

Mark Scheme (Pre-Standardisation) Music 2018

GCE

GCE Music (Unit no.3)

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Part A: Listening
INSTRUMENTAL MUSIC
Poulenc 0:00 – 0:56

Question Number	Question	Mark
Q01(a)	B. homophonic	(1) comp

Question Number	Question	Acceptable Answers	Mark
Q01(b)	Describe the phrase structure of bars 1 to 8.	<ul style="list-style-type: none"> • two four bar phrases / four two bar phrases • antecedent/consequent • periodic / balanced bars 5-8 are a variation of bars 1-4 	(1) graduate

Question Number	Question	Acceptable Answers	Reject	Mark
Q01(c)	Identify the key and cadence in bar 8.	Key <ul style="list-style-type: none"> • D (major) / d major / dominant (1) Cadence • Perfect / full close / V-I (1) 	<ul style="list-style-type: none"> • d 	(2) graduate

Question Number	Question	Similarities	Differences	Mark
Q01(d)	Compare the melody in bar 5 with the melody in bar 1 by giving one similarity and one difference.	Any one of: <ul style="list-style-type: none"> • pitches • contour • repeated falling pattern • based on chord / triad of G(major) • second / third / sixth / seventh note the same (G) 	Any one of: <ul style="list-style-type: none"> • Different rhythm • First note / fifth note different (B not G) 	(2) expert

Question Number	Question	Acceptable Answers	Mark
Q01(e)	Identify two bars between bars 10 and 16 where the part on the skeleton score is suddenly louder.	Bar 13 Bar 16.	(2) clerical

Question Number	Question	Acceptable Answers	Mark
Q01(f)	Identify a rhythmic device used in bars 13, 14 and 16 of the excerpt.	<ul style="list-style-type: none"> • Syncopation / syncopated displacement 	(1) graduate

Question Number	Question	Acceptable Answers	Mark
Q01(g)	Describe the music of the last four bars of the excerpt marked on the score <i>Cédez peu à peu</i> .	<p>Any three of:</p> <ul style="list-style-type: none"> • sparse texture/monophonic • dialogue • based on broken chord/triad • starts with three Gs/tonic notes • first two triads major • triads 3-5 are minor • different rhythms for each instrument • second half softer • gets slower staccato on last triad 	(3) expert

Question Number	Question	Acceptable Answers	Mark
Q01(h)	Identify three features in this movement that are characteristic of the neoclassical style.	<p>Any three of:</p> <ul style="list-style-type: none"> • traditional structures • wrong note harmony/(unprepared) discords • functional harmony (frequently) destabilised • (frequent) time signature changes • (frequent) tempo changes • (frequent) dynamic changes • unusual key changes • simple diatonic melodies • jazz inspired rhythms/syncopation • periodic phrasing (frequently) destabilised • unusual combination of instruments/horn, trumpet, trombone • clarity of texture 	(3) expert

Question Number	Question	Mark
Q01(i)	C. ternary	(1) comp

VOCAL MUSIC

Dowland 00:42 – 2:06

Question Number	Question	Answer	Mark
Q02(a)	The vocal part is sung by a	B countertenor	(1) comp

Question Number	Question	Acceptable Answers	Mark
Q02 (b)(i)	Compare the vocal line of bars 9 to 10 with bars 1 to 2.	Identify two similarities. <ul style="list-style-type: none"> • both use falling four note figure for first four notes • rising leap • both two bar phrases • both have tied note over bar line • both syllabic settings • (mostly) conjunct/stepwise 	(2) expert

Question Number	Question	Answer	Mark
Q02(b)(ii)	Compare the vocal line of bars 9 to 10 with bars 1 to 2.	Identify two differences. <ul style="list-style-type: none"> • bar 9 starts at a higher pitch / C • bar 9 in (relative) major/C • different rhythms / augmentation • no sequence in bars 9 to 10. 	(2) expert

Question Number	Question	Answer	Mark
Q02(c)	What word best describes the word setting in this excerpt?	<ul style="list-style-type: none"> • Syllabic 	(1) clerical

Question Number	Question	Acceptable Answers	Mark
Q02(d)	Name the harmonic device used between the melody and the lute part in bar 5 (beats 3 to 4).	false relation	(1) clerical

Question Number	Question	Acceptable Answers	Mark
Q02(e)	Name the type of dissonance heard at bar 7 (beat 3).	suspension	(1) clerical

Question Number	Question	Acceptable Answers	Mark
Q02(f)	Identify a bar in which a tierce de Picardie is heard.	<ul style="list-style-type: none"> bar 8 	(1) clerical

Question Number	Question	Acceptable Answers	Mark
Q02(g)(i)	Make three points about the word setting in bars 12 to 13 (beat 2).	<p>Any three of:</p> <ul style="list-style-type: none"> rising third motif / rising pitch rests (punctuate) (sighing/breathless)/fragmentary melody rests on the strong beats word painting important words emphasised by accent on beat syllabic sequence 	(3) expert

Question Number	Question	Acceptable Answers	Mark
Q02(g)(ii)	Make three points about the word setting in bars 12 to 13 (beat 2).	<ul style="list-style-type: none"> imitation antiphonal 	(1) graduate

