

Edexcel

**AS
MUSIC**

Section A (Questions 1 - 4)

Instrumental Music: Antonio Vivaldi

Mark Scheme

Section A: Listening

Question 1: Vivaldi: Concerto in D minor (Bars 1 - 31)

12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	concerto grosso	1
1	(b)	two octaves OR (perfect) 17th	1
1	(c)	canon / repetition / call and response [1] maintaining a (tonic) pedal / drone [1] in even quavers [1] alternating with one bar motifs [1] (mostly) in semiquavers [1]	2 any 2
1	(d)	an answer which describes the use of raised / sharp 6 th and 7 th (or B \sharp and C \sharp) in bars 16 - 18 [1] an answer which describes the use of flat / natural / lowered 6 th and 7 th (or C \flat and B \flat) in the descending scale bars 29 - 30 [1]	2
1	(e)	(change from) two solo violins [1] to cello solo [1] and continuo / tutti basses / harpsichord [1]	2 max
1	(f)	X = D (major) 1 st inversion [1] Y = A (major) root position [1] <i>start counting ON the bass note . . . no figures = 5 plus 3 (a root position chord). ALWAYS assume there is a 5 and 3, unless 5 is replaced by a 6, and/or 3 is replaced by a 4.</i> <i>SO . . . D with no figures = D + F + A D with a 6 = D + F + B flat (a first inversion chord) D with a 4 = D + G + A (a sus 4 chord) D with a 6 and a 4 = D + G + B flat (a second inversion chord) any accidentals apply to the figure next to the accidental . . . NO figure = 3 (so a sharp sign on its own = 3\sharp)</i>	2
1	(g)	D minor [1] perfect [1]	2

Section A: Listening

Question 2: Vivaldi: Concerto in D minor (Bars 32 to 54)

12 marks

Ques`n	Part	Marking guidance	Total marks										
2	(a)	<table border="1"> <thead> <tr> <th>Passage</th> <th>Harmonic feature</th> </tr> </thead> <tbody> <tr> <td>W bars 1 and 2</td> <td>cycle of 5ths</td> </tr> <tr> <td>X bar 2, beats 1 and 2</td> <td>dominant 7th of G</td> </tr> <tr> <td>Y bar 3, beat 1</td> <td>Neapolitan 6th</td> </tr> <tr> <td>Z bar 3, beats 3 and 4</td> <td>false relation</td> </tr> </tbody> </table>	Passage	Harmonic feature	W bars 1 and 2	cycle of 5ths	X bar 2, beats 1 and 2	dominant 7 th of G	Y bar 3, beat 1	Neapolitan 6 th	Z bar 3, beats 3 and 4	false relation	4
		Passage	Harmonic feature										
		W bars 1 and 2	cycle of 5ths										
		X bar 2, beats 1 and 2	dominant 7 th of G										
		Y bar 3, beat 1	Neapolitan 6 th										
Z bar 3, beats 3 and 4	false relation												
2	(b)	monophonic / unison <i>also accept `tasto solo` (just in case anyone happens to mention it . . .)</i>	1										
2	(c)	<p>at `B` : first part continues or two part [1] at `C` - first two parts continue or three part [1] at `D` - first three parts continue or four part [1]</p> <p>at any or all entries: polyphonic or contrapuntal [1] counter subject(s) [1] any further detail of the use of the three counter subjects (see `Vivaldi notes`) [1]</p> <p><i>But no credit for mention subject or answer . . . the question asks about the <u>accompaniment</u>, not the use of the theme itself.</i></p>	3 max										
2	(d)	fugal exposition	1										
2	(e)	A minor [1] perfect [1]	2										
2	(f)	bar 16 . . . but also allow 17(?)	1										

Section A: Listening

Question 3: Vivaldi: Concerto in D minor (Bars 105 - 124)

12 marks

Ques`n	Part	Marking guidance	Total marks										
3	(a)	compound quadruple <i>four groups-of-three</i>	1										
3	(b)	(loose) imitation <i>possibly allow `call and response` (?) but at AS level, use this term for appropriate passages in work songs, gospel songs, Church antiphons, trading twos in jazz improvisation, lead and backing vocals in pop songs etc Do not allow `repetition` as the phrases are not at the same pitch</i>	1										
3	(c)	melody: disjunct [1] rhythmic variety [1] dotted quavers [1] (mostly) legato articulation [1] ornamentation[1] accompaniment: conjunct [1] constant / even quavers [1] diatonic [1] use of sequence [1] detached (<i>not actually marked, but would have to be played detached to separate the notes at the same pitch</i>) [1] <i>do not award two marks for opposites eg disjunct / conjunct or dotted / even quavers. NO mark for `the melody is higher in pitch` and NO mark for `chromatic` / `suspensions` as these occur in both melody AND accompaniment</i>	2 any 2										
3	(d)	F minor	1										
3	(e)	A (major) <i>A minor is expected, but the tierce de Picardie makes it undeniably major (it's the dominant preparation for return to D minor)</i>	1										
3	(f)	<table border="1"> <thead> <tr> <th>Feature</th> <th>Bar</th> </tr> </thead> <tbody> <tr> <td>an E major arpeggio in the melody</td> <td>14</td> </tr> <tr> <td>the interval of a diminished 3rd in the melody</td> <td>15</td> </tr> <tr> <td>a perfect cadence in D minor</td> <td>15</td> </tr> <tr> <td>a suspension in the melody</td> <td>13</td> </tr> </tbody> </table>	Feature	Bar	an E major arpeggio in the melody	14	the interval of a diminished 3 rd in the melody	15	a perfect cadence in D minor	15	a suspension in the melody	13	4
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3	(g)	return of / addition of orchestral bass line and / or continuo	1										
3	(h)	Siciliano / Sicilienne	1										