Mark Scheme (Standardisation)

Summer 2019

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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.

How to award marks for the levels based mark scheme (Questions 5 and 6)

For all questions marked using a Levels Based Mark Scheme, examiners should pay particular attention to the initial rubric which precedes the indicative content section. This rubric details the Assessment Objective and where applicable strand emphasis that should be applied when making judgements within each band.

Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer.

Answers can display characteristics from more than one level, and where this happens examiners must use their professional judgement to decide which level is most appropriate.

Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance.

Examiners should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Examiners should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level

  - If it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
  - The middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

SECTION A

Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

6:58 – 8:01

Question Number	Answer	Mark
1(a)	Development Recapitulation	**(2)**

Question Number	Answer	Mark
1(b)	Descending (melodic) minor Scale/conjunct/stepwise Crotchets	**(3)**

Question Number	Answer	Mark
1(c)	(Dominant) pedal	**(1)**

Question Number	Answer	Mark
1(d)	Aug(mented) 4th/Dim(inished) 5th/tritone	**(1)**

Question Number	Answer	Mark
1(e)	Perfect/V-I/V-i/full close	**(1)**

Question Number	Answer	Mark
1(f)	Bar 24 to bar 27	**(2)**

Question Number	Answer	Mark
1(g)	Equal roles for instruments Chromaticism Chromatic harmony (Diminished chords/augmented sixth) Wide range of dynamics / sudden changes of dynamics Lyrical melody Expressive melodic intervals Piano trio Sonata form Rubato	**(3)**
1(g)		**(3)**

Mozart, The Magic Flute: Act 1, No. 5 (Quintet)

0:00 – 0:34

Question Number	Answer	Mark
2(a)	Tenor Baritone/bass	**(2)**

Question Number	Answer	Mark
2(b)	**B** - Allegro Answer B is the tempo indication on the score, therefore the other three are incorrect	**(1)**

Question Number	Answer	Mark
2(c)	Triadic / arpeggio / disjunct / broken chord (1) Octaves / unison / monophonic (1) Crotchets (1) Descending (1) Staccato (1) Based on tonic chord / B^b major (1)	**(2)**

Question Number	Answer	Mark
2(d)	Bassoon	**(1)**

Question Number	Answer	Mark
2(e)	**Similarities:**	**(2)**
	Both start with four repeated notes (1)	
	Then fall (1)	
	A sixth (1)	
	Followed by repeated notes (1)	
	Both use only two pitches (1)	
	Same melody / basic shape of notes (1)	
	Differences:	
	First has melisma/quavers in bar 2 / otherwise same rhythm (1)	
	First starts on tonic (1)	
	Second on dominant / (fifth) higher (1)	
	First staccato, second legato (1)	

Question Number	Answer	Mark
2(f)	Bar 7: B flat / I / tonic	**(2)**
	Bar 8: F^7/ (Eb) / V7(d) / dominant 7th (third inversion)	

Question Number	Answer	Mark
2(g)	Imperfect/half close/I-V	**(1)**

Question Number	Answer	Mark
2(h)	**A** - Antiphonal	**(1)**
	A is the only correct answer for the following reasons:	
	The music is not heterophonic. The music is not imitative. The music is not polyphonic	

Danny Elfman, Batman Returns: Birth of a Penguin Part I

0:00 – 1:03

Question Number	Answer	Mark
3(a)	Pipe organ: low / pedal / octaves (1) Timpani: single note / rolls / crescendo (1) French horns: playing the melody / playing the Batman theme (1)	**(3)**

Question Number	Answer	Mark
3(b)	Celeste/celesta	**(1)**

Question Number	Answer	Mark
3(c)	D7 / V7 / Dominant 7th	**(1)**

Question Number	Answer	Mark
3(d)	4/4 / 2/2 / ¢ / C	**(1)**

Question Number	Answer	Mark
3(e)	Two of: Arco Tremolo Pizz(icato) Glissando	**(2)**

Question Number	Answer	Mark
3(f)	Minor keys Semitone movement / chromatic Dark timbres (organ, double bass, contra, timpani) Contrasting lighter timbres (choir, celeste, harp) Tremolo strings Frequent cresc/dim Frequently changing dynamics Slow tempo Low Pitches (Bass) pedal / drone	**(3)**

