



Rewarding Learning

**ADVANCED
General Certificate of Education
2023**

Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[AMU32]

TUESDAY 20 JUNE, AFTERNOON

**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. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

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.

Sections C and D

**AVAILABLE
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.

Mark scheme

NB: Descending/falling and ascending/rising are acceptable alternative terms when identifying melodic features such as sequence, scale and arpeggio etc.

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

Debussy: 'Nuages' from *Nocturnes*, Bars 43-83

- | | |
|--|-----|
| (a) (i) E minor (with raised) 6th | [1] |
| G7 | [1] |
| (ii) (B/dominant) pedal | [1] |
| (b) up to three marks available as follows: | |
| • triplet | |
| • outlines/spans a tritone | |
| • ascends/descends by step/scalic/conjunct | |
| • acciaccatura | [3] |
| (c) up to two marks available as follows: | |
| • descending scale/stepwise/conjunct | |
| • wholetone (scale) | |
| • in octaves | |
| • outlines/spans a tritone | [2] |
| (d) opening theme (of the movement)/clarinet and bassoon theme | [1] |
| (e) B minor | [1] |
| (f) up to two marks available as follows: | |
| • parallel chords | |
| • seventh chords | |
| • whole tone chord | [2] |
| (g) pentatonic | [1] |
| (h) Bar 64 D# minor [1] | |
| Bar 72 G#9 [1] | [2] |
| (i) (i) impressionism | [1] |
| (ii) up to four marks available as follows: | |
| • muted horns | |
| • muted strings | |
| • (solo) flute in low register | |
| • harp harmonics | |
| • sur la touche/on the fingerboard | |
| • tremolando strings | [4] |

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Section B

Unfamiliar Score Analysis

**AVAILABLE
MARKS**

2 Beethoven, Septet in E^b, Op. 20, Menuetto and Trio, Bars 1-36²

(a) up to **three** marks available as follows:

- anacrusis
- double-dotted (rhythm)
- rising/falling semitone
- outlines/rising and falling triad of E^b/tonic
- inversion
- upper auxiliary
- falling stepwise/conjunct/scalic [3]

(b) turn [1]

(c) Bars 9-12¹ C minor [1]

Bars 14-16¹ B^b (major) [1]

(d) Bar 11¹ C minor [1] second inversion [1]

Bar 13¹ F7 [1] first inversion [1]

Bar 15¹ B^b (major) [1] second inversion [1]

Bar 29¹ E^b (major) [1] root position [1] [8]

(e) dominant pedal [1]

(f) perfect [1]

(g) up to **four** marks available as follows:

- rising arpeggio of E^b/tonic
- inverted pedal
- triplets
- chromaticism
- falling scale
- appoggiatura
- repeated pitches/Bbs [4]

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Section C

AVAILABLE
MARKS

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

Answer **one** of the following questions.

- 3 (a) Describe the following musical features of the *Kyrie Eleison* from Mozart's Requiem Mass

use of instruments melodic features of the two main subjects

Answers should make reference to the following:

use of instruments

- scored for strings, organ, (two) basset horns, (two) bassoons, (two) trumpets and timpani
- strings and woodwind are used to double the vocal lines
 - soprano doubled by violin 1 and first basset horn
 - alto doubled by violin 2 and second basset horn
 - tenor doubled by viola and first bassoon
 - bass doubled by lower strings/cello and double bass and second bassoon
- trumpets and timpani are used to underline/reinforce the cadence points/main sections;
 - for example, the perfect cadence in D minor in the exposition/ the perfect cadence in G minor in the middle section
 - for example, the beginning of the final section/the return of the *Kyrie eleison* subject in the tonic key/D minor/the final homophonic Adagio/closing bars

melodic features of the two main subjects

- both subjects feature:
 - a melisma
 - rising sequence
- “Kyrie eleison” motif features:
 - dotted rhythm
 - falling third
 - rising fourth
 - falling diminished seventh
- repeat of the word “eleison” features:
 - two semiquavers and a quaver
 - descending quaver scale/stepwise/conjunct
- “Christe eleison” motif features:
 - three repeated quavers/pitches/Es
 - continuous semiquavers
 - descending scale

[15]

or

- (b) Describe the main musical features of the central section of the *Libera me* from Fauré's Requiem Mass (from "Dies illa" up to and including "Luceat eis").

