



Rugby
School

Music

Sixth Form Examination 2015

Mark Scheme

Performance

The performance, out of 30, will be marked against the following criteria:

26–30

Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding of the music (demanding the most highly developed skills expected at this level).

21–25

Performances which are very good in musicianship and control of technique, communicating a high level of musical understanding of the music demanding well-developed skills for a performance at this level (but lacking the consistent excellence to be placed in the highest category).

15–20

Performances which are fairly good in most respects, demonstrating a developing level of musicianship and technique, communicating a good general understanding of the style(s) represented (but less even in quality than the higher categories or with some limitations of technique or musicianship).

10–14

Performances which are good in some respects, though more limited in musicianship and/or technique, communicating a restricted understanding of the music in programmes which may not be altogether appropriate to the candidate (or which may be rather narrow in the range of musical or technical skills demonstrated).

5–9

Performances in which limitations of technique or musicianship are significant enough to impede the communication of musical understanding in some important respects in pieces which offer only limited opportunities to display technical and musical skills.

1-4

Performances which display significant weaknesses in musicianship or technique, and in which there may be relatively little evidence of musical understanding.

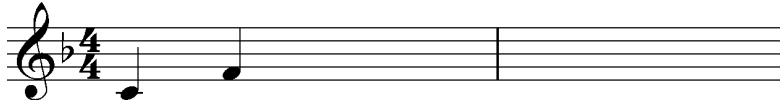
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No creditable qualities in the work presented, or no performance presented.

Listening

Section A – Melodic/Rhythmic Dictation and Cadence Recognition

1. Write down the melody (pitch and rhythm) played by the solo instrument in this extract. The time signature, key signature and first two notes have been given. Write down both the pitch and the rhythm. The extract will be played **four** times.



F G A G A C

/ 6 marks

1 mark per correct notehead (pitch and rhythm), 6 noteheads in total.

2. You will hear four cadences each played **twice**. Write down the name of each cadence in the spaces below.

- a. *perfect*
- b. *imperfect*
- c. *plagal*
- d. *interrupted*

/ 4 marks

Section B – Recorded Extract

You are going to hear one extract of music from *Brandenburg Concerto No. 2*. The extract will be played **four** times, with a pause between each playing. Look at the skeleton score on the next page, and answer the questions.

You have **3 minutes** to look through the questions and at the score.

The trumpet is referred to as a **tromba** in the score.

Question numbers have been included in the score to help you locate the answers.

The extract will be taken from the Western Classical Tradition. This extract is from Bach's 2nd Brandenburg Concerto, in F major.

1. Give an alternative term for the upbeat at the start of the first movement.

Anacrusis

/ 1 mark

2. (a) At bar 8, beat 4, which instrument enters with the theme?

Oboe

/ 1 mark

(b) To which family of instruments does this belong?

Woodwind

/ 1 mark

3. (a) At bar 16, beat 4, the *Flauto dolce* plays the theme. In which key is the theme played?

C (major)

/ 1 mark

(b) What is the relationship of this key to the tonic key of the movement?

Dominant

/ 1 mark

(c) From listening to the sound of the instrument, tick the most suitable alternative term for describing the sound of the *Flauto dolce*.

Orchestral Flute

Treble Recorder

Chamber Organ

Panpipe

/ 1 mark

Questions on this extract continue over the page...

4. On the staff below, write out the missing trumpet melody ('tromba') from bar 33.



F__F D G D

/ 2 marks

2 marks if all correct , 1 mark if 2 or more pitches correct

5. Which of the following terms describes the bass line bar 25? Tick the most appropriate.



Arpeggiated

/ 1 mark

6. Bach did not indicate a tempo at the start of this movement. Choose the Italian term you think is most appropriate:

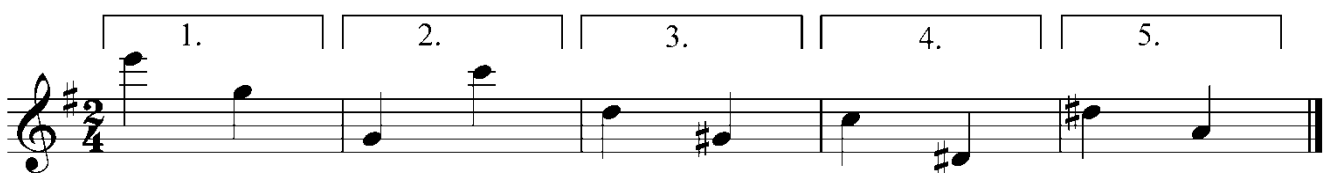


Allegro

/ 1 mark

Section C – Theory of Music

7. Describe fully each of these melodic intervals (e.g. major 2nd)



1. Major [1] 6th [1] 2. (compound) perfect [1] 4th [1]

3. diminished [1] 5th [1]

4. Diminished [1] 7th [1]

5. Augmented [1] 6th [1]

/ 10 marks

Essay

Either a) Choose two pieces that you have heard and/or played and discuss their strengths and weaknesses as musical compositions.

Or b) Introduce your instrument to someone who has never heard it before – you may wish to write about its technical challenges, famous repertoire and the instrument's history.

[20 marks]

16 – 20

- Detailed knowledge and understanding
- A full and clear response to the question with detailed references
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in spelling, grammar and punctuation and a fluent use of appropriate specialist vocabulary

Answers in this band are very good or excellent. The candidate comments perceptively. The essay will answer the question fully and there will be good analytical detail.

11 – 15

- Sound knowledge and understanding
- An effective response to the question with references to scores / historical features
- A clear line of argument with some sense of style; few errors in spelling, grammar and punctuation and an appropriate use of specialist vocabulary.

Answers in this band will be strong on content and must contain evidence of aural awareness as well as a good range of facts and some analytical comment, showing that the candidate understands some of the technical aspects. The essay should answer the question, but answers may lack detail and/or some important aspects may have gone unnoticed.

6 – 10

- Some knowledge and understanding
- An attempt to respond to the question with references to the score, but these may be merely descriptive
- Some clarity in the line of argument but there may be errors in spelling, grammar and punctuation, and use of specialist vocabulary may be weak.

Answers in this band will have some content and relevance and there may be the beginnings of understanding. Typically candidates here give a catalogue of events rather than showing that they understand the technical aspects of the music. A description without explanation, however accurate, should not gain more than 10 marks.

0 – 5

- Limited knowledge and understanding
- The answer may not address the question and there may be few, if any, references to the score / history of the instrument / challenges; these may be merely descriptive or not relevant
- Limited vocabulary may hinder expression and there may be errors in spelling, grammar and punctuation, with no more than an attempt at specialist vocabulary.

Answers in this band are generally very weak. At the bottom of the band there may be as little as half a page of writing with a few 'remembered' facts which may or may not be relevant to the question. Three or four facts probably take the work over half-way but there will still be no evidence of understanding.

END OF EXAM