Rubato

Modulations to unrelated keys

Unrelated chord juxtapositions

Dissonance

Question Number	Answer	Mark
4(a)	There are 6 pitches and 6 durations to complete. 0 0 pitches and/or note-lengths correct 1 1-2 pitches and/or note-lengths correct 2 3-4 pitches and/or note-lengths correct 3 5-6 pitches and/or note-lengths correct 4 7-8 pitches and/or note-lengths correct 5 9-10 pitches and/or note-lengths correct 6 11-12 pitches and/or note-lengths correct	**(6)**

Question Number	Answer	Mark
4(b)	Award one mark for each accurately notated correction. NB: Mark will be awarded only for correct responses at error points – ignore any incorrect notations.	**(3)**

Question Number	Indicative content	Mark
5	AO4 (15 marks) Schoenberg String Quartet No.4 1ˢᵗ Movement – 0:00 - 3:09 Observations about the music might include: **Organisation of pitch** - Dissonant - Angular/leaps/spiky - Fragmented melody - Large range - Cells/motivic **Tonality** - Atonal - Absence of key - Dissonance **Sonority** - Harmonics - Artificial harmonics - Detached playing/staccato/spiky - Virtuosic - Extreme dynamics/sudden dynamics/large range of dynamics - Detailed articulation/lots of accents - Sul ponticello - Tremolos - Double stopping - Extreme ranges of instruments - Pizzicato - String quartet These points should be related to relevant works. - Glissando **NB: Other valid points should be rewarded.**	**(15)**

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–3	• Identification of elements in the unfamiliar piece, although there are likely to be significant omissions in these. Elements will not be linked to the genre. • Little attempt to link to other relevant works • Some basic musical vocabulary used with errors/inconsistency • Little justification/exemplification to support links to the genre
Level 2	4–7	• Identification of elements in the unfamiliar piece. Links between the genre and the element described are likely to be implicit. • Attempts are made to refer to other works, with some errors/inconsistency • Musical vocabulary used, but with some errors/inconsistency • Basic musical points used as justification/exemplifications to support links to the genre
Level 3	8–11	• Description of elements in the unfamiliar piece. Elements described will be mostly linked to the genre. • Relevant works are used to illustrate basic points • Satisfactory use of musical vocabulary • Inconsistent musical justification/exemplification to support links to the genre
Level 4	12–15	• Explanation of elements in the unfamiliar piece. Elements explained will be linked to the genre • Relevant works are used to justify points • Good use of musical vocabulary • Musical justification/exemplification provided to support links to the genre

Question Number	Indicative content	Mark
6(a)	AO3 (10 marks) / AO4 (10 marks) Anthology 10-14 and 29-30 Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4). **Melody:** - Based on Luther's hymn/cantus firmus - Elaboration of melodic line/melodic decoration e.g. passing notes - Continuous quavers - Tied notes - Conjunct movement - Repeated notes - Wide vocal ranges - Concerto grosso style ritornello melodic figure (movement 2) - Independent counter melody for bass solo (movement 2) - Perpetual motion semiquavers (movement 2) - Fast scalic runs (movement 2) - Wide leaps (movement 2) - Long melismatic passages (movement 2) - Ornamentation (movement 2) **Texture:** - Contrapuntal/polyphonic - SATB (Soprano, Alto, Tenor, Bass) (movement 1) - Soprano and bass duet (movement 2) - Fugal/imitative (movement 1) - Continuo - Cantus firmus (movement 1) - Canon between oboes and bass (movement 1) - Voices doubled in orchestra (movement 1) - Lines introduced by single voice (movement 1) - Heterophonic texture (movement 2) - Unison violins and violas (movement 2) - Up to a 6 part texture (movement 1) - Up to a 4 part texture (movement 2) The above are all (AO3) but there should be some discussion of why these features are typical of the vocal music (AO4).	**(20)**

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–5	• Shows limited awareness of contextual factors (AO3) • Limited identification of musical elements or instruments (AO3) • Makes little reference to texts with limited organisation of ideas (AO4) • Some basic musical vocabulary used with errors/inconsistency and little attempt to link to other relevant works (AO4)
Level 2	6–10	• Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) • Makes general points, identifying some musical elements with general explanation of effects (AO4) • Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	• Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a range of musical elements or instruments (AO3) • Offers a clear response using relevant musical examples. (AO4) • Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16–20	• Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a wide range of musical elements or instruments (AO3) • Constructs controlled argument with fluently embedded musical examples (AO4) • Good use of musical vocabulary and relevant works are used to justify points (AO4)