Question Number	Question	Acceptable Answers	Mark
Q02(h)	Name the cadence at bar 15 (beat 4) to bar 16.	<ul style="list-style-type: none"> Phrygian/ IVb-V(minor key) Imperfect 	(1) graduate

Question Number	Question	Answer	Mark
Q02(i)	Describe the structure of <i>Flow my tears</i> .	<ul style="list-style-type: none"> three sections each repeated Pavane structure each section 8 bars unified by opening 4 notes 	(1) expert

**PART B: INVESTIGATING MUSICAL STYLES
INSTRUMENTAL MUSIC**

Question Number	Question
Q03(a)(i)	<p>Describe the stylistic features of <i>Prélude à l'après-midi d'un faune</i> by Debussy which show that this music is typical of impressionism.</p> <p>(10) expert</p>
Indicative Answer	
	<p>Orchestra</p> <ul style="list-style-type: none"> • very large/full strings -10 woodwind/4 horns/two harps • exotic percussion eg. antique cymbals • wide range of dynamics and registers • tremolando • Prominent solo flute part • Significant use of timbre / exploration of orchestral sounds eg. divided lower strings <p>Melody</p> <ul style="list-style-type: none"> • whole tone scale • chromatic • pentatonic • melody varied on repeats • make up of fragments/short motifs • thematically diverse <p>Harmony</p> <ul style="list-style-type: none"> • non-functional/ chords used for colour • use of 7th chords • chord extensions: 9ths/11ths/13ths • unresolved dissonances • pedals • chromatic harmony • half dim 7ths eg. bar 4 <p>Tonality</p> <ul style="list-style-type: none"> • opening =no sense of key • modal • Mix of E and C#/ tonal flux • Modulating to distant/unrelated keys <p>Texture</p> <ul style="list-style-type: none"> • Repetitive figurations • Parallel movement <p>Rhythm/metre</p> <ul style="list-style-type: none"> • Difficult to discern pulse/metre • Freedom of rhythms • Frequent changes of metre • B section more stable and metrical in ¾ • Triplets • Tuplets • Cross-rhythms • Syncopation

Question Number	Question
Q03(a)(ii)	Compare and contrast the melody and harmony of <i>Piano Sonata in B flat, K.333: movement I</i> by Mozart and <i>New York Counterpoint: movement II</i> by Reich (18) expert
	Indicative Answer
	<p>Melody</p> <p>Mozart</p> <ul style="list-style-type: none"> • wider variety of melodic material / two subjects / 2nd subject has four melodic motifs • periodic phrasing • appoggiaturas / accented passing notes • chromatic notes • (mainly) conjunct • (wider) leaps • intervallic expansion • ornamentation / trills / turns • changing-note patterns • arpeggios <p>Reich</p> <ul style="list-style-type: none"> • limited melodic material • diatonic • six note scale / hexatonic/ E-F#-G#-A#-B-C# • leaps / broken chords / arpeggios • resultant melody • limited range/ one octave for recorded parts • live clarinet has two octave range/ wide range • live clarinet is more disjunct <p>Harmony</p> <p>Mozart</p> <ul style="list-style-type: none"> • functional • perfect cadences • dominant 7ths • diminished 7ths • augmented 6ths • mainly root position chords and first inversion chords • (some) second inversion/ passing 6/4 / cadential 6/4 • Circle/cycle of fifths <p>Reich</p> <ul style="list-style-type: none"> • Diatonic • static • alternation of two chords / IV (E major) and V(F# major) • overlapping chords / dissonance • (some) non-functional • three chords used in parts 7-10 • three chords in parts 7-10 / pulsing parts have added notes

VOCAL MUSIC

Question Number	Question
Q03(b)(i)	<p>(i) Describe the stylistic features of <i>Ohimè, se tanto amate</i> by Monteverdi which show that this music was composed in the late Renaissance.</p> <p style="text-align: right;">(10) expert</p>
	Indicative Answer
	<p>Genre</p> <ul style="list-style-type: none"> • Madrigal • A capella • Syllabic word setting • Word painting • Vernacular language (Italian) <p>Structure</p> <ul style="list-style-type: none"> • Through-composed / all 3 sections different • Textural changes mark structure <p>Rhythm/Metre</p> <ul style="list-style-type: none"> • Diverse/ varied • Rapid repeated quavers/semiquavers / rhythms dictated by text/speech rhythms • (some) syncopation <p>Melody</p> <ul style="list-style-type: none"> • Conjunct • Repeated notes • Small leaps/leaps of 4th s and 5ths • Some larger expressive leaps/7ths • Tritones • chromatic • Balanced ascending and descending lines <p>Harmony</p> <ul style="list-style-type: none"> • False relations • Unprepared / unresolved dissonance • (some) dissonant chords • Phrygian cadence • Tritones (<i>if not credited under melody</i>) <p>Tonality</p> <ul style="list-style-type: none"> • (Features of) Modes/Dorian transposed to G • (Features of) Diatonic-major and minor • Modulation to unrelated keys <p>Texture</p> <ul style="list-style-type: none"> • Contrasting textures / 3 parts or 5 parts / 4 parts mostly avoided • Equality of voices • antiphony • <u>mixture of</u> chordal texture and counterpoint

