



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2024**

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**Music**

Assessment Unit A2 3: Responding to Music

Paper 1

Test of Aural Perception

**[AMU31]**

**MONDAY 10 JUNE, MORNING**

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**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.

			AVAILABLE MARKS
<b>1</b>	<b>Ravel: Rigaudon from <i>Le Tombeau de Couperin</i>, Bars 35-92</b>		
(a)	C (major)	[1]	
	perfect	[1]	
(b) (i)	oboe	[1]	
	(ii) up to <b>three</b> marks available as follows:		
	• (rhythmic) ostinato/repeated chords/repeated quavers		
	• drone (fifth)/tonic and dominant pedal in violas		
	• pizzicato strings/violins and violas/upper strings		
	• descending/falling scale in cellos and double basses/lower strings	[3]	
(c)	cor anglais	[1]	
(d)	mordent	[1]	
(e)	up to <b>three</b> marks available as follows:		
	• muted cellos		
	• muted trumpet/horn		
	• harp chords/ostinato		
	• sur la touche	[3]	
(f)	Rigaudon	[1]	
(g)	neoclassical	[1]	13
<b>2</b>	<b>Chilcott: Kyrie from <i>A Little Jazz Mass</i>, Bars 1-42<sup>2</sup></b>		
(a)	circle of fifths      added sixth chords	[2]	
(b)	Dorian mode on E/E minor	[1]	
(c)	homophonic      unison/octaves	[2]	
(d)	up to <b>three</b> marks available as follows:		
	• syncopation		
	• shifting accents		
	• Beguine/Latin American (rhythm)	[3]	
(e)	up to <b>three</b> marks available as follows:		
	• piano		
	• drumkit/snare drum/hi-hat/crash cymbal/tom toms		
	• (double) bass/bass guitar	[3]	
(f)	jazz/Latin American	[1]	12

**3 Handel: ‘O Ruddier than the Cherry’ from *Acis and Galatea*, Bars 1-31**

AVAILABLE  
MARKS

(a) up to **three** marks available as follows:

- triadic/rising or falling third/rising fifth
- quavers
- descending/falling sequence
- descending/falling octave [3]

(b) subdominant [2]  
relative major

(c) bass [1]

(d) sopranino recorder [1]

(e) up to **four** marks available as follows:

- descending/falling semiquaver scales/stepwise/conjunct
- descending/falling sequence
- (repeated in) parallel sixths
- last two bars/repeat of Lines 3 and 4/Lines 11 and 12/Lines 13 and 14/“O nymph, more bright” played in octaves/unison
- circle of fifths [4]

(f) aria/cantata/opera [1]

12

**4 Mozart: Bassoon Concerto in Bb major, K191, Mt. 3, Bars 51-88**

(a) 3/4/triple [1]

(b) (i) relative minor [1]

(ii) bassoon [1]

(c) rising sequence diminished seventh perfect cadence [3]

(d) bassoon concerto/solo concerto [1]

(e) minuet [1]

(f) (i) 1774 (accept 1750–1800) [1]

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

- appoggiatura
- balanced two/four-bar phrasing
- rising/ascending sequence
- scalic/conjunct/stepwise
- triadic [2]

11

			AVAILABLE MARKS
<b>5</b>	<b>Vautor: <i>Sweet Suffolk Owl</i>, Bars 1-51</b>		
(a)	ascending/rising sequence	[1]	
(b)	homophonic      polyphonic/imitative/contrapuntal	[2]	
(c) (i)	Line 9                      imperfect	[1]	
(ii)	Line 13                      perfect	[1]	
(d)	up to <b>two</b> marks available as follows:		
	• melisma		
	• dotted rhythm		
	• quavers		
	• repetition		
	• scalic/conjunct/stepwise movement	[2]	
(e) (i)	madrigal	[1]	
(ii)	<b>two</b> marks available as follows:		
	• a cappella/unaccompanied		
	• word painting		
	• variety of textures		
	• one voice to a part		
	• through-composed/each new line of text set to new music	[2]	
(f)	Renaissance	[1]	11
<b>6</b>	<b>Bartók: <i>Romanian Folk Dances</i>, No. 2 (complete) and No. 4, Bars 1-18</b>		
(a)	minor/modal	[1]	
	2/4/ duple/ 4/4/quadruple/2/2	[1]	
(b)	clarinet	[1]	
(c)	up to <b>two</b> marks available as follows:		
	• (melody) played/doubled by violins		
	• up an octave		
	• in unison with the clarinet	[2]	
(d)	perfect	[1]	
(e)	• triplet		
	• dotted rhythm	[2]	
(f)	up to <b>two</b> marks available as follows:		
	• violins and violas/upper strings play chords/homophonic		
	• pizzicato double bass;		
	• on first beat of the bar		
	• held/sustained (notes) in cellos/lower strings		
	• tonic pedal	[2]	
(g)	nationalism	[1]	11
		<b>Total</b>	<b>70</b>