Answers should make reference to the following:

- faster tempo/Più mosso
- 6/4/ compound duple (metre)
- tonality of D minor
- homophonic SATB choir
- horn fanfare:
 - in octaves
 - syncopated
 - on dominant note
- strings and organ pedals play in unison
- "catamitatis et miseriae":
 - trombones enter to play chords/homophonically
 - perfect cadence in/modulation to the subdominant key/G minor
- "dies illa"/opening 8 bar phrase repeated in a descending sequence
 - ends/modulates to/perfect cadence in F minor
- at return of "Requiem":
 - (upper) strings feature double stopping and arpeggios
 - set as a rising sequence
- repeat of et "lux perpetua":
 - three-bar pedal point
 - in (remote key of) F# (major)
 - diminished seventh on G# leads back to
- repeat of "luceat eis":
 - return to 2/2 metre
 - return of the ostinato in timpani, organ and pizzicato strings
 - sung by altos and basses in octaves
- closing bars/end of the section feature:
 - an augmented triad on F
 - a perfect cadence in D minor

[15]

15

AVAILABLE
MARKS

Section D

AVAILABLE
MARKS

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

Answer **one** of the following questions.

- 4 (a) Describe the main musical features in the setting of the following two lines of text in Weelkes's *The Andalusian Merchant*.

Laden with cochineal and China dishes How strangely Fogo burns

Answers should make reference to the following:

Laden with cochineal and China dishes

- key of Eb major
- set to three repeated pitches on "Laden with"
- rising fourth
- syncopation
- descending scale
- dotted rhythm
- imitative entries/polyphonic texture/contrapuntal
 - beginning in Soprano 2
- in a circle of fifths;
 - C-F-B^b-Eb
- becomes a stretto
 - entries are one beat apart
 - transposed up a fourth
- ends with a perfect cadence in B^b/modulation to B^b

How strangely Fogo burns

- imitative entries/polyphonic texture/contrapuntal
- melody features descending chromaticism
- the strangeness of Fogo/the volcano is illustrated as follows:
(credit a maximum of 6 harmonic features)
 - B^b minor
 - chromatic part writing
 - tonal uncertainty/ambiguity
 - dominant sevenths
 - unrelated chord progressions
 - alteration of major/minor chords
 - for example, C major/minor or B^b major/minor or G major/minor
 - false relations
 - diminished triads on B/A/D
 - augmented triad on B^b
- final perfect cadence in F (major) [15]

or

(b) Identify and describe the main musical features of the central section (“Ripe as the melting cluster”) of ‘O Ruddier than the Cherry’ from Handel’s *Acis and Galatea*.

Answers should make reference to the following:

- sung by a (solo) bass
- in B^b (major)
- “Ripe as the melting” is set to a falling triad/arpeggio of B^b
- repeated at “No lily has such lustre” as a rising sequence
- first two vocal phrases/“Ripe as”/“No lily” are doubled/in unison/octaves by orchestra/strings
- “lustre”/end of second phrase perfect cadence in/modulation to C minor
- “Yet hard to tame” is:
 - set to falling fourths;
 - repeated in a rising sequence
 - semiquavers in strings
 - perfect cadence in C minor
 - repeat of this phrase ends with a modulation to/perfect cadence in D minor
- melisma on “bluster” which features:
 - rising and falling octave leaps,
 - semiquaver scalic movement
 - quaver triadic movement
 - descending sequence
 - passes through a circle of fifths;
 - Dm - Gm - C7 - F - B^b
 - E (half) diminished (seventh)
 - features suspensions
 - imperfect cadence in D minor
- final statement of “Yet hard to tame”;
 - (fourths are decorated with) lower auxiliary notes
 - ends with a perfect cadence in D minor
- brief orchestral passage featuring imitation between upper and lower strings
- perfect cadence in G minor/modulates to G minor (for the reprise of Section A)

[15]

Total

**AVAILABLE
MARKS**

15

70