



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018**

Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[SMU32]

TUESDAY 22 MAY, 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.

Section A

**AVAILABLE
MARKS**

1 Compulsory area of study: Music for Orchestra, 1700–1900

Beethoven: Symphony No. 3 in Eb major (*Eroica*), Mt. 4, Bars 76–178

- | | | |
|---|------------|--|
| <p>(a) variation (form)</p> | [1] | |
| <p>(b) up to two marks are available as follows:</p> <ul style="list-style-type: none"> • No. 7 from Contredanses (WoO 14) • Variations for (solo) piano (Op. 35) • <i>The Creatures of Prometheus</i>, (Op. 43) | | |
| | [2] | |
| <p>(c) (i) up to two marks available as follows:</p> <ul style="list-style-type: none"> • in first violins and violas [1] in octaves [1] • opening of bassline theme in trumpets [1] | | |
| | [2] | |
| <p>(ii) up to four marks available as follows:</p> <ul style="list-style-type: none"> • horn chords [1] repeated/staccato/offbeat quavers [1] • trumpet minims [1], tonic and dominant [1] • trumpets in unison then octaves [1] | | |
| | [4] | |
| <p>(d) Bb7
root (position)</p> | [1]
[1] | |
| <p>(e) (i) fugato/fugal (entries)</p> | | |
| | [1] | |
| <p>(ii) up to four marks available as follows:</p> <ul style="list-style-type: none"> • change of key/modulation • inversion • fragmentation • rising sequence • stretto • diminution • imitation | | |
| | [4] | |
| <p>(f) Bars 139–140 F minor</p> | [1] | |
| Bars 154–155 Bb minor | [1] | |
| Bars 157–159 Ab (major) | [1] | |
| Bars 168–169 D minor | [1] | |

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Section B

Unfamiliar Score Analysis

**2 Haydn: String Quartet in G minor, Op. 74, No. 3, Mt. 3,
Menuetto and Trio, Bars 1–46**

- (a) Up to **two** marks available as follows:
 in viola and cello [1] (paired) in (parallel) thirds [1]
 down an octave [1] [2]
- (b) in octaves [1]
- (c) dominant/D (major) [1] perfect [1] [2]
- (d) inversion [1] rising sequence [1] change of key/modulation [1] [2]
- (e) Bar 4¹ D7 [1] first inversion [1] [2]
 Bar 13² G (major) [1] root position [1] [2]
 Bar 33¹ A minor [1] first inversion [1] [2]
 Bar 42 D minor [1] second inversion [1] [2]
- (f) (i) G minor [1]
 (ii) D minor [1] [2]
- (g) Bar 24 [1] to Bar 27 [1]
 first violin [1] [3]

AVAILABLE
MARKS

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Section 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.

Section C

AVAILABLE
MARKS

Area of Study: Sacred Vocal music (Anthems)

Answer **one** of the following questions:

- 3 (a) Comment on the variety of vocal textures in 'This is the Record of John' by Gibbons.

Answers should refer to the following:

- The piece alternates between sections for the soloist and full choir:
 - solo countertenor/male alto;
 - full SAATB choir.
- The full choir sing homophonically e.g. "and he confessed".
- The choir sing polyphonically/contrapuntal texture e.g. "and said plainly" and "what art thou?".
- Homophonic cadence on "the Christ"/at the end of the first choral section.
- There are a series of fugal entries in the second choral section/on the text "And he said, I am not":
 - fugal entries begin on Bb and Eb (dominant-tonic);
 - order of entries is SAATB.
- The second choral section ends homophonically with "Art thou the prophet? And he answered, No"; initially without the sopranos/trebles and then repeated with the full choir.
- There is another set of fugal entries in the third choral section/at the words "Make straight the way of the Lord";
 - fugal entries begin on Bb and F (tonic-dominant);
 - order of entries is STABA;
 - on the last entry of this motif altos are paired in sixths leading.
- Final homophonic section/perfect cadence.

or

- (b) Describe how Mendelssohn conveys the dramatic nature of the text in the central choral section of *Hear My Prayer* (beginning with the words "The enemy shouteth" and ending when the solo recitative begins).

