



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2023**

Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[SMU32]

WEDNESDAY 31 MAY, MORNING

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

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 A

**AVAILABLE
MARKS**

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

Mozart: Symphony No. 39 in E^b major K543, Mt. 1, Bars 1-25.

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

- syncopation
 - chromaticism
 - appoggiatura
- [2]

(b) up to **two** marks available as follows:

- pedal
 - suspension
 - dominant seventh
 - falling/descending sequence
- [2]

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

- falling/rising arpeggio/broken chord/triad
 - inversion
 - falling/descending sequence
- [3]

- | | | | | | | |
|------------|---------------------|------------------------|-----|------------------|-----|-----|
| (d) | Bar 3 ¹ | B ^b 7 | [1] | second inversion | [1] | |
| | Bar 16 ¹ | E ^b (major) | [1] | root position | [1] | |
| | Bar 20 ¹ | A ^b (major) | [1] | root position | [1] | [6] |

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

- rising/ascending sequence
 - falling/descending sequence
 - imitation
 - inversion
 - modulation/change of key
 - in octaves
- [4]

(f) diminished seventh [1]

(g) imperfect (cadence) [1]

(h) sonata (form) [1]

20

2 Haydn: String Quartet Opus 77 No. 2 in F major, Mt. 2, Bars 1-56¹.

(a) Bar 2 ¹	C7	[1]	first inversion	[1]	
	Bar 9 ³	D minor	[1]	first inversion	[1]
	Bar 16 ³	C minor	[1]	root position	[1]
	Bar 53 ²	B ^b (major)	[1]	first inversion	[1]
					[8]
(b) Bars 11-12	C (major)				[1]
	Bars 26 ³ -28 ²	B ^b (major)			[1]
	Bars 28 ³ -30 ²	G minor			[1]
	Bars 55-56 ¹	F (major)			[1]
(c) pedal					[1]
(d) antiphony/imitation	unison/octaves				[2]
(e) up to four marks available as follows:					
	• change of key/modulation				
	• descending sequence				
	• inversion				
	• imitation/antiphony				
	• repetition				
	• extension of (falling) third to a fourth				[4]
(f) minuet					[1]

**AVAILABLE
MARKS**

20

Section C

AVAILABLE
MARKS

Area of Study: Sacred Vocal Music (Anthems)

- 3 (a) Describe the following features of the solo soprano section of Mendelssohn's *Hear my prayer* (beginning with the words "O for the wings of a dove!" and ending at the re-entry of the chorus).

melody

tonality and harmony

Answers should make reference to the following:

- tonic key of G (major)
- (opening) three-bar tonic pedal
- "O for the wings" features;
 - triplet
 - descending/falling stepwise/scalic/conjunct
 - ascending sequence
 - repetition
- "Far away"
 - descending triad/arpeggio of G/tonic
 - dotted rhythm on "would I"
 - modulation to D (major)/dominant
- Repeat of "Far away"
 - modulation to/perfect cadence in A minor
- "would I rove" modulation/back to/perfect cadence G (major)/tonic
- "In the wilderness"
 - augmented triad on G at "wilderness"
 - rising sequence on "And remain there for ever"
 - dominant minor 9th chord/Bm9 on "rest"
- Repeat of "In the wilderness, build me a nest"
 - key of E minor/relative minor/perfect cadence in E minor
 - anacrusis
 - rising sixth
 - descending sequence
 - appoggiatura on "nest"
 - modulation to/perfect cadence in C (major)/subdominant on "build me a nest"
 - modulation back to/perfect cadence in G (major)/tonic on "remain there"
 - repeated with fuller harmonisation
- "and remain there for ever":
 - G/tonic pedal
 - slower harmonic rhythm/pulse
 - inversion at "and remain there"
- "ever":
 - sustained/tied/longer held B
 - perfect cadence in G (major)

[15]

or

- (b) Describe the main tonal and harmonic features of the final section of Handel's *Zadok the Priest* (beginning at the text "God save the King!").

