



Rewarding Learning

**ADVANCED
General Certificate of Education**

Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[AMU32]

Assessment

**MARK
SCHEME**

General Marking Instructions

Introduction

The main purpose of the mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for **GCE Music**

Candidates should be able to:

- AO1** Interpret musical ideas with technical and expressive control and an understanding of style and context.
- AO2** Create, develop and refine musical ideas with technical control and expressive understanding, making creative and coherent use of musical devices, conventions and resources.
- AO3** Use analytical, evaluative and reflective skills to make critical judgements about music.
- AO4** Demonstrate knowledge and understanding of musical elements, musical contexts and musical language.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication. Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is basic.

Level 2: Quality of written communication is good.

Level 3: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 1 (Basic): The candidate makes only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Level 2 (Good): The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Level 3 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

Guidance for teacher marking

- 1 Annotation – tick all correct answers, mark incorrect answers with an X, highlight repeated answers/information with an R.
- 2 Disregard irrelevant information or answers.
- 3 Do not credit abbreviations, for example, pizz. gliss. sfz., dim.
- 4 Creditworthy alternatives for 'descending and ascending' are 'rising and falling'.
- 5 Candidates should use the correct Italian terms and not English translations, for example, plucked, detached, etc.
- 6 Information in brackets is optional and not required to gain full marks; a slash indicates an alternative correct response.
- 7 In a descriptive answer tick all creditworthy answers, even if there are more answers than the question total requires.

- 8 If a candidate gives two answers, for example, "Identify the tonality" and writes 'major/minor' credit the first answer only.
- 9 In Questions 1 and 2 a candidate should not be penalised for incorrect spelling provided this does not affect the readability of the answer.
- 10 Total marks for each question should be recorded at the beginning of each question page in a circle at the top right hand corner, e.g. 8/11.
- 11 In marking extended writing answers (Questions 3 and 4) the following may assist in the awarding of a total mark for the question:
 - candidates do not need to include all the information in the mark scheme to gain full marks;
 - to gain full marks candidates need to include 12 detailed comments with accurate reference to the music;
 - candidates should refer to the text rather than bar numbers;
 - only accurate information which is relevant to the question is creditworthy; long introductory background information is not required;
 - relevant comments can only be credited once and repetition of information/comments should be highlighted clearly on the script with the letter R
 - useful annotations include the following:
 - o tick creditworthy detailed comments according to the information required in the mark scheme
 - o mark incorrect comments with an X
 - o highlight irrelevant information with a line in the margin
 - o circle/highlight incorrect QWC
 - o a full mark response may include one or two small QWC errors
 - o at the end summarise the overall content, structure of the response and standard of QWC throughout ;

For example: This response shows a knowledge of a number of melodic features but these are not always clearly placed in context or sometimes refer to incorrect text. Comments on harmony are accurate and detailed in relation to chord types but there is limited reference to cadential writing. The response is well-organised into two clear sections but the introductory paragraph is irrelevant to the question. QWC is accurate throughout.

In awarding a total mark for an individual response, the following should be taken into consideration:

- following Level/Mark Band Descriptors
- number of creditworthy comments
- quality of QWC.

Sections C and D

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MARKS**

Knowledge and Understanding of the Set Works applied to the context of the question

Marks should be awarded according to the mark bands stated below:

Level	Mark Band	Descriptor
1	1–3	The answer is at a superficial level and limited by insufficient knowledge of the set work. There is a limited attempt to relate the content of the answer to the context of the question. The answer may contain a significant number of irrelevant details and/or lack of coherent structure. Spelling, punctuation and grammar may be such that the intended meaning is not clear.
2	4–7	The answer displays some knowledge of the set work. There may be irrelevant information and insufficient musical detail presented. There is some attempt to relate the content of the answer to the context of the question. The answer may contain a number of irrelevant details and/or lack a coherent structure. There is sufficient attention to spelling, punctuation and grammar.
3	8–11	The answer displays a good knowledge of the set work with appropriate musical detail to support points being made. There is a good attempt to relate the content of the answer to the context of the question and comments are expressed clearly. The answer may be satisfactory in terms of structure and/or presentation. Spelling, punctuation and grammar are mostly correct and there is a good attempt to use appropriate musical vocabulary.
4	12–15	The answer displays a comprehensive knowledge of the set work with detailed musical insight. There will be evidence of a thoughtful approach with perceptive comments on the music presented clearly. Comments, ideas and arguments will be well organised, well-structured and well-presented. Spelling, punctuation and grammar are of a consistently high standard and an appropriate musical vocabulary is used.

