list-style-type: none"> • move to the major / tonic major [1] removal of string mutes [1]; • quicker tempo [1] shorter note values [1] lighter, staccato articulation [1] use of repeated notes [1]; • busy, polyphonic texture [1]; • addition of more instruments [1] with associated <i>crescendo</i> [1]; 	4 max

Section A: Listening

Question 2: Berlioz: Symphonie Fantastique bars 166 - 278

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	the development section	1
2	(b)	begins with the opening phrase (head) from the principal subject / idée fixe [1] and `answered` by an inversion of the last two notes of this phrase (shown in bar 4 of the skeleton score) [1] plus the falling arpeggio figure from the transition leading up to the second subject (see bars 140+) [1] bars 1 - 4/5 are repeated (the repeat begins with an overlap in bar 5) through bars 5 - 11 [1] a semitone higher each time [1] but at bar 11 the idée fixe phrase is truncated and leads straight into the next statement, still rising a semitone [1] creating a stretto effect [1] the answering figure (shown in the skeleton score) is NOT inverted at bars 11 - 12 [1] and then inverted again at bars 13 - 14 [1] it is then further extended in diminution through bars 15 - 21 [1] alternating between rising semitone and inverted (falling) [1]	4 max
2	(c)	dominant 7 th <i>G7 1st inversion (violas provide the `bass`)</i>	1
2	(d)	it is the second subject <i>makes a belated appearance at bar 152</i>	1
2	(e)	dynamics rise and fall in coordination with the rise and fall of the chromatic melody line	1
2	(f)	the opening interval (perfect 4 th) of the idée fixe (bars 74 - 75) [1] is used throughout bars 69 - 73 [1] a 4 th lower at bars 69 - 71 [1] and in diminution at bars 72 - 73 [1]	2 max
2	(g)	<p>arguments in favour: a return to the main theme, presented in full [1] and futhermore, the passage beginning at bar 73 beat 4 recapitulates the whole of the first 40 bars of the exposition [1];</p> <p>arguments against: it`s in the wrong key / the dominant [1] and surely too soon to interrupt the development section after only 72 bars (in a 525 bar movement) [1];</p> <p>general discussion: if the movement is in sonata form, then there must be a recapitulation somewhere . . . perhaps the strong return to C major at bar 322* [1] but this is the <u>second</u> subject [1] references to the main theme do return at bar 360* but these are only fragments and are also in the wrong key [1] or the <i>tutti</i> statement at bar 410* - which is the right theme in the right key [1] but gets rather preoccupied with itself and doesn`t lead on to recapitulate the rest of the exposition material [1];</p> <p>conclusion: so, if the movement is in sonata form, bar 73 of this excerpt has a legitimate and perhaps `strong-enough` claim to be the beginning of the recapitulation [1] <i>or maybe Berlioz was more concerned with his Rêveries and Passions than sonata form . . .</i></p> <p><i>* students would not be expected to quote bar numbers from memory, but could still make references to the quoted passages</i></p>	4 max

Section A: Listening

Question 3: Berlioz: Symphonie Fantastique bars 358 - 460

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	oboe	1
3	(b)	(i) (constant) triplet crotchets [1] (ii) (pizzicato) on the strong beats / beats 1 and 3 / occasionally beat 3 only [1] [1 max]	2
3	(c)	(the head of) the principal subject [1] in (overlapping) imitation (accept `canon` as the viola follows the cello at the 4 th for nine bars) [1] <i>detail of the change of pitch e.g. up a 3rd then down a tone [1]</i>	2 max
3	(d)	opening note is shortened to a crotchet [1] <i>probably accept `diminution` (even though only the one note is shorter) and also `stretto` as the entries are reduced from two bars to one. Okay, so neither of these terms are strictly correct, but they certainly do convey the aural perception of the change . . .</i>	1 max
3	(e)	bar 41 - major 3 rd [1] bar 42 - diminished 4 th [1] <i>different names despite being the `same` interval</i>	2
3	(f)	clarinet - 1 st interval is a major 3 rd (instead of perfect 4 th) [1] oboe - last interval is a minor 6 th (instead of a major 6 th) OR changes to a minor key [1] and the phrase is extended (with a further semitone drop) [1] bassoon - a tone or 9 th lower [1] and intervals minor 3 rd and / or minor 6 th [1]	2 max
3	(g)	<ul style="list-style-type: none"> • (begins <i>piano</i>) crescendo from bar 36 (to 52) [1]; • rising in pitch from bar 40 [1]; • addition of brass from bar 44 (to 50) [1]; • rhythmic repetition from bar 47 (to 51) [1] with the increasing urgency of shortening note values [1] <i>further detail - triple crotchets in bar 47 / dotted crotchet + quaver in bars 49 - 49 / quavers in bars 50 - 51 [1]</i> • melody doubled by cornets at bar 50 [1] and use of upper woodwind registers (piccolo) [1]; • climax maintained by rushing quavers in violins bar 50 (to 81) [1] the forward push of the syncopated (crotchet - minim - crotchet or two quavers) rhythm bar 50 (to 81) [1] addition of timpani bar 69 [1] with a triplet cross rhythm [1] strings rising to join woodwind in the upper registers bar 76 [1] final chromatically rising passage bar 82 [1] arriving at the <i>tutti</i> sustained chord bars 91 + 92 [1] and double quaver `hit` in bar 93 [1]. 	4 max