Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2019

Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[SMU32]

THURSDAY 23 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.

1 Mozart: Symphony No. 39 in E♭ major K543, first movement, Bars 143–179

AVAILABLE MARKS

(a) sonata (form) [1]

(b) development [1]

(c) Bars 143–144 G minor [1]

Bars 147–149 A♭ (major) [1]

Bars 158–160 C minor [1]

(d) **(i)** second subject [1]

(ii) up to **three** marks available:

- theme presented in woodwind/clarinets and bassoons
- countermelody
- fragmentation
- imitation
- change of key/modulation
- ascending sequence [3]

(e)

Bar 146[1]	E♭7 [1]	third inversion [1]
Bar 161[1]	A♭ (major) [1]	first inversion [1]
Bar 162[1]	B♭7 [1]	root position [1] [6]

(f) up to **two** marks available:

- unison/octaves
- homophonic [2]

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

- Bar 173 Neapolitan/major
- Bar 175 diminished (not diminished seventh) [2]

(h) imperfect (cadence) [1]

20

2 Mozart: String Quartet No 21 in D, K575, Mt. 3, Bars 1–30

AVAILABLE MARKS

(a) Bar 3^3 D (major) [1] second inversion [1]
Bar 7^1 A^7 [1] third inversion [1]
Bar 12 E (major) [1] first inversion [1] [6]

(b) Bars 7–8 D (major) [1]

Bars 15^3–18^2 A (major) [1]

(c) (chromatic) appoggiatura [1]

(d) up to **four** marks available:

- opening phrase/first two bars repeated
- in viola and cello
- paired in thirds/parallel thirds
- fragmented
- ascending sequence
- change of key/different key/in A major/in dominant key [4]

(e) octaves/unison [1]

(f) up to **three** marks available:

- dotted rhythm
- descending third
- descending sequence
- repetition down an octave [3]

(g) A (major) [1]

perfect (cadence) [1]

(h) minuet [1] 20

Section C

Area of Study: Sacred Vocal Music (Anthems)

AVAILABLE MARKS

3 **(a)** Identify the celebratory features in the middle section of Handel's *Zadok the Priest* ("And all the people rejoiced").

Answers should refer to:

- D major tonality;
- frequent tonic/dominant harmonies, e.g. the first 8 bars of this section are harmonised with D/tonic for the first two beats and A/dominant on the last beat of the bar;
- the use of SAATB choir
- use of full orchestral forces/strings, oboes, organ, trumpets and timpani;
- (mainly) homophonic;
- syllabic setting;
- forte dynamic;
- the triple metre/3/4;
- the use of dotted rhythms in context e.g. in the orchestral writing/relevant text;
- a melisma on the word "rejoiced";
- fanfare-like trumpet writing;
- repetition used to emphasise "rejoiced";
- the use of rests between the repetitions of "rejoiced";
- the use of an ascending sequence on "rejoiced".
- repeated perfect cadences [15]

or

(b) Comment on the main musical features in the first solo verse of *This is the Record of John* by Gibbons.

Answers should refer to:

- the first verse is sung by a solo countertenor/male alto;
- the opening of the verse is prefigured in the opening organ accompaniment;
- the opening melody features a three-note rising scale figure on "-cord of John";
- "When the Jews sent priests and" features two repeated quavers; and a descending scale;
- use of a rising sequence at "from Jerusalem"; featuring dotted rhythm; and rising fourth;
- there is a (four-note) rising scale on "And he confessed";
- predominantly syllabic wordsetting;
- there is a melisma on the word "I";
- starts in the (tonic) key of A flat major;
- modulates to the dominant key/E flat major on "Who art thou?";
- there is a hint of the subdominant key/D flat major on "And said plainly";
- harmony is based mainly on primary triads;
- frequent use of suspensions; e.g. 4–3 suspension on the first entry of the soloist or to decorate the final perfect cadence;
- use of perfect cadences, e.g. "Who art thou?" or at the end of the verse/"the Christ". [15]

15

Section D

Area of Study: Secular Vocal Music (Musicals)

AVAILABLE MARKS

4 **(a)** Identify the features of the 'Tonight Quintet' which show the influence of jazz and Latin-American music.

Answers should refer to :

- scoring for saxophone, drum kit, (electric) guitar and piano;
- use of muted trumpets/horns;
- use of glissandi; for saxophone/brass/guitar at e.g. "we're gonna jazz it up and have us a ball"; lip smear; from saxophones before Anita's entry;
- use of riffs/ostinato, e.g.
  - opening three-crotchet beat ostinato
  - a two-crotchet ostinato accompanying "we're gonna rock it tonight";
- Swing rhythm; in Anita's verse/"Anita's gonna get her kicks tonight";
- the (syncopated) *beguine* rhythm; in the accompaniment to "Tonight";
- 3+3+2 crotchets against the 2/2 metre after "Tonight";
- melody with a blues feel; e.g.
  - with G natural/flattened 7th on "we're gonna rock it tonight/we're gonna jazz it up"; or
  - B#/(enharmonically) flattened 3rd on "and have us a ball";
- added note chords such as 7ths and 9ths. [15]

or

(b) Identify the melodic features of the three main themes when first sung by the soloist at the beginning of 'Ol' Man River'.

Answers should refer to :

First theme: "Dere's an ol' Man…":
- melody opens with descending scalic/stepwise (motif); in C major
- repetition of the first three pitches (of "Dere's an ol' Man")
- descending sequence/down a third on the second phrase/"What does he care …";
- recurring rhythmic motif of two semiquavers and a quaver

Second theme: "Ol' Man River...":
- melody based on the notes of the pentatonic scale;
- opening motif "Ol' man River" spans a 4th;
- syncopation in the 2nd half of every bar/on "River, dat";
- repetition of first 4 pitches of "Ol' man River".

Third theme: "You an' me we sweat an' strain …":
- derived from the notes of the E minor scale/in E minor
- falling third on first two notes/"You an' me"
- first three notes (of first bar) repeated "You an' me we sweat an' strain";
- dotted rhythm on "Body all achin' …";
- descending sequence/down a third on the second phrase/"Tote dat barge! Lift dat bale!" [15]

15

Total **70**