

# Edexcel

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**AS  
MUSIC**

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

**Vocal Music: J S Bach**

**Mark Scheme**

## Section A: Listening

### Question 1: Bach: Ein feste Burg (Movement 1: bars 1 - 42)

12 marks

Ques`n	Part	Marking guidance	Total marks
1	(a)	D major	1
1	(b)	tenor(s)	1
1	(c)	(bar 1) fanfare motif [1] on trumpets (and timpani) [1] (instrumental) bass line [1] on cellos [1] plus continuo [1]	2 any 2
1	(d)	A (major) OR the dominant	1
1	(e)	[1 mark] for an answer which describes the repetition / exchange of the main theme in all four parts / voices (with or without bar numbers) [1 mark] for further detail eg alternation of subject and answer OR alternation of tonic and dominant OR use of tonal (rather than real) answers OR use of countersubject `ein` gute Wehr`	2 max
1	(f)	(rising) sequence [1] <b>repetition</b> - same phrase repeated at the same pitch <b>sequence</b> - same phrase repeated at a higher or lower pitch. <b>imitation</b> . . . same phrase exchanged between different instruments / voices / parts (usually at a different pitch). <b>call and response</b> . . . an exchange between (usually) two parts, but not necessarily the same musical phrase. Might be a soloist and a group.	1
1	(g)	(1 <sup>st</sup> ) trumpet and oboes play (first line of) the main theme (in octaves) [1] plus two short fanfares [1] on trumpets and timpani [1]	2 any 2
1	(h)	use of `natural` trumpet [1] <i>further detail of construction</i> . . . eg valveless, <b>double</b> the length of a modern trumpet, mostly pitched in D in Bach`s music [1] restricted to the notes of the harmonic series [1] notes obtained by subtle changes in embouchure [1] typically, there will be sustained use of the upper, clarino register [1] to obtain notes in scale sequence (arpeggios only in the lower octave) [1]	2 max

## Section A: Listening

### Question 2: Bach: Ein feste Burg (Movement 2: bars 1 - 23)

12 marks

Ques`n	Part	Marking guidance	Total marks										
2	(a)	they play in unison <i>at the same pitch</i>	1										
2	(b)	(groups of) `quaver rest plus three quavers` OR just `groups of three quavers` <i>but not just `quavers`</i>	1										
2	(c)	walking bass	1										
2	(d)	change to `complete` arpeggios (no repeated notes) [1] in both parts [1] change to semiquavers in bass part [1] (mostly) parallel motion between the two parts [1] homorhythmic [1]	2 any 2										
2	(e)	oboe	1										
2	(f)	<table border="1"> <thead> <tr> <th>Location</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>At letter A - the 5<sup>th</sup> note in bar 10 is a(n):</td> <td>auxiliary</td> </tr> <tr> <td>At letter B - the last note in bar 12 is a(n):</td> <td>anticipation</td> </tr> <tr> <td>At letter C - the 2nd note in bar 13 is a(n):</td> <td>passing note</td> </tr> <tr> <td>At letter D - the 1st note in bar 14 is a(n):</td> <td>suspension</td> </tr> </tbody> </table>	Location	Description	At letter A - the 5 <sup>th</sup> note in bar 10 is a(n):	auxiliary	At letter B - the last note in bar 12 is a(n):	anticipation	At letter C - the 2nd note in bar 13 is a(n):	passing note	At letter D - the 1st note in bar 14 is a(n):	suspension	4 max
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## Section A: Listening

### Question 3: Bach: Ein feste Burg (Movement 8: complete)

12 marks

Ques`n	Part	Marking guidance	Total marks
3	(a)	homophonic	1
3	(b)	contrary motion <i>they move in opposite directions</i>	1
3	(c)	perfect 4 <sup>th</sup> <i>`perfect` is required</i>	1
3	(d)	diminished <i>C# - E - G in 1<sup>st</sup> inversion</i>	1
3	(e)	a sus(pended) 4 <sup>th</sup> <i>A - G# crotchets in the tenor part</i>	1
3	(f)	imperfect cadence [1] in E minor [1]	2
3	(g)	the instruments double the vocal / choral parts	1
3	(h)	<p><i>`Ein feste Burg` is a chorale cantata [1] the <b>text</b> of the four stanzas of the chorale (written by Luther) [1] is used unchanged in movements 1, 2, 5 and 8 (although students would not be expected to know movement 5) [1] the chorale <b>melody</b> is used (in modified form) as a fugue subject [1] and also a <i>cantus firmus</i> [1] in trumpet I and oboes [1] in movement 1, which is in the style of a chorale fantasia [1] the chorale melody is also used in ornamented form [1] in the soprano soloist and oboe [1] in movement 2, and finally in its original form in movement 8 [1] <i>the other movements use (devotional) texts written for the purpose</i></i></p> <p>the vital importance of chorales in Lutheran worship is underlined in this type of cantata [1] congregational participation was an important element in the Lutheran church and the communal singing of chorales was central - the congregation would therefore join with the choir and orchestra in the closing chorale (movement 8) of this cantata [1] the <i>Schlusschoral</i> was an important devotional feature of almost all of Bach`s religious choral works [1]</p>	4 max