

Edexcel

**A level
MUSIC**

Section A (Questions 1 - 4)

New Directions: Igor Stravinsky

Mark Scheme

Section A: Listening

Question 1: Stravinsky: Rite of Spring bars 1 - 20

14 marks

Ques`n	Part	Marking guidance	Total marks														
1	(a)	tenor clef <i>allow `C clef` but not `alto clef`</i>	1														
1	(b)	solo French horn [1] semitone (rising, falling or both) [1] <i>appropriate detail of the rhythm [1]</i>	1 max														
1	(c)	clarinets / clarinet section [1] (solo) new melodic motif [1] plus (descending) chromatic accompaniment [1] in parallel motion / parallel 4ths [1]	2 max														
1	(d)	minor 3 rd [1] and perfect 5 th [1]	2														
1	(e)	cor anglais	1														
1	(f)	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="background-color: #d9ead3;">Features</th> <th style="background-color: #d9ead3;">Tick three</th> </tr> </thead> <tbody> <tr> <td>functional harmony</td> <td></td> </tr> <tr> <td>quartal harmony</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>parallel motion</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>contrary motion</td> <td></td> </tr> <tr> <td>whole tone</td> <td></td> </tr> <tr> <td>chromatic</td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>	Features	Tick three	functional harmony		quartal harmony	✓	parallel motion	✓	contrary motion		whole tone		chromatic	✓	3
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1	(g)	<ul style="list-style-type: none"> • frequent changes of key signature [1] • frequent use of pauses [1] • complex rhythmic patterns / use of different triplets [1] • irregular rhythms / lack of rhythmic repetition [1] • cross rhythms [1] • off the beat / syncopation [1] • ties across the strong beats / across bar lines [1] • frequent use of ornaments [1] • (allow) changes of tempo [1] 	4 max														

Section A: Listening

Question 2: Stravinsky: Rite of Spring bars 164 - 207

14 marks

Ques`n	Part	Marking guidance	Total marks
2	(a)	1 st note concert pitch = A 2 nd note concert pitch = F	2
2	(b)	(solo violins) trill / tremolo [1] (1 st violins) four note ostinato (as played by the horn from bar 19) [1] (2 nd violins) two note ostinato [1] which changes at bar 17 [1] (violas and cellos) repeated single pitch / quavers at the same pitch [1] <i>OR more generally . . . ostinato motifs [1] and pedal note(s) [1]</i>	2 max
2	(c)	a five note [1] chromatic (descending) motif [1] used three times [1] each time with a slightly modified rhythm [1] the last time muted (almost as an `echo` effect) [1]	2 max
2	(d)	bar 5	1
2	(e)	bar 19 (alto) flute plays the full melody [1] with the rhythm of the last two bars shortened / in diminution [1] and echoed by the flute [1] <i>alto flute again (at bar 23) beginning with the tail of the melody (taking the place of the head) [1] followed immediately by the `middle` of the melody twice [1] and then the tail twice [1]</i> OR replace the section in italics with a single more general comment . . . segments of the melody joined together to form a continuous (four bar) melodic line [1] this process continues at bar 27, with shorter motifs taken from the first two bars of the melody [1] streamed together to continue the unbroken melodic line [1] (more) flutes join, an octave higher [1] the (1 st) flute traces the outline of the phrase <i>as shown in the skeleton score</i> [1]	4 max
2	(f)	(the new motif is played as) a series of dischords (semitones / tones / augmented 4ths OR series of 7ths in 2 nd inversion) [1] in parallel motion or homorhythmic or parallel chords [1]	2
2	(g)	antique / small cymbals [1] OR triangle (played with a wooden beater) [1]	1 max

Section A: Listening

Question 3: Stravinsky: Rite of Spring bars 259 - 293

14 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	<p>bouché stopped / hand stopping</p> <p>Fag. 4 muta in C. Fag. 2 4th bassoon player change over to 2nd contrabassoon part</p> <p>pavillons en l`air (horns) bells in the air / lifted up</p>	3
3	(b)	perfect 5th	1
3	(c)	each quaver played as two separate semiquavers	1
3	(d)	<p>additive metre (rhythm) in bars 9 - 10 [1] divisive metre (rhythm) OR regular compound duple in bars 11 - 14 [1]</p> <p><i>or an appropriate description using a different form of words</i></p>	2
3	(e)	<p>homorhythmic [1] parallel motion [1] mostly <i>tutti</i> [1] woodwind and horns only in bars 21 - 22 [1] addition of timpani in bars 23 - 24 [1] but also allow 1 mark for reference to the primitive, driving effect of the hammered <i>tutti</i> rhythms [1] (Stravinsky`s very own `Lean, Mean Sacrifice Machine`)</p>	2 max
3	(f)	<p>in bars 25 - 27: higher in pitch [1] solo horn [1] (perfect) 4ths instead of 5ths [1] an unbroken, continuous melodic line [1] <i>further information regarding the use of rhythm . . . not just minor detail . . . `last note of first bar isn`t tied` etc</i> [1]</p>	2 max
3	(g)	<p>expanded timpani `section` OR reference to timpani grande and piccolo [1] and bass drum [1] timpani and bass drum (in the first part of the movement) use simple triple 3/4 or quadruple 4/4 time signatures against the compound time signatures of the rest of the orchestra [1] creating cross rhythms [1]</p>	3 max