Answers should refer to the following:

- use of faster tempo/Allegro (moderato)
- change of metre to 3/8
- use of E minor tonality
- (declamatory) rising fourth set at "enemy shouteth"
- (sense of urgency created by) the dotted rhythms
- call and response/answering/alternation between the soprano/treble soloist and unison SATB chorus.
- use of diminished seventh chords for e.g. "the wicked oppress me" and "Ah, where shall I fly?"
- sustained note/F# (in the solo line) on the word "fly"
- use of *sforzando* at "O God, hear my cry";
 - sopranos and altos in thirds enter to double the soloist;
 - tenors and basses in thirds enter a bar later/imitate.
- "perplex'd and bewilderd" is set imitatively/polyphonically; (developed by) a rising sequence.
- use of tierce de Picardie on "my cry".

- in the closing bars of the section/ “O God hear my cry” the organ plays a tonic/E pedal.
- rising octaves and sevenths on the words “O God”.
- the highest note of the piece/high A is sung (by the soloist and sopranos) on the word “cry!”
- “O God hear my cry” features a rising chromatic scale/bass
- final phrase ends on an unresolved E7 chord.

[15]

AVAILABLE
MARKS

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Section D

AVAILABLE
MARKS

Area of Study: Secular Vocal music (Musicals)

Answer **one** of the following questions:

- 4 (a) Describe the musical features and motifs when Billy contemplates the possibility of a daughter in “Soliloquy” from *Carousel*.

Answers should refer to the following:

- spoken on “What would I do?”
- underscored/accompanied by music from the opening as violin (solo).
- recitative on “you can have fun”
- use of tritone on “her hair”.
- use of/change to F major tonality on “My little girl”.
- Broader/slower tempo on “My little girl”
- legato vocal lines
- lyrical melody
- Romantic/chromatic harmonies, for example, augmented triad (F A C#) on the word “pink”
- chromaticism in melody line with example
- (four note motif) triplet on “My little girl”
 - augmented to four crotchets “pink and white”.
 - as an ascending sequence with the original rhythm on “peaches and cream”.
 - is incorporated into the woodwind countermelody at the words “dozens of boys pursue her”
- rising, chromatic countermelody in the strings to accompany “My little girl”
- A second motif features a dotted rhythm on “is half again as bright”/ “hungry every night”.
 - This rhythm is augmented/dotted crotchets and quaver on “girls are meant to be”/ “from her faithful Dad”/ “she comes home to me”.
- “she’s got to be sheltered and fed and dressed” accompanied by tutti Bb (major) chords with rests in between.

or

- (b) Describe the main features of the final C major section of “One Day More” from *Les Misérables* where all the musical motifs are dramatically combined.

Answers should refer to the following:

- the combination of motifs are as follows:
 - Valjean/ “one day more” which consists of two quavers and a crotchet/semibreve
 - Cosette and Marius/ “I did not live until today” dotted rhythm/paired in thirds
 - Javert/ “I will join” quaver (rhythm)
 - Éponine/ “One more day (all on my own)” features the interval of a major third/repeated quavers/CCEC
 - Thenadiers’ motif/ “watch ‘em run amuck” repeated semiquavers/ falling fourth.
- the full cast sing in unison the semiquaver melody/ “tomorrow we’ll discover”
- change of metre to 5/8 (for one bar)

- diminished 7th chord on “tomorrow”
- perfect cadence in A minor on “tomorrow we’ll discover ...”
- “One more dawn” is:
 - a diminution of Valjean’s/two quavers and a crotchet motif
 - sung in unison
- “One more day/One day more” in the final few bars is sung homophonically (by the chorus)
- final perfect cadence in C (major)
- final section also features three instrumental themes:
 - descending semiquaver/ostinato/Valjean’s motif in upper strings/woodwind/keyboard
 - descending scale in minims/passacaglia-like motif played by trombone/bass guitar/cello
 - dotted rhythm of “I Dreamed a Dream” in the trumpets and horns/brass.

[15]

Total

**AVAILABLE
MARKS**

15

70