1 Compulsory area of study: Music for Orchestra in the Twentieth Century

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MARKS

Ravel, Menuet from *Le Tombeau de Couperin*, Bars 74–129

- | | | |
|--|------------|-----|
| (a) Bars 74–77 | G (major) | [1] |
| Bars 96–97 | F# (major) | [1] |
| (b) up to three marks available as follows: | | |
| • pizzicato | | |
| • mutes | | |
| • harmonics | | [3] |
| (c) E minor [1] | | |
| imperfect | | [1] |
| (d) Bar 101 ¹ F (major) [1] | | |
| Bar 105 ¹ | G (major) | [1] |
| Bar 110 ¹ | F# minor | [1] |
| Bar 111 ³ | E minor | [1] |
| (e) (i) cor anglais [1] | | |
| (ii) up to three marks available as follows: | | |
| • double bass tonic pedal (must include tonic) | | |
| • viola dominant pedal (must include dominant) | | |
| • cello arpeggios/broken chords | | |
| • drone | | [3] |
| (f) fragmentation augmentation [2] | | |
| (g) (i) up to two marks available as follows: | | |
| • mordent (ornamentation not creditworthy) | | |
| • four-bar/ balanced phrasing | | [2] |
| (ii) up to one mark available as follows: | | |
| • dissonance | | |
| • added note/sixth chord | | |
| • parallel chords | | |
| • 7th/9th chords | | [1] |

20

Section B

Unfamiliar Score Analysis

2 Schubert, Octet, Extract A Mt. 2, Bars 1–23¹; Extract B Mt. 5, Bars 1–24

- | | | |
|--|-----|----|
| <p>(a) diminished seventh (diminished not creditworthy)</p> | [1] | |
| <p>(b) up to two marks available as follows:</p> <ul style="list-style-type: none"> • violin 1 plays melody (violin/violin 2 not creditworthy) • clarinet a 3rd higher/in thirds • counter melody | [2] | |
| <p>(c) (i) Bars 11–14</p> | [2] | |
| <p style="padding-left: 20px;">(ii) cello/double bass (lower strings not creditworthy)</p> | [1] | |
| <p>(d) Bb7 [1] third inversion [1]</p> | [2] | |
| <p style="padding-left: 20px;">G7 [1] root position [1]</p> | [2] | |
| <p>(e) Bb (major)</p> | [1] | |
| <p>(f) up to three marks available as follows;</p> <ul style="list-style-type: none"> • dotted rhythm • triplet • anacrusis (upbeat not creditworthy) • ascending sequence (must include ascending)/first two bars repeated up a fifth • repeated notes/pitches (repeated alone not creditworthy) • rising fifth (must include rising) | [3] | |
| <p>(g) F (major) [1] perfect (cadence) [1]</p> | [2] | |
| <p>(h) Bb (major) [1] first inversion [1]</p> | [2] | |
| <p style="padding-left: 20px;">F7 [1] second inversion [1]</p> | [2] | 20 |

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Section C

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MARKS

Area of Study: Sacred Vocal Music (Mass/Requiem)

- 3 (a) Describe the following musical features of the opening solo section of the *Libera me* from Fauré's Requiem:

melody harmony accompaniment

Answers should refer to the following which must be clearly located with reference to the text:

melody:

- rising fifth on "Libera me" (must include rising)
- dotted rhythm on "Domine" or "morte"
- rising octave on "die illa" (must include rising)
- rising sequence on "quando coeli movendi sunt" (must include rising)
- falling seventh on "terra" (must include falling)
- rising sixth on "saeculum" (must include rising)
- falling seventh on "per ignem" (must include falling)

harmony:

- use of seventh chords with specific reference, for example, A7 chord on "rame"
- use of ninth chords with specific reference, for example, E9 on "saeculum"
- use of suspensions with specific reference, for example, (9/8) suspension on "morte"
- circle of fifths starting at (the end of the phrase) "et terra"
- (details of the circle of fifths) E7 – A7 – D7 – G7
- Gm6/ chord on "illa"
- use of half diminished chord/B half diminished on "in die" (diminished chord not creditworthy)
- imperfect cadence in D minor on "illa"
- perfect cadence in D minor on "aeterna"/at the end (of the section)
- modulation to G minor on "morte"

accompaniment:

- rhythmic ostinato;
- played on pizzicato lower strings/organ pedals
- (sustained) organ chords
- divisi violas at the end of each phrase;
- rising scalar link in divisi violas (at end of the solo section) [15]

or

- (b) Outline the main tonal and harmonic features of all three sections of the *Kyrie Eleison* from Byrd's Mass for Five Voices.

