



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2024**

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**Music**

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

**[AMU32]**

**TUESDAY 18 JUNE, AFTERNOON**

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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.

**Sections C and D**

**AVAILABLE  
MARKS**

**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:

<b>Level</b>	<b>Mark Band</b>	<b>Descriptor</b>
<b>1</b>	<b>1–3</b>	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.
<b>2</b>	<b>4–7</b>	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.
<b>3</b>	<b>8–11</b>	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.
<b>4</b>	<b>12–15</b>	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.

1 Compulsory Area of Study: Music for Orchestra in the Twentieth Century

AVAILABLE  
MARKS

**Bernstein: *Three Dance Episodes* from *On the Town*, Mt. 1, 'The Great Lover', Bars 1-40**

(a) acciaccatura [1]

one mark available as follows:

- pedal
- dissonance/semitonal clash/discord [1]

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

- descending scalar/stepwise/conjunct
- flattened seventh/blue note
- dotted rhythm
- falling fifth
- spans an octave [3]

(c) Bar 15<sup>4</sup> G7 [1] root position [1]

Bar 16<sup>2</sup> C (major) [1] second inversion [1] [4]

(d) Bar 21 C (major) [1]

Bar 27 E (major) [1]

Bar 33 F (major) [1]

(e) unison/octaves [1]

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

- syncopation
- shifting accents
- dotted rhythm/quavers [3]

(g) (i) jazz [1]

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

- snare drum played with brushes
- use of drumkit/traps
- tonic/dominant vamp on piano
- muted trumpets
- pizzicato (double) bass [3]

20

Section B

AVAILABLE  
MARKS

2

Unfamiliar Score Analysis

Mozart: Symphony No. 40 in G minor K550, Mt. 2, Andante, Bars 1-27<sup>4</sup>

(a)	Eb (major)					[1]		
	perfect					[1]		
(b)	up to <b>three</b> marks available as follows:							
	•	played by horns in octaves						
	•	played/doubled by cellos and double basses/lower strings; octave lower/in octaves						
	•	imitated by viola; a bar later; first two notes (expand/increase) to a fifth						
	•	imitated in second violin; up a tone; first two notes (expand/increase) to a sixth						
	•	viola and second violin paired in thirds				[3]		
(c)	third(s)					[1]		
(d)	pedal					[1]		
(e)	Bar 11 <sup>4</sup>	Bb7	[1]	first inversion	[1]			
	Bar 16 <sup>1</sup>	F minor	[1]	first inversion	[1]			
	Bar 22 <sup>1</sup>	F7	[1]	third inversion	[1]			
	Bar 24 <sup>1</sup>	G7	[1]	root position	[1]	[8]		
(f)	up to <b>four</b> marks available as follows:							
	•	inversion						
	•	ascending/descending sequence						
	•	intervals changed						
	•	modulation/change of key						
	•	antiphony/imitation				[4]		
(g)	F (major)					[1]	20	

## Section C

AVAILABLE  
MARKS

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

Answer **one** of the following questions.

- 3 (a) Describe the following musical features of the *Kyrie* from Byrd's Mass for Five Voices.

#### vocal scoring and texture

Answers should make reference to the following:

- scored for SATTB
- imitative/polyphonic/contrapuntal cadences
- homophonic cadences
- opening/first *Kyrie*:
  - order of entries Soprano–Tenor One–Tenor Two–(Alto)–Bass
  - up to two marks for distance between entries, for example;
    - a bar later by first tenor
    - a bar later by second tenor
    - a bar and a half later in the alto
    - (final) entry is two bars later in the bass
  - fugal/fugue-like
  - dominant (G) and tonic (C) relationship of the entries
  - soprano and tenor 2 start on G and tenor 1 and bass start on C
  - first tenor and bass entries altered to form a tonal answer
- *Christe*
  - soprano in parallel/paired tenths/(compound) thirds with second tenor
  - order of entries Tenor One–Bass–Soprano
  - up to two marks for distance between entries, for example;
    - a bar and a half later in first tenor
    - two bars later in bass
    - a bar and a half later in soprano
  - dominant (C) and tonic (F) relationship of the entries
- second *Kyrie*:
  - order of entries Bass–Soprano–Tenor One–Alto–(Bass)
  - entries at half a bar's distance/two beat interval
  - second tenor part acts as an internal/dominant pedal
  - alto and first tenor in parallel thirds at end/lower auxiliary notes
  - all vocal entries on Ab

[15]

or

- (b) Describe the following musical features of the final section of the *Libera me* from Fauré's Requiem Mass (from the return of "Libera me").