Question Number	Question
Q03(b)(ii)	Compare and contrast the melody and harmony of <i>Der Doppelgänger</i> by Schubert and <i>I'm leavin' you</i> by Howlin' Wolf. (18) expert
	Indicative Answer
	<p>Melody</p> <p>Schubert</p> <ul style="list-style-type: none"> • (verse one) narrow range/ 7th • Monotone/repeated notes • Few leaps / 4th-5th • Conjunct / stepwise • Outlining triad • (verse two) expand range upwards • Syllabic • 5 note melisma (on 'in' alter zeit) • Motivic development • Ornamentation / Appoggiaturas / turn <p>Howlin' Wolf</p> <ul style="list-style-type: none"> • One bar phrases • descending • Blue notes • Pentatonic/ F-G-Bb-C and D • (mainly) range of a fifth • improvised • Guitar melodies more complex / wider range / chromatic • Blues scale • Dialogue between vocal and lead guitar parts • Slides • Pitch bends <p>Harmony</p> <p>Schubert</p> <ul style="list-style-type: none"> • Functional • Incomplete chords/perfect intervals/4ths/5ths/8ves • Slow harmonic rhythm • Repeated patterns / ostinato • Pedal • Suspensions • False relation • Chords ascending chromatically • augmented 6th • Neapolitan chord/ flattened supertonic • Tierce de Picardie • Plagal cadence <p>Howlin' Wolf</p> <ul style="list-style-type: none"> • 12 bar blues • 9th chords / IV⁹ / I⁹ • Db chord / substitution chord • altered chords / chord extensions/ added 6th / 7th chords • 7th chords do not have a cadential function

PART C: UNDERSTANDING CHORDS AND LINES

Question Number	Answers	Acceptable Answers	Reject	Mark
Q04(a)	• Bar 3 beat 3: Ib	<ul style="list-style-type: none"> • I 6/3 • I in first inversion <p>Accept i instead of (capital) I in either of the previous</p>	<ul style="list-style-type: none"> • I • Ia • Ic 	(1) expert
	• Bar 4 beat 1, quaver 1: IV	<ul style="list-style-type: none"> • IV in root position • IVa • IV 5/3 <p>Accept iv instead of (capital) IV in either of the previous</p>	<ul style="list-style-type: none"> • IVb • IVc • IVd or equivalent expressions that imply anything other than chord IV in root position. 	(1) expert
	• Bar 4 beat 1, quaver 2: II	<ul style="list-style-type: none"> • II in root position • IIa • II 5/3 <p>Accept ii instead of (capital) II.</p>	<ul style="list-style-type: none"> • IIb • IIc • IId or equivalent expressions that imply anything other than chord II in root position. 	(1) expert
	• Bar 4 beat 2: Ic	<ul style="list-style-type: none"> • I 6/4 • I in second inversion <p>Accept i instead of (capital) I in either of the previous</p>	<ul style="list-style-type: none"> • I • Ia • Ib 	(1) expert

Question Number	Answers	Acceptable Answers	Mark
Q04(b)	• sequence	• melisma	(1) clerical

Question Number	Answer	Acceptable	Reject	Mark
Q04(c)	II ⁷ b (1)	II ⁷ in first inversion II 6/5 Accept lowercase ii instead of II	II ⁷ IIb II	(1) expert

Question Number	Answer	Acceptable	Mark
Q04(d)	Suspension	Secondary 7 th Suspended dissonance	(1) graduate

Question	Answer	Mark
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Number		
Q04(e)	A an anticipation	(1) comp

UNDERSTANDING CHORDS AND LINES

Question Number	Question
Q05 expert	<p>Complete the music below for SATB voices in short score choosing suitable chords. Some credit will be given for the appropriate use of non-harmonic notes. Some space for rough work is given on the next page but you must write your answers on the score. (12) expert</p>
	Answer
	<p>2 marks are available per chord (10 marks available for chords)</p> <p>Award 2 marks per chord if the chord choice is appropriate and there are no part-writing faults associated with it.</p> <p>Award 1 mark for a chord if there is one problem with part-writing, which might include:</p> <ul style="list-style-type: none"> • a single set of consecutives or exposed 5ths/8ves terminates at the beat or falls within it • An augmented melodic interval ends there • A note of the chord is missing • A leading note is doubled • Parts cross unnecessarily • Parts overlap unnecessarily <p>OR</p> <ul style="list-style-type: none"> • If the chord is unsuitable but not actually wrong <p>OR</p> <ul style="list-style-type: none"> • If there is one wrong note in the chord <p>OR</p> <ul style="list-style-type: none"> • If one part is omitted • <p>Award 0 if the chord is unsuitable, or two notes of the chord are incorrect or there are 2 or more problems with part-writing</p> <p>Also Award 1 mark for each non-harmonic note correctly used, to a maximum of (2 marks available for non-harmonic notes)</p>