Answers should refer to the following which must be clearly located with reference to the text:

- *First Kyrie*
 - opens in C minor/Aeolian mode on/transposed to C
- *Christe*
 - opens in C minor
 - a chain of suspensions;
 - which form a descending sequence (in the soprano part) (must include descending)
 - unconventional cadence I_c-V-IV/resolves onto a F minor chord
 - (second half) modulates to F minor
- *First Kyrie/Christe* sections end with:
 - perfect cadence
 - tierce de Picardie
 - 4/3 suspension (must include 4/3)
- *Second Kyrie*
 - opens in F minor
 - based on two chords tonic and dominant/F minor and C minor
 - internal dominant pedal (in second tenor part) (must include internal)
 - second half is transposed to C minor
 - second tenor again acts as an inner dominant/G pedal (must include inner and dominant)
 - final imperfect cadence in C minor
 - a double suspension in the alto and first tenor
 - resolved in parallel thirds

[15]

15

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Section D

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MARKS

Area of Study: Secular Vocal Music from 1600 to the present day

- 4 (a) Identify and describe examples of word painting in Weelkes's '*Thule, the Period of Cosmography*' (first part only).

Answers should refer to the following which must be clearly located with reference to the text:

- "Doth vaunt of Hecla"
 - eruptions depicted by sudden musical changes
 - texture is polyphonic/imitative
- "sulphurious fire"
 - tonality shifts to C minor
 - texture is homophonic
 - scalic/quaver melisma
 - parallel thirds with details of specific voice pairings
 - contrary motion with details of specific voice pairings
 - false relation G major to G minor
- "frozen clime"
 - block chords/homophonic
 - longer note values
 - unexpected chord of Db (major)/modulation to Ab (major)
- "thaw the sky"
 - rising scalic motif
 - exploits pairings of voices (give details of voices)
- "Trinacrian Aetna"
 - change to triple metre
 - dotted rhythm
 - Bb (major) chord for two bars
- "ascend not higher"
 - rising scalic motif
 - imitation
 - rising sequence (must include rising)
- "these things seem wondrous"
 - homophonic texture
 - slower harmonic rhythm/chords only change every 1 or 2 bars
 - Db major chord on "wondrous"
- "whose heart with fear doth freeze"
 - trio of voices with details of voices

[15]

or

(b) Describe how Schumann depicts changing emotions and moods in the song *Widmung*.

Answers should refer to the following which must be clearly located with reference to the text:

- “Wonn” (bliss) is emphasised by:
 - a rising sixth (must include rising)
 - to a high F
- “Schmerz” (pain) is emphasised by:
 - the move to a minor subdominant chord/Db minor
- (seriousness of the word) “grab” (grave) is accentuated by:
 - diminished seventh chord (diminished not creditworthy)
- “Du bist die Ruh” (You are repose) (as a sense of peace and contentment) is depicted by:
 - use of longer note values/semibreves
 - lower tessitura/pitch range
 - change of key to E (major);
 - with Ab/G# acting as an enharmonic pivot
 - introduction of repeated chords;
 - in triplet crotchets
- “von Himmel” (by Heaven) is depicted by:
 - chromatic countermelody;
 - in piano left hand/inner part
 - modulation to F# minor;
 - 9/8 suspension
 - a turn on “mir”
 - then B (major) at “beschieden”
- “Dass du mich liebst” (That you love me) marked by:
 - an enharmonic change to Ab (major)
 - return of the (opening) rising and falling/quaver arpeggios
 - sustained Eb/dominant pedal
- “Mein Himmel du” (The heaven where I) is depicted by:
 - a change of key/modulation to Bb minor
 - ascending sequence (must include ascending)
 - Bb minor and Bb diminished chord on the word “guter” (good) [15]

Total

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15

70