Answers should make reference to the following:

- "God save the King!"/opening
 - in D (major);
 - tonic pedal
 - features repetition of the tonic chord

- “Amen, Alleluia”
 - based on alternating tonic and dominant chords
 - modulates to/perfect cadence in A (major)/dominant
 - modulates (back) to/imperfect cadence in D (major)/tonic
 - modulates to/perfect cadence in D (major)/tonic
- orchestral interlude
 - contains suspensions
 - modulates to A (major)
- repeat of “God save the King!”/“Long live the King”/opening
 - repeated in A (major)/dominant
- repetitions of “Amen, Alleluia”/“Alleluia, Amen”:
 - modulates to relative minor/B minor
 - ends with imperfect/Phrygian cadence
 - use of parallel first inversion chords
 - G, F#m, Em, D
 - ends with perfect cadence in B minor/relative minor
- return of “Amen”/“Alleluia, Amen”
 - passes through/modulation to E minor/relative minor of subdominant
 - passes through/modulation to D (major)/tonic
 - ends with perfect cadence in F# minor/mediant minor
- return to tonic/D (major) in orchestral interlude/“Long live the King”
- modulation to A (major)/dominant at “may the King live forever”
- (final) repetitions of “Amen, Alleluia” in G major/subdominant
- final plagal cadence in D (major)/tonic

[15]

15

AVAILABLE
MARKS

Section D

AVAILABLE
MARKS

Area of Study: Vocal Music (Musicals)

- 4 (a) Describe the following features in the 'Tonight Quintet' from Bernstein's *West Side Story*.

rhythm

metre

Answers should make reference to the following:

- metre alternates/changes between common time/4/4 and 2/4
- three crotchet/beat ostinato
- quaver (motif) in orchestral introduction/"The Jets are gonna have their day"/"The sharks are gonna have their way"
(or any accurate reference to scoring)
- semiquaver (motif) in opening bar/on "night"/"right"
- (change of metre) to 3/8 at "fair fight"/"rumble 'em"/"no tricks"/"ready to"
- 4/4 at "we're gonna rock it tonight"
- two crotchet/beat ostinato
- syncopation, e.g. "have us a ball"/"get it tonight"
- semiquaver motif creates a cross-rhythm in orchestral interjection/after "harder they fall"/before "well they began it"
- swung rhythm at Anita's verse/"Anita's gonna get her kicks"
- "Tonight, tonight"/Tony's solo
 - change to 2/2 metre/cut common time
 - Beguine rhythm
- a cross-rhythm to accompany high E/"night"/end of Tony's solo/section
 - 3+3+2 (crotchets)
- augmentation at "They're gonna get it tonight"
- (descending) minims (arpeggios) at "They began it". [15]

or

- (b) Identify the main musical features of the "Ol' Man River" theme from *Showboat* and describe its four presentations.

Answers should make reference to the following:

- in C major
- in 4/4 metre/common time
- based on pentatonic scale
- spans a fourth
- contains repetition of the first 4 pitches of "Ol' Man River"
- syncopation in the second half of every bar/on "River dat"
- (harmony centred on C) alternates between chords of A minor and F major
- second phrase/"just keeps rollin"/features chords of G7/G9
- diminished seventh chord on "gotten"
- chromatic descending bass on "soon forgotten"
- ends with a perfect cadence in C

first/second presentations/"Ol' Man River"/"Ah gits weary"

- sung by solo bass

second presentation/“Ol’ Man River”

- melody extends up to high E

third presentation/“Ol’ Man River”

- sung by TTBB choir/male chorus
- homophonic texture
- melody sung by first basses
- melody then sung by first tenors at “dem dat plants ‘em”/third bar of melody
- features rising octave leap on “Ol’ man”
- Joe adds a solo at the end of each phrase

fourth presentation/“Ah gits weary”

- melody sung in octaves/doubled by soloist/Joe and the first basses
- doubled/in unison by the second tenors at “scared of dyin”
- rises to high E on “Ol’ Man River”
- last note/“alon”/ends with a plagal cadence in C (major)

[15]

15

Total

70

**AVAILABLE
MARKS**