

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Instrumental Music: Clara Schumann

Mark Scheme

Section A: Listening

Question 1: Schumann: Piano Trio in G minor (Bars 1 - 67)

12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	Allegro moderato	1
1	(b)	arpeggios / broken chords <i>but also allow reference to the quaver rhythm and the single line, longer note values in the bass line</i>	1 max
1	(c)	off beat chords / quavers <i>but also allow reference to faster harmonic rhythm (good point!) and the more detached / staccato articulation</i>	1 max
1	(d)	piano takes over the main melodic material / principal theme	1
1	(e)	(descending) chromatic / semitone steps	1
1	(f)	B flat major [1] perfect cadence [1]	2
1	(g)	A the first theme / principal subject [1] B the beginning of the bridge / transition [1] C the second theme / subject [1]	3
1	(h)	theme is repeated by piano in bars 49 - 51 [1] in sequence / a tone lower [1] the tail of the theme / a four note motif from the theme [1] is passed between violin and cello in bars 53 to 56 [1] the (modified) theme is used again in full in the piano [1] bars 61 to 63 [1] and (or) at bars 65 to 67 [1] <i>maximum of one mark from each of the three `paragraphs`</i>	2 max

Section A: Listening

Question 2: Schumann: Piano Trio in G minor (Bars 128 - 173)

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	imitation	1
2	(b)	the (first four bars of) the main theme <i>the wording of the question should prevent any waffling answers, such as . . . `the cello is higher than the violin` or `the cello plays a dotted rhythm in bar 9` etc</i>	1
2	(c)	changes from chords / alternating left and right hand / off beat (chords) / arpeggio bass line / detached or staccato (chords) to (right hand) arpeggios or broken chords / one chord per bar / slower harmonic rhythm / longer notes or semibreves in left hand / legato or sustained articulation	2 max
2	(d)	cycle of 5ths	1
2	(e)	changes from one chord per bar, to two chords OR quicker rate of chord change	1
2	(f)	the head or first bar (or just the rhythm of the first bar) of the main theme <i>again, the wording of the question should prevent any waffling answers, such as . . . `in octaves` or `it's loud` etc</i>	1
2	(g)	dominant pedal	1
2	(h)	G minor [1] perfect [1] <i>nice easy one . . . it's the return of the opening theme</i>	2
2	(i)	the end of the development section [1] and the start of the recapitulation [1]	2

Section A: Listening

Question 3: Schumann: Piano Trio in G minor (Bars 235 - 280)

12 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	pizzicato	1
3	(b)	sequence	1
3	(c)	dominant 7 th <i>the violin arpeggio actually outlines the chord</i>	1
3	(d)	<p>The composer has used the tonic major for the first part of this excerpt because that is the key (traditionally) required for <u>the recapitulation of a second subject</u> which had originally been introduced in the relative major [1] <i>an alternative might be to transform the second subject into the minor mode and use the tonic minor</i></p> <p>The composer has changed key to the tonic minor for the second part of this excerpt because <u>the end of the movement</u> (the coda) is approaching and the ending will (normally) be in the predominant key (tonic key) of the movement [1]</p>	2
3	(e)	off beat / syncopated (mostly minims) [1] <i>or `the rhythm of the second subject` should also be okay for a mark</i>	1
3	(f)	minor 3 rd [1] diminished 5 th [1]	2
3	(g)	accel / faster / (piu) animato	1
3	(h)	imitation between cello and violin [1] using bar 2 of the main theme [1] alternating diminished 7 th [1] and tonic chords [1] it's the close of the coda / end of the movement / final cadence [1] plagal cadence (plus an added 6 th) [1] unison / octave (bare) tonic notes (to finish) [1] <i>other relevant point [1]</i>	2 any 2
3	(i)	Romantic	1