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2018

Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[AMU32]

MONDAY 18 JUNE, 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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Section A

AVAILABLE MARKS

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

Ravel, Rigaudon from *Le Tombeau de Couperin*, Bars 1–36

(a) F major 7 [1] root position [1] [2]

Ab (major) [1] second inversion [1] [2]

(b) up to four marks available as follows:

- pizzicato cellos and bassoon [1] play a descending scale [1] in crotchets [1]
- pizzicato violin 2 and viola [1] internal pedal [1] quavers [1] ostinato [1] [4]

(c) bassoon(s) [1]

(d) Bar 15 Bb (major) [1]

Bar 20 C# (major) [1]

Bar 25 F# (major) [1]

(e) up to two marks available as follows:

- descending sequence
- fragmentation
- repetition
- change of key/modulation
- played by first/solo flute [2]

(f) C (major) [1] perfect [1] [2]

(g) neoclassicism [1]

(h) up to two marks available as follows:

- dissonance
- extended chords/ninth chords/added note chords
- parallel triads/harmony
- bitonality
- modulation to unrelated keys [2]

(i) ternary [1] 20

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AVAILABLE MARKS

Section B: Unfamiliar Score Analysis

Brahms, Symphony No. 3, Mt. 2 Bars 37–63

2 **(a)** diminished seventh [1]

(b) up to three marks available as follows:

- triplet
- stepwise/conjunct/scalic
- repetition
- ascending sequence
- anacrusis/begins on an upbeat
- lower auxiliary note [3]

(c) up to three marks available as follows:

- clarinet and bassoon [1] in octaves [1]
- oboe and horn [1] in octaves [1] (perfect) fourth higher [1] [3]

(d) A minor [1] second inversion [1] [2]

D7 [1] root position [1] [2]

G (major) [1] second inversion [1] [2]

(e) **(i)** up to two marks available as follows:

- descending sequence
- mordent
- dotted rhythm
- scalic/conjunct/stepwise (movement)
- quaver (movement)
- anacrusis/begins on an upbeat [2]

(ii) up to two marks available as follows:

- pedal
- perfect cadence [2]

(f) G (major) [1] perfect [1] [2]

(g) symphony [1] [1] 20

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AVAILABLE MARKS

Section 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.

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AVAILABLE MARKS

Section C

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

Answer **one** of the following questions:

3 **(a)** Comment on Byrd's setting of the *Agnus Dei* from the Mass for Five Voices, with reference to the following:

scoring and texture **melody**

Answers should make reference to the following:

scoring and texture

- scored for SATTB (choir)
- builds the piece texturally from three parts to four parts and finally the full/five part choir
- first setting of the *Agnus Dei*:
  - o consists of a trio for the three upper voices/SAT1
  - o voices enter fugally
  - o on G,C and G respectively/on dominant, tonic, dominant respectively
- the second phrase *Miserere*,
  - o is also set fugally
  - o with entries on Bb, Eb and Bb
  - o again in the soprano. tenor 1 and alto respectively
- the second statement of the *Agnus Dei*
  - o is (a quartet) for soprano, alto tenor 2 and bass,
  - o begins homophonically
  - o (quickly) becomes more contrapuntal/polyphonic
- the second statement of *Miserere*,
  - o pairing in thirds in soprano and alto
  - o repeated/taken up by soprano and bass in tenths /compound thirds
- for the third setting of the *Agnus Dei*
  - o all five voices sing together (for the first time)
  - o homophonic writing
- the concluding *dona nobis* is set
  - o polyphonically/imitatively

melody

- use of the (cyclic) head motif
- predominantly syllabic writing with some short melismatic phrases
- ascending sequence, e.g.'qui tollis peccata'
- rising and falling scalic motifs, e.g. first 'miserere' set to a descending scale; second 'miserere' set to a rising and falling scalic motif
- concluding 'dona nobis pacem'
  - o set to a rising scalic motif
  - o dotted rhythm
  - o features a sustained Bb in the soprano
  - o a melisma [15]

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AVAILABLE MARKS

or

(b) Outline the main structural features of the *Kyrie Eleison* from Mozart's Requiem.

