

# Edexcel

---

**A level  
MUSIC**

**Section A (Questions 1 - 4)**

**Music for Film: Herrmann**

**Mark Scheme**

## Section A: Listening

### Question 1: Herrmann: `Prelude` bars 77 - 122

14 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	not / no longer divided (section) OR double stopped [1] all down bows [1]	2
1	(b)	B $\flat$ m <sup>(+maj7)</sup> / B $\flat$ m <sup>maj7</sup> (but NOT B $\flat$ m7, in which the `A` would be A $\flat$ )	1
1	(c)	minor 6 <sup>th</sup> [1] minor 3 <sup>rd</sup> [1]	2
1	(d)	<p><b>similarity:</b> both use the same melodic line (shown in skeleton score bars 1 - 10) OR both passages at the same pitch OR both passages use the same ostinato (accompaniment) figures OR both use pedal bass lines [1 max]</p> <p><b>differences:</b> <i>in bars 35 - 44 . . .</i> melodic line is transferred to a lower part / cellos [1] semiquaver ostinato becomes the upper part [1] and is changed rhythmically to triplets [1] octave intervals / alternating octaves in the bass pedal [1] quaver ostinato figure is split between sections / not double stopped [1] <i>clearly this isn`t audible, but if candidates have good familiarity with the score then they should be rewarded!</i></p> <p><b>possible alternative approach to differences . . . `parts have been redistributed` plus two specific examples.</b></p>	3 max
1	(e)	chromatic [1] <i>although there is no overall `tonic` most passages have some sense of tonal centre and / or harmonic structure - so not `atonal`</i> ostinato [1]	2
1	(f)	<ul style="list-style-type: none"> <li>urgency of strong, driving, <b>accented rhythm</b> / pulse [1];</li> <li>reinforced by <b>repetitive</b> rhythms [1] and pushed on by <i>pizz</i> bass lines [1];</li> <li>especially forceful in the <b>homorhythmic</b> passages [1] and the contrast of the dotted rhythms (e.g. bars 27 - 30) [1];</li> <li><b>off beat</b> accents (bars 13 - 14, 21 - 26 and 45 - 46) [1];</li> <li>layering of independent rhythms creates an tense, <b>busy texture</b> e.g. bars 21 - 34 [1] reinforced by the use of quick, semiquaver rhythms [1];</li> <li>but also <b>contrasting rhythms</b> (e.g. the legato, even crotchets in 1 - 8 and 35 - 43) gives prominence to the `Psycho Theme` [1];</li> <li>use of unexpected silence / breaks e.g. bars 15 -20 [1].</li> </ul>	4 max

## Section A: Listening

### Question 2: Herrmann: `The Murder` (complete)

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	<p><b>in bars 9 - 16:</b> glissando up to each note [1] shorter note duration / notes separated by rests [1] upper parts finish (1 bar) sooner (<i>or any other detail of the modified final two bars</i>)</p>	2 max
2	(b)	<p><b>in bars 21 - 24:</b> the same chords in the upper parts [1] two chords in alternation [1] <i>further detail of the chords . . . the first (arco) chord <b>could</b> be described as D dim<sup>+maj7</sup> (G sharp = A flat) second chord features semitone dissonances [1 max]</i> but the harmony is modified [1] by the use of (two) different notes in the bass / bass a 4<sup>th</sup> higher [1] but bass notes still a semitone apart (as in bars 17 - 20) [1]</p> <p><b>in bars 25 - 28:</b> are identical to bars 17 - 20 / bass notes return to same pitch(es) as bars 17 - 20 [1]</p>	3 max
2	(c)	<ul style="list-style-type: none"> <li>• <b>use of harmony and tonality:</b> extreme dissonance . . . edgy and aggressive [1] especially (superimposed) semitones [1] no tonal centre / atonal . . . disruptive and disturbing [1]; 2 max</li> <li>• <b>use of timbre and articulation:</b> high pitch . . . scream [1] edgy, piercing string timbre [1] glissando . . . motion of knife [1] detached and accented . . . violent [1] successive down bows [1] (followed by) lower tessitura [1] and dark, threatening timbre [1] staccato and `sharp` pizzicato [1]; 4 max</li> <li>• <b>use of rhythm and texture:</b> rhythmic repetition (repeated stabbing motion) [1] addition of successive layers (bars 1 - 16) . . . increases tension [1] strong pulse, but no regular metre (bars 17 - end) . . . unsettling [1] easing of activity (but not tension) bars 29 - end; 3 max</li> </ul> <p><i>in this type of answer, musical features should be linked to the effect on mood / atmosphere (asynchronous) and / or linked with the on-screen action (synchronous)</i></p>	9 max

## Section A: Listening

### Question 3: Herrmann: `The City` (complete)

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	(1 <sup>st</sup> chord is) diminished 7 <sup>th</sup> [1] (remaining three chords are) half diminished 7 <sup>th</sup> [1]	2
3	(b)	retrograde	1
3	(c) (i)	rising interval instead of falling <i>allow `inversion`</i>	1
3	(c) (ii)	more dissonant harmonies in bar 3 [1] diminished / half diminished chords in bar 3 [1] minor chord and / or dominant 7 <sup>th</sup> chord (OR diatonic chords) in bar 6 [1] <i>use of upper / treble register only in bar 6 . . . really relates more to instrumentation than harmony</i>	2 any 2
3	(d)	interval A - augmented 2 <sup>nd</sup> [1] interval B - diminished 4 <sup>th</sup> [1]	2
3	(e)	<p><b>Prelude.</b></p> <ul style="list-style-type: none"> <li>• use of successive downbows - gives a strong, driving accent to each note / chord [1];</li> <li>• <i>non divisi</i> / double stopping - a denser, heavier texture [1] often with an associated change of timbre due to heavier bow pressure, less vibrato (<i>okay, string players . . . not necessarily so maybe, but these qualities are commonly associated with double stopping</i>)[1];</li> <li>• <i>pizzicato</i> - a sharp, incisive timbre [1];</li> <li>• <i>divisi</i> - provides a thicker, denser texture [1];</li> <li>• tremolo - a hazy, shimmering effect if used gently . . . [1] more tense and nervous if stronger [1];</li> </ul> <p><b>The City.</b></p> <ul style="list-style-type: none"> <li>• <i>con sordini</i> / with mutes - a subdued, less vibrant sound (not necessarily much quieter . . . ) [1];</li> </ul> <p><b>The Murder.</b></p> <ul style="list-style-type: none"> <li>• use of extreme upper register - a shrill, piercing timbre [1];</li> <li>• <i>glissando</i> / sliding up to the note - strident shriek or implying movement (<i>a stabbing knife, for instance . . .</i>) [1];</li> </ul> <p><b>The Cellar.</b></p> <ul style="list-style-type: none"> <li>• tremolando / repeated demisemiquavers - nervous energy, tense and uneasy [1];</li> <li>• <i>sul ponticello</i> / bowing near the bridge - a glassy, nasal timbre . . . eerie and unsettling [1];</li> </ul> <p>The other four cues also make use of (some of) the above, but do not introduce any new techniques. Note that `fortissimo` or syncopated or octaves etc are NOT performing techniques . . .</p>	6 max