

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Film Music: Elfman

Mark Scheme

Section A

Question 1: Elfman: Birth of a Penguin Part 2

12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	celeste	1
1	(b)	minor 3 rd [1] major 3 rd [1] perfect 4 th <i>includes both upper and lower parts</i>	2 any 2
1	(c)	rises a tone (at bar 15) [1] and returns to the previous pitch (at bar 17) [1] <i>one mark for `half` the information including just `rises and falls`</i>	2
1	(d)	starting at bar 18: appears in the bass (following the upper part starting in the bar before) [1] bar 23 - head of theme only [1] in low brass [1] and in trumpets at bar 25 [1] and in the horns at bars 27 - 28 [1] bars 29 - 30 the whole theme [1] again in the horns [1] last three notes only at bars 32 - 33 [1]	3 max
1	(e)	alternating chords of C# major and E minor [2] <i>two chords used twice in alternation [=1] alternating major and minor chords [=1]</i>	2 max
1	(f)	flutter tongue	1
1	(g)	bass drum and / or tam tam in the final bar	1

Section A

Question 2: Elfman: Batman vs the Circus

12 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	bass drum (bar 2)	1
2	(b)	shift from (B) minor (or ambiguous tonality in bar 6) to (C#) major [1] <i>also allow shift up a tone / major 2nd</i>	1
2	(c)	(i) trumpet - muted / straight mute [1] (ii) French horn - (hand) stopped (then open) [1]	2
2	(d)	(i) glissando [1] (ii) (also used in French horns) in bar 42 [1]	2
2	(e)	use of rhythmic ostinato patterns [1] two semiquaver + quaver, three note groups [1] in untuned percussion / snare drum / temple blocks [1] taken up by trumpet (in bar 34) [1] plus continuous, even quaver patterns [1] in tuned percussion (plus bassoon) / xylophone / piano [1]	2 max
2	(f)	(pipe or church) organ [1] pedal notes (bars 1 - 6) [1] and massive reinforcement of the ff chord in bars 7 - 8 [1] celeste [1] semiquaver ostinato patterns (bars 4 - 6) [1] piano [1] reinforces bass line (bars 18 - 23) and/or quaver ostinato patterns (bars 26 - 42) [1]	4 max

Section A

Question 3: Elfman: The Rise and Fall from Grace

12 marks

Ques`n	Part	Marking guidance	Total marks										
3	(a)	<table border="1"> <thead> <tr> <th>location</th> <th>feature</th> </tr> </thead> <tbody> <tr> <td>A (bar 1)</td> <td>minor triad</td> </tr> <tr> <td>B (bar 2)</td> <td>diminished triad</td> </tr> <tr> <td>C (bar 4)</td> <td>inverted pedal (violins)</td> </tr> <tr> <td>D (bar 8)</td> <td>internal pedal (organ)</td> </tr> </tbody> </table>	location	feature	A (bar 1)	minor triad	B (bar 2)	diminished triad	C (bar 4)	inverted pedal (violins)	D (bar 8)	internal pedal (organ)	4
		location	feature										
		A (bar 1)	minor triad										
		B (bar 2)	diminished triad										
		C (bar 4)	inverted pedal (violins)										
D (bar 8)	internal pedal (organ)												
3	(b)	<p>bar 24: Ib</p> <p>bar 25: V7c (accept V7 or Vc)</p>	2										
3	(c)	<p>major 3rd (bar 30) [1] / perfect 4th (bars 31, 33, 36, 37) [1] / minor 3rd (bar 34) [1]</p> <p><i>the lower part is also covered by these three intervals</i></p>	2 any 2										
3	(d)	<p>the `Penguin` theme occurs in two forms . . . the `full` (A) version is given in the bass part bars 8 - 16 [1] the `modified` (B) version (extensively used in <i>Birth of a Penguin Part 1</i>,) occurs also in the bass part in bars 20 - 26 [1] there are various other references, especially using the head of the B version e.g. in cellos bars 4 - 7 [1] and harp + marimba in bars 17 - 19 [1] (<i>both are shown in the skeleton score</i>) cor anglais bars 26 - 28 [1] and in diminution in harp in bars 29 - 30[†] [1]</p> <p><i>slightly more obscure references elsewhere also . . . the cello and bass quavers shown in bars 2 and 3 outline version B G - A flat - G - F [1] (but the A flat - G also finishes the `Batman` theme started in bar 1, which of course isn` t a new theme as suggested in the Edexcel notes) / the oboe theme in bars 17 - 19 is also prominent, but is maybe a bit too far removed from the original outline (1?) / the bass line in bars 30 - 37 however, is more obviously based around both versions A + B with the rising 3rds and falling semitones [1] (although both intervals are also features of the `Batman` theme . . . ?? Maybe Elfman is suggesting that the two characters are actually symbiotic alter-egos . . . or maybe it`s just time to stop over analysing!!)</i></p>	4 max										