Question Number	Indicative content	Mark
6(b)	AO3 (10 marks) / AO4 (10 marks) Anthology 270-272 Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4). **Melody:** • (Five-note) rising idea occurs at the start and at the end (from bar 93) • Based on 'Summertime' • Mainly pentatonic • Improvised • Minor 3rd • Blue notes/ chromaticism • Acciaccatura • Scat singing • Glissando • Sax fills (based on 'So What') • Short phrases and narrow vocal range • Virtuosic sax • Trill at the end • Some motivic development **Harmony:** • Dorian mode on C • 7th chords • Sharpened 9th chords • Chord extensions (9th,11th,13th) • Pentatonic guitar riff • Alternating chords/Cm7 and Dm7/Cm and F • Substitution chord • Dissonance • Quartal harmony ('mind') The above are all (AO3) but there should be some discussion of why these features are typical of popular music and jazz (AO4).	**(20)**

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–5	• Shows limited awareness of contextual factors (AO3) • Limited identification of musical elements or instruments (AO3) • Makes little reference to texts with limited organisation of ideas (AO4) • Some basic musical vocabulary used with errors/inconsistency and little attempt to link to other relevant works (AO4)
Level 2	6–10	• Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) • Makes general points, identifying some musical elements with general explanation of effects (AO4) • Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	• Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a range of musical elements or instruments (AO3) • Offers a clear response using relevant musical examples. (AO4) • Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16–20	• Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a wide range of musical elements or instruments (AO3) • Constructs controlled argument with fluently embedded musical examples (AO4) • Good use of musical vocabulary and relevant works are used to justify points (AO4)

Question Number	Indicative content	Mark

6(c)	AO3 (10 marks) / AO4 (10 marks) Anthology 320-321 and 328-329
	
	Candidates must demonstrate an equal emphasis on demonstrating and applying musical knowledge (AO3) whilst using analytical and appraising skills to make evaluative and critical judgements about music (AO4).
	
	Sonority
	    • Gong like open fifths (Pagodes)
	    • Blurring of sonority using sustained pedal (Pagodes)
	    • Suggesting gamelan sounds (Pagodes)
	    • Parallel chords
	    • Wide range of piano
	    • Spread chords (suggesting guitar) (Soirée)
	    • Bar 37 and bar 98 Pagodes performance markings
	    • Twos against threes
	    • Extensive use of four-note chords in RH (Soirée)
	    • Unacorda
	
	Texture
	    • Ostinato/repetition
	    • Low notes – long values (Pagodes)
	    • High notes – short values (Pagodes)
	    • Long pedal notes
	    • Contrapuntal texture/countermelody
	    • Contrary motion
	    • melody and accompaniment
	    • Octaves
	
	The above are all (AO3) but there should be some discussion of why these features are typical of Fusions music (AO4).
		(20)

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1–5	• Shows limited awareness of contextual factors (AO3) • Limited identification of musical elements or instruments (AO3) • Makes little reference to texts with limited organisation of ideas (AO4) • Some basic musical vocabulary used with errors/inconsistency and little attempt to link to other relevant works (AO4)
Level 2	6–10	• Makes general links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Musical elements or instruments are mostly accurately identified, with some errors or omissions (AO3) • Makes general points, identifying some musical elements with general explanation of effects (AO4) • Musical vocabulary used but with some errors/inconsistency and attempts are made to refer to other works, with some errors/inconsistency (AO4)
Level 3	11–15	• Develops relevant links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a range of musical elements or instruments (AO3) • Offers a clear response using relevant musical examples. (AO4) • Satisfactory use of musical vocabulary and relevant works are used to basic points (AO4)
Level 4	16–20	• Makes detailed links between the music and the historical, social and cultural context in which it was created and developed (AO3) • Accurate identification of a wide range of musical elements or instruments (AO3) • Constructs controlled argument with fluently embedded musical examples (AO4) • Good use of musical vocabulary and relevant works are used to justify points (AO4)