Answers should make reference to the following:

- the movement takes the form of a double fugue (in which two subjects are presented at the same time)
- the words 'Kyrie eleison' are used for one subject and the words 'Christe eleison' used for the other subject
- the exposition proceeds with:
  - o pairs of entries/voices
  - o B and A, S and T, A and B and T and S
  - o alternating between the tonic/D minor and the dominant /A minor
- the middle section of the fugue:
  - o begins with entries of the two subjects in other (related) keys
  - o keys are F major, G minor, C minor, Bb major and F minor (max. [2])
- a stretto follows based on the 'Christe eleison'
  - o order of vocal entries is bass, tenor, alto and soprano
  - o organised in a circle of fifths
  - o moves from F minor to C minor to G minor to D minor
- final section of the fugue
  - o involves the presentation of the two subjects in the tonic key/D minor
  - o the order of entries are bass (Kyrie eleison), soprano (Christe eleison), alto (Kyrie eleison) and bass (Christe eleison)
- final 'Christe eleison' is;
  - o in the form of (another) stretto
  - o the order of entries is bass, soprano, alto and soprano.
- the movement finishes with a homophonic *Adagio* [15] 15

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AVAILABLE MARKS

Section D

Secular Vocal Music from 1600 to the present day

Answer **one** of the following questions:

4 **(a)** Describe how the changing moods of the monster Polyphemus are reflected musically in "I Rage" from Handel's *Acis and Galatea*.

Answers should make reference to the following:

- use of recitativo stromentato
- use of bass voice/low tessitura to depict the monster/anger/ Polyphemus
- a feeling of displeasure is depicted musically through the:
  - o repeated/semiquavers/rising and falling/scales
  - o tempo marking *furioso*
- the word 'rage' is set to:
  - o a melisma (based on the semiquavers of the introduction)
  - o a rising Eb major triad
- change of mood to 'I melt' is depicted musically by:
  - o a change to tempo marking *Adagio*
  - o a falling (minor) third
- increasing feeling of agitation/'I burn" is depicted by:
  - o (a return to) the *furioso* (tempo) semiquavers
  - o a falling tritone
  - o unpredictable rests
  - o tonal instability
  - o use of diminished sevenths, for example, on the words ' the feeble God" or before 'I lay thee by"
- feeling of calm returns/ 'bring me a hundred reeds' is reflected musically by:
  - o less rapid harmonic changes
  - o tonal stability/cadence into the key of F major
  - o low F for 'capacious mouth'
- as Polyphemeus lovingly thinks of 'Sweet Galatea's beauty' :
  - o the tempo changes again to *Adagio*
  - o the dynamic is *piano*/softly
  - o the harmonic rhythm slows (again) [15]

or

(b) Comment on 'Simple Gifts' from *Old American Songs* by Copland with reference to the following:

presentation of the melody **orchestration**

Answers should make reference to the following:

presentation of the melody

- the first two bars of the Shaker song are used as the introduction
  - o presented in unison/octaves in the flute, oboe and clarinets
- baritone soloist then presents the (first half of the) melody
- the flute, oboe and clarinets prefigure the melody of the chorus
- violas/clarinets prefigure the second statement of the melody,
- final reference to the *Tis the gift to be simple* melody in the cello and bassoon

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	AVAILABLE MARKS
orchestration	
• in the opening bars/first verse: o the clarinet is used in its high register o sustained string/wind chord accompaniment • at the end of the verse: o cellos are doubled by the bassoons o strings are supported by harp chords • orchestration of 'Till by turning, turning'/chorus features: o a (sustained) tonic pedal in the cello and double bass/lower strings o dominant/Eb inverted pedal in flute/oboe o Eb (artificial) harmonic in the violas; o Ab and Eb harmonics in the harp o (quaver) ostinato in the violins o (sustained) Ab triad in muted brass • when the verse is repeated: o double basses added o flute and oboe added to the wind chords • in the coda: o low register clarinet and flute o final (fragment of) melody in (solo) bassoon and cello o harp *près de la table* [15]	15
Total	**70**