**melody      vocal scoring and texture      instrumental accompaniment**

Answers should make reference to the following:

#### melody:

- rising fifth on "Libera"
- dotted rhythm on "Domine"/"Libera me"
- appoggiatura (B<sup>b</sup>) on "Domine"
- falling fifth on "morte"

- rising octave (D to D) on “die illa”
- lower auxiliary note on “illa”
- rising sequence on “quando coeli movendi sunt”
- falling seventh on “terra”
- rising sixth on “saeculum”
- falling octave on “veneris”
- falling seventh on “per ignem”

**vocal scoring and texture:**

- baritone soloist
- scored for SATB choir
- opening of final section/“Libera me” unison texture
- repeat of “Libera me, Domine”
  - baritone soloist (re-enters)
  - first three notes/“Libera” sung by SATB choir in unison
  - (joined by) homophonic SATB choir
  - divided/divisi tenors and basses

**instrumental accompaniment:**

- rhythmic ostinato
  - played by pizzicato strings and organ
- wind/horns and trombones highlight the changes in harmony at the end of the phrase/play sustained chords/homophonic
- timpani rolls at the end of the phrase/“-terna”/“illa”
- timpani plays (rhythmic) ostinato before entry of soloist
- re-entry of the soloist accompanied by:
  - (new) four-bar ostinato
  - tonic pedal in violas/organ
  - fragmentation of the ostinato in the final bars
  - divided violas and cellos

[15]

15

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MARKS

**Section D**  
**Area of Study: Secular Vocal Music from 1600 to the present day**

**AVAILABLE  
MARKS**

Answer **one** of the following questions.

- 4 (a)** Identify the musical features of the first section of *Widmung* by Schumann (ending before “Du bist die Ruh”).

Answers should make reference to the following:

- Ab (major)
- 3/2 metre
- piano accompaniment/introduction/opening bars
  - rising and falling arpeggios
  - dotted quaver and semiquaver motif
  - unifying feature/appears in eleven of the first thirteen bars
  - tonic/dominant/tonic chords
  - Ab/tonic pedal
- “Du meine Seele”/opening vocal melody
  - (based on the) notes of the tonic/Ab triad
  - dotted rhythm
- “Du meine Wonn”
  - rising sixth
  - to high F
- “O du mein Schmerz”
  - falling scalar/stepwise/conjunct
  - minor subdominant/Db minor chord/Db minor with added sixth
- “Du meine Welt”
  - outlines falling triad/chord (of Eb)
- “In der ich lebe”
  - rising fourth
  - dotted rhythm
  - perfect cadence in Ab
  - feminine cadence with correct reference, e.g. “lebe”/”schwebe”
- “Himmel”
  - previous three bars transposed up a fourth/rising sequence
- “Darein”
  - high Gb
  - Ab7 chord in second inversion
- “O du mein Grab”
  - falling scale/stepwise/conjunct
- “Grab”
  - diminished seventh chord on G
- end of first section
  - perfect cadence in Ab
  - acciaccatura on “Kummer”

[15]

**or**

- (b)** Identify the musical features of ‘Simple Gifts’ from *Old American Songs* by Copland, from the beginning up to the end of the first verse (ending at “Twill be in the valley of love and delight”).

Answers should make reference to the following:

- solo baritone
- Ab major
- 2/4 metre

- Introduction/opening bars
  - played by flute, oboe and clarinets
  - clarinet used in its high register
  - in octaves
  - play/quote the first two bars of the song/“Simple Gifts”/verse
- Unaccompanied
  - ends with a perfect cadence in Ab/tonic key
  - harp octaves/chords
- “Tis the gift to be simple” melody/beginning of verse one
  - anacrusis
  - based on Ab/tonic triad
  - rising fourth
  - rises and falls by step/scalic/conjunct
  - accompanied by sustained chords in in strings and woodwind/ wind/clarinet and bassoon/brass/horn, trumpet and trombones
  - without double bass
  - all major and minor triads in root position
  - Eb – Ab – Fm – Db – Eb – Ab (up to three required)
  - dissonance created as the chords do not always coincide with the melody or detailed example
  - “where you ought to be” based on Eb/dominant triad
  - pause on chord of C minor on “right”
- “Twill be in the valley”/end of Verse One
  - perfect cadence in Ab/tonic
  - (strings supported by) harp chords
  - cellos doubled by bassoon
  - lower auxiliary note on “and delight”/“when we find”
  - upper auxiliary note on “in the valley”

[15]

**Total**

**AVAILABLE  
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15