

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Music for Film: Rachel Portman

Mark Scheme

Section A

Question 1: Portman: Mistake of Your Life

12 marks

Ques`n	Part	Marking guidance	Total marks										
1	(a)	minor 9th	1										
1	(b)	rhythm C	1										
1	(c)	(i) modal [1] (ii) flattened leading note (F natural) OR minor chord V [1] <i>could be either transposed Dorian or transposed Aeolian depending on the 6th note of the scale which could be E natural (Dorian) or E flat (Aeolian) but which does not occur in these bars</i>	2										
1	(d)	<table border="1"> <thead> <tr> <th>bar numbers</th> <th>chord used</th> </tr> </thead> <tbody> <tr> <td>35 and 36</td> <td>chord I (Gm)</td> </tr> <tr> <td>37 and 38</td> <td>chord VI (E flat)</td> </tr> <tr> <td>39 and 40</td> <td>chord VII (F)</td> </tr> <tr> <td>41 and 42</td> <td>chord V (Dm)</td> </tr> </tbody> </table>	bar numbers	chord used	35 and 36	chord I (Gm)	37 and 38	chord VI (E flat)	39 and 40	chord VII (F)	41 and 42	chord V (Dm)	2 half mark for each answer
bar numbers	chord used												
35 and 36	chord I (Gm)												
37 and 38	chord VI (E flat)												
39 and 40	chord VII (F)												
41 and 42	chord V (Dm)												
1	(e)	in bars 43 - 46: (continuous) crotchet broken chords / or alternating 3rds in the inner part (violin II or viola?) [1] (continuous) quaver broken chords / or root and 5ths in the harp and cellos [1] bass notes are tied into two bar groups [1] bar 22 retains chord V in root position (bar 22 moves to 2 nd inversion) [1]	2 any 2										
1	(f)	bar 55 to 59	1										
1	(g)	dominant, 2 nd inversion / chord Vc	1										
1	(h)	possible minimalist features would include: repetition [1] of short (2 or 4 bar) motifs [1] with minor variations [1] modal [1] with little harmonic variation / variety [1] shifts in tonal centre (e.g. bar 27) [1] but without modulation [1]	2 max										

Section A

Question 2: Portman: Never See Your Children Again

12 marks

Ques`n	Part	Marking guidance	Total marks								
2	(a)	<p>chord patterns in the inner parts: (mostly) two parts [1] continuous quaver movement [1] three identical pairs of quavers in each bar [1] descending shapes in bars 5 + 6 - ascending shapes in bars 7 - 14 [1] each pair legato / on a single bow / creating a rocking motion [1] limited range / minor 6th range [1] mostly 2nds and 3rds [1] [max 2 marks]</p> <p>use of harmony: basically modal harmonies [1] but with (mostly) alternating dissonance and consonance in the inner parts [1] with prominent use of harmonic minor 2nd / semitone [1] further (milder) dissonance between melody line and the lower parts [1] tonic pedal (sometimes bass pedal, other times internal) [1] [max 2 marks]</p>	4 max								
2	(b)	falling by step / or down the melodic minor scale / or down a modal minor scale [1] in contrary motion to the melody line [1]	1 max								
2	(c)	bass drum (bar 22)	1								
2	(d)	tonic pedal / or drone (in view of the length)	1								
2	(e)	continuous quaver movement [1] three identical pairs of quavers in each bar [1] ascending pairs [1] outlines two notes from each chord / allow arpeggio (the upper note of each pair as shown in the violin dotted minims in the skeleton score) [1]	2 max								
2	(f)	<table border="1"> <thead> <tr> <th>location</th> <th>chord used</th> </tr> </thead> <tbody> <tr> <td>A (bar 15)</td> <td>B flat root position, plus natural 4</td> </tr> <tr> <td>B (bar 30)</td> <td>G minor second inversion</td> </tr> <tr> <td>C (bar 34)</td> <td>G minor second inversion, plus flat 5</td> </tr> </tbody> </table>	location	chord used	A (bar 15)	B flat root position, plus natural 4	B (bar 30)	G minor second inversion	C (bar 34)	G minor second inversion, plus flat 5	3
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A (bar 15)	B flat root position, plus natural 4										
B (bar 30)	G minor second inversion										
C (bar 34)	G minor second inversion, plus flat 5										

Section A

Question 3: Portman: End Titles

12 marks

Ques`n	Part	Marking guidance	Total marks										
3	(a)	<p>harp - broken chord / quaver patterns [1] specifically root and 5th [1] bass / cellos and double basses - one semibreve per bar [1] (mostly) chord roots [1] inner part / violas - off beat chords (although just a single note in bars 2 - 4) / crotchet rest + minim + crotchet [1]</p> <p><i>if the question asks you to describe features then the identification of instruments without describing what they play is unlikely to gain credit</i></p>	3 max										
3	(b)	<table border="1"> <thead> <tr> <th>location</th> <th>melodic feature</th> </tr> </thead> <tbody> <tr> <td>A (bar 6 – second note)</td> <td>lower auxiliary</td> </tr> <tr> <td>B (bar 7 – last note)</td> <td>passing note</td> </tr> <tr> <td>C (bar 10 – first note)</td> <td>appoggiatura *</td> </tr> <tr> <td>D (bar 12 – last note)</td> <td>anticipation</td> </tr> </tbody> </table> <p><i>* could also be a suspension, but this is not a listed option</i></p>	location	melodic feature	A (bar 6 – second note)	lower auxiliary	B (bar 7 – last note)	passing note	C (bar 10 – first note)	appoggiatura *	D (bar 12 – last note)	anticipation	4
location	melodic feature												
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3	(c)	<table border="1"> <thead> <tr> <th>location</th> <th>chord</th> </tr> </thead> <tbody> <tr> <td>bar 25</td> <td>A minor plus a 4th</td> </tr> <tr> <td>bar 27 + 28</td> <td>E minor 7th</td> </tr> <tr> <td>bar 31</td> <td>D major plus a 9th</td> </tr> </tbody> </table> <p><i>You are given the bass notes C and B in bars 21 - 24 follow the B down to an A (plus the given D in the melody) then a cycle of 5ths, so E in bars 27 - 28 (plus the given D in the melody) followed by A in bars 29 - 30 and back to the tonic D in bar 31 (plus the given E in the melody). Easy!</i></p>	location	chord	bar 25	A minor plus a 4th	bar 27 + 28	E minor 7th	bar 31	D major plus a 9th	3		
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bar 25	A minor plus a 4th												
bar 27 + 28	E minor 7th												
bar 31	D major plus a 9th												
3	(d)	<p>augmentation (of all the note values except the C - B quavers)</p>	1										
3	(e)	<p>polyphonic OR (probably better) countermelody [1]</p>	1										