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General Certificate of Education
2017

Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[SMU32]

MONDAY 22 MAY, AFTERNOON

MARK SCHEME

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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.

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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.

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AVAILABLE MARKS

Section A

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

Vivaldi, Concerto in G for 2 mandolins, first movement, Bars 1–39

(a) ritornello [1]

(b) Baroque [1]

(c) up to four marks available as follows:
- based round the note(s) of the G major triad/chord
- lower auxiliary note
- conjunct/scalic/stepwise movement
- descending fourth
- ascending/descending sixth
- rising octave
- anacrusis
- 2 semiquaver/quaver (rhythmic) motif [4]

(d) inversion repetition modulation [2]

(e)

Bar 7^{1}	D (major)	[1]	second inversion	[1]		[2]
Bar $9^{3–4}$	G7	[1]	root position	[1]		[2]
Bar $11^{3–4}$	A7	[1]	root position	[1]		[2]

(f)

Bar $9–10^{1}$	C (major)/subdominant	[1]
Bar 16	G minor/tonic minor	[1]

(g) up to two marks available as follows:
- antiphonal
- (pairing in/parallel) thirds
- imitation [2]

(h) up to two marks available as follows:
- continuous/running/steady quavers
- unison
- repetition of half bar/one bar/4 note motif
- octave leaps [2] 20

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Section B

AVAILABLE MARKS

2 Haydn: String Quartet in F, Op. 74, No. 2, Menuetto, Bars 1–41

(a) Bars 4–5 D minor [1]

Bars 7–8 C (major) [1]

(b) appoggiatura [1]

(c)

Bar 12^3	F7	[1]	root position	[1]	[2]
Bar 14^3	D7	[1]	first inversion	[1]	[2]
Bar 19^3	C7	[1]	third inversion	[1]	[2]
Bar 22^3	G minor	[1]	first inversion	[1]	[2]

(d) up to six marks available as follows:

- initially presented in violin 1 [1]
- inverted in cello [1]
- extended in violin 1 [1]
- in violin 2 and viola [1] in thirds [1]
- inverted in cello and viola [1] in compound *thirds* [1]
- violin 1 and 2/violins in sixths [1]
- descending sequence [1]
- different key/pitch/up a fourth [1]
- repetition (reference to bar numbers) [6]

(e) pizzicato [1] multiple/double/triple stopping [1] [2]

(f) perfect [1] 20

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AVAILABLE MARKS

Section C and D

Questions 3 and 4

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 a 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.

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Area of Study: Sacred Vocal Music (Anthems)

AVAILABLE MARKS

3 **(a)** Describe the variety of choral textures in Rutter's *For the beauty of the earth*:

- Verse 1/is sung by the sopranos alone.
- Verse 2/'For the beauty of each hour';
  - starts with full SATB choir/in unison;
  - the second phrase/'Of the day and of the night' is homophonic
  - The third phrase/'Hill and vale and tree and flower' is polyphonic/ imitative, between the sopranos and basses and the altos and tenors.
  - imitation also between female and male voices on 'Sun and moon and stars of light'.
- The refrain of verse 2/'Lord of all, to thee we raise':
  - Starts with homophonic SATB/in parallel thirds and sixths.
  - The male and female voices are an octave apart 'This our joyful hymn'.
  - The basses are divided into two parts at 'thee we raise' and 'hymn of praise'.
- Verse 3/'For the joy of human love':
  - The tenors and basses sing the melody in unison.
  - The sopranos and altos have a unison descant.
- Refrain of verse 3/'Lord of all, to thee we raise':
  - The female voices split into two voices at the beginning of the refrain.
  - The males divide for the cadence on 'of praise'.
- Verse 4/'For each perfect gift of thine':
  - Starts with the full choir in unison.
  - The sopranos add a descant part from the second phrase 'Graces, human and divine' and 'Ah'
- Refrain of verse 4/'Lord of all, to thee we raise':
  - Homophonic/in four-part harmony
  - Same as the corresponding place in verse 2
  - Apart from a repetition of 'This our joyful hymn' by the sopranos.
- The end of verse 4/'This our joyful hymn':
  - Sung by sopranos and tenors (in octaves)
  - Imitated by altos and basses
  - Sopranos alone repeat 'this our joyful hymn'
  - Final homophonic (perfect) cadence on 'hymn of praise'. [15]

Or

(b) Identify the main keys and harmonic features in the first section of Mendelssohn's *Hear my prayer* (up to the first entry of the chorus).

Answers should refer to the following characteristics:

- Tonic key is G major
- The introduction features a tonic pedal, with a hint of the subdominant key/C major/G7 arpeggio.
- There is a circle of fifths (on 'Thyself from my petition do not hide').
- Modulations to A minor (at 'petition'), tonal shift to G minor (at 'Take heed to me'), modulations to D minor, E flat major ('I mourn to thee') and B flat major ('without thee all is dark').
- Tonal uncertainty at 'Without Thee all is dark'/'I have no guide' created by use of the tritone, and chromatically rising bassline.
- Use of diminished 7th (on 'petition') and augmented 6th chords (on 'I have no guide').
- Pause on a dominant 7th chord (D7) on 'God', over a tonic pedal.
- Perfect and imperfect cadences used throughout (give context), e.g. imperfect cadence on first statement of melody 'do not hide', perfect cadence on 2nd statement of 'do not hide', imperfect cadence 'take heed to me'. [15]

15

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AVAILABLE MARKS

Section D

Area of Study: Secular Vocal Music (Musicals)

Answer **one** of the following questions.

4 **(a)** Comment on the use of the soloist and the chorus in 'Ol' Man River' from *Showboat.*

Answers should refer to the following:
- Soloist is a bass.
- Joe/soloist presents verse 1/opening themes.
- Male chorus/TTBB, sing in unison, the third melody/'Don't look up and don't look down'.
- Choral reprise of the second melody/'Ol' Man River',
  - presented homophonically.
  - with the first bass singing the main melody.
  - The soloist/Joe adds a (decorative) solo (at the end of the first two phrases).
- The third melody is sung by Joe (to the same text as before 'you an' me we sweat an' strain')
  - accompanied by the (male) chorus humming.
  - Chorus sing an ostinato with alternating harmonies/chords in minims.
  - The second bass sings a tonic pedal.
- The second melody ('A gits weary…') returns homophonically, with Joe doubling the first basses, an octave lower for the first three bars. [15]

Or

(b) Identify the main musical motifs in the ensemble 'One Day More' from *Les Misérables*.

Answers should refer to the following:
- Semiquaver ostinato:
  - Details of scoring (e.g. flute, violins, glockenspiel and right hand of the keyboard).
  - Linked to 'Who am I?'.
- Descending scale in minims/four bar harmonic progression:
  - A6 F#min7 D Bm/E9
  - Heard in the left hand of the keyboard
  - Linked with 'I Dreamed a Dream'.
- Valjean's 'One Day More' motif:
  - Consists of two quavers and a crotchet,
  - Characterised by a falling second and third/outlines a perfect fourth.
  - Linked to the song 'Who am I?'.
  - Repeated pitch/semiquavers.
- Motif from 'I Dreamed a Dream', characterised by its
  - Dotted rhythm.
  - Stepwise movement.
  - Triplet.
  - Scotch snap rhythm.
- Javert's 'One more day to revolution'.
  - Quaver melody.
- The Thénardiers sing 'Master of the House'
  - Repeated semiquavers.
  - Falling fourth. [15] — 15

Total — **70**