

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Vocal Music: W A Mozart

Mark Scheme

Section A: Listening

Question 1: Mozart: The Magic Flute (Movement 5: bars 1 - 33)

12 marks

Ques`n	Part	Marking guidance	Total marks														
1	(a)	Allegro	1														
1	(b)	2/2 / two minim beats in a bar / <i>alla breve</i> / `cut time` or `cut common time`	1														
1	(c)	octaves <i>allow monophonic and unison</i>	1														
1	(d)	arpeggio <i>allow triadic / triad shaped</i>	1														
1	(e)	(solo) bassoon [1] doubles voice [1] strings [1] supply chords [1] (mostly) on the first beat of each bar [1]	2 max														
1	(f)	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Location</th> <th>Chord</th> </tr> </thead> <tbody> <tr> <td>Bar 11, beat 1</td> <td>I</td> </tr> <tr> <td>Bar 12, beat 1</td> <td>Ib</td> </tr> <tr> <td>Bar 13, beat 1</td> <td>VI</td> </tr> <tr> <td>Bar 14, beat 1</td> <td>II7</td> </tr> <tr> <td>Bar 14, beat 3</td> <td>V7</td> </tr> <tr> <td>Bar 15, beat 1</td> <td>I</td> </tr> </tbody> </table>	Location	Chord	Bar 11, beat 1	I	Bar 12, beat 1	Ib	Bar 13, beat 1	VI	Bar 14, beat 1	II7	Bar 14, beat 3	V7	Bar 15, beat 1	I	2
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Bar 11, beat 1	I																
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Bar 13, beat 1	VI																
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Bar 14, beat 3	V7																
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1	(g)	B flat (major) [1] imperfect [1] <i>final note = supertonic (C) . . must (at a cadence) be chord V</i>	2														
1	(h)	<p>bars 19 to 24: (three) one bar phrases [1] which use the rhythm of the first four beats of the opening vocal phrase [1] <i>further detail of the `shape` eg the first four notes at the same pitch / inversion of the quavers [1]</i></p> <p>bars 27 to end: is a repetition of the opening phrase [1] extended [1] <i>further detail of the extension [1]</i></p>	2 max														

Section A: Listening

Question 2: Mozart: The Magic Flute (Movement 4: bars 37 - 88)

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	Larghetto	1
2	(b)	<p>lines 1 - 4: agitated nature of the repeated semiquavers in upper strings / disjunct vocal line / shifting tonality and chromaticism;</p> <p>lines 6 - 7: `Ach helfft` loud dynamic / high tessitura / declamatory / long duration on `help` / dissonance (diminished 7th) / return to soft dynamic and simple delivery to reflect despair and resignation / minor mode (Gm - Cm);</p> <p>line 8: very simple three repeated crotchets / and slow harmonic rhythm / final despairing flat 9 (G7 + A flat) and then descent in bars 23 and 24 with bare accompaniment;</p>	3 max
2	(c)	G minor [1] interrupted [1]	2
2	(d)	relative major	1
2	(e)	alternating strings and woodwind [1] quavers [1] repeating on the same pitch [1] rising and falling arpeggios (on bassoons in woodwind phrases) [1] staccato [1] <i>further detail eg quaver rest on first beat [1]</i>	2 max
2	(f)	(i) a type of (operatic) singer (almost always soprano !!) with special ability to negotiate passages requiring agility , with wide intervals, and a wide range (especially at the upper end of the register) . . . there are two styles, the lighter lyric coloratura and the more intense, stronger dramatic voice	1 max
		(ii) the role has a very large vocal range [1] especially at the top end of the register [1] the high C and D in this excerpt is quite unusual [1] (<i>and top F6 elsewhere!</i>) long melismas [1] fast semiquavers requiring extreme agility [1] wide intervals [1] dramatic and intense delivery required [1] with a wide dynamic range [1]	2 max

Section A: Listening

Question 3: Mozart: The Magic Flute (Movement 4: bars 122 - 171)

12 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	5 voices <i>its one of only four passages in the Quintet where all 5 voices are used together</i>	1
3	(b)	<i>tutti</i> or full orchestra [1] double pedal or tonic and dominant pedals or just `pedal` [1] in the lower strings and horns (either / or both) [1] a falling scale [1] ostinato [1] of six quavers [1] in the upper strings or violins [1] and (sustained) woodwind chords [1]	3 max
3	(c)	changes (from a homophonic texture) to imitation / call and response	1
3	(d)	(sudden) forte on first beat of bar 14 [1] OR dim / quieter into bar 15 [1]	1 max
3	(e)	B flat (major) [1] perfect [1]	2
3	(f)	octaves <i>allow monophonic and (less accurately) unison</i>	1
3	(g)	augmented 6 th <i>B flat (in the orchestra bass part) to G sharp</i>	1
3	(h)	bars 45 + 46: use the same two pitches OR continue to use the interval of a semitone [1] but changing every crotchet beat [1] rhythm changes from (mostly) crotchets to (continuous) quavers [1] (allow) diminution [1] <i>although not strictly a diminution, this term does at least capture the essential `condensing` of the phrase</i>	2 max