



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education**

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**Music**

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

**[SMU32]**

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**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.

**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 Brahms: Violin Concerto in D major, Op. 77, third movement, Bars 1–57<sup>1</sup>.**

**AVAILABLE  
MARKS**

- (a) rondo (form) [1]
- (b) up to **four** marks available as follows:
- repetition of the first bar (repetition alone not creditworthy)
  - rising stepwise/conjunct/scalic (must include rising)
  - triadic
  - descending sequence (must include descending)
  - (three-semiquaver) anacrusis (upbeat not creditworthy) [4]
- (c) Bars 7–8<sup>1</sup> B minor [1]
- Bars 20–21<sup>1</sup> A (major) [1]
- Bar 27 D (major) [1]
- Bar 46 C# minor [1]
- (d) (i) up to **three** marks available as follows:
- multiple/triple stopping (stopping/double stopping not creditworthy)
  - string crossing
  - spiccato [3]
- (ii) up to **two** marks available as follows:
- triplets
  - cross rhythm [2]
- (e) Bar 38<sup>1</sup> A7 [1] root position [1]
- Bar 39<sup>1</sup> D (major) [1] first inversion [1]
- Bar 49<sup>1</sup> B (major) [1] root position [1] [6]

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**2 Mozart: String Quartet No 8 in F major, K168, Mt. 1, Bars 1–18 and Bars 42–53.**

**AVAILABLE  
MARKS**

- (a) (i) appoggiatura [1]
- (ii) up to **four** marks available as follows:
- falling scale/stepwise/conjunct (must include falling)
  - repeated pitch/note/C (repeated alone not creditworthy)
  - octave leap
  - falling triad
  - dotted rhythm [4]
- (b) diminished seventh (diminished alone not creditworthy) [1]
- (c) Bar 2<sup>2</sup> C7 [1] third inversion [1]
- Bar 5<sup>3</sup> G minor [1] first inversion [1] [4]
- (d) up to **two** marks available as follows:
- imitation
  - ascending sequence (must include ascending)
  - modulation/change of key [2]
- (e) Bar 9 violin 2 and viola sixths /6ths [1]
- Bar 17 violin 1 and 2 octaves [1]
- (f) C (major) [1]
- (g) G (major) [1]
- C (major) [1]
- D minor [1]
- (h) D minor [1]
- imperfect (cadence) [1]

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Section C

AVAILABLE  
MARKS

Area of Study: Sacred Vocal Music (Anthems)

- 3 (a) Describe the main musical features of the instrumental introduction of Handel's *Zadok the Priest*.

Answers should refer to the following:

- violin arpeggios
  - one additional mark for two of the following:  
rising/semiquaver/repeated
- (strings and wind) repeated/quaver chords;
- organ continuo
  - sustained bass (notes)
- in D major
- (opening) tonic/D pedal
- slow harmonic rhythm/chords change every bar/one chord per bar
- use of dominant seventh chords
  - one additional mark for specific example, D7/A7/E7/F#7
- use of diminished chord
  - one additional mark for specific example, G# diminished
- use of (A#) diminished seventh chord
- modulation to closely related keys
  - one additional mark for detailing the three keys; subdominant/G major, dominant/A major and relative minor/B minor
- first eight bars repeated in dominant (key)
- use of suspensions;
  - one additional mark for 4-3 suspension at the final cadence/  
before entry of the chorus;
- final perfect cadence in D major [15]

or

- (b) Describe the following musical features of the opening verse and refrain in *For the Beauty of the Earth* by Rutter:

**melody      harmony**

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

Melodic features:

- ascending scalar melody at opening/"For the beauty of the earth";
- sustained/long note at the end of each phrase/"earth"/"birth"/"lies";
- falling 7th on "our birth"/end of third phrase (must include falling)
- descending sequence/down a third on "over and around us lies";  
(must include descending)
- word painting at beginning of the refrain/"Lord of all, to thee we raise";
  - one additional mark for ascending scale (must include ascending)
- syncopation on "around us lies/This our joyful hymn"
- use of melisma on "skies"/"raise"/"praise"

Harmonic features:

- (opening) tonic/B flat pedal;
- the chord sequence from the introduction accompanies opening of Verse 1;
  - one additional mark for details of chords Bb, F, Eb
- mainly primary chords;
- minor/secondary/seventh chords at “For the love which from our birth”
  - one additional mark for Gm on “love”/Cm on “birth”
- modulation to the subdominant/E flat (major) at “to thee we raise”/end of the first phrase of the refrain;
- perfect cadence in tonic key/B flat (major) at the end of the refrain/“hymn of praise”
- use of suspension on “raise”/“praise” [15]

AVAILABLE  
MARKS

15

Section D

AVAILABLE  
MARKS

Area of Study: Secular Vocal Music (Musicals)

- 4 (a) Describe the main musical features in the **first** 'My boy Bill' section of Soliloquy (ending with "No pot-bellied, baggy-eyed bully'll boss him around").

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

- 2/4 metre;
- G major;
- (rising) perfect 4ths on "My boy Bill"/"after me";
- tonic/dominant bass;
- (rising) cello countermelody;
- use of chromaticism on "I will"/ "Like a tree he'll grow";
- use of diminished 7th chords on "I"/"will";
- use of dominant 9th chord/A9 on "ground";
- (motivic) repetition on "Like a tree he'll grow with his head held high";
- modulation to D major "And you won't see...";
- triadic melody on "And you won't see nobody dare to try to boss him or toss him around!";
- perfect cadence in D (major) on "toss him around"
- perfect cadence in G (major) on "boss him around"
- descending arpeggios on "potbellied baggy-eyed bully'll boss him around"; (must include descending)
  - one additional mark for triplet (crotchets)
- on "around"
  - back to G (major)/tonic
  - change to 6/8
  - ostinato
  - alternating chords of G(major) and A minor
  - tonic/G pedal

[15]

or

**(b)** Describe the final choral section of ‘Ol’ Man River’ from *Showboat*.

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

- The choral reprise of “Ol’ Man River”/the second melody:
  - C major;
  - in 4/4;
  - sung by TTBB/male chorus;
  - presented homophonically;
  - first basses sing the melody (must include first);
  - melody moves to the first tenors on “he must know sumpin” (must include first);
  - cello doubles the melody;
  - the soloist/Joe adds a decorative solo at the end of each phrase;
  - octave leap on “Ol’ Man”; in tenors
  - “blue” note (in Joe’s solo) on the word “song”.
- The third melody/“you an’ me”:
  - E minor
  - sung by Joe/the soloist;
  - accompanied by the TTBB/male chorus humming;
  - ostinato/alternating chords;
    - one additional mark for Em and Bm9
    - one additional mark for lasts for 7 bars;
  - tonic pedal in the second basses (must include second);
- Final statement of the second melody/“ah gits weary”:
  - the first basses double/in octaves with the soloist/Joe (must include first);
  - second tenors double the soloist/Joe at “scared of dying” (must include second);
- climax created by:
  - fortissimo dynamics;
  - trumpets and trombones;
  - highest note/high E on “Ol”
- ends with a plagal cadence in C major. [15]

	<b>Total</b>	<b>15</b>
		<b>70</b>

AVAILABLE MARKS
<b>15</b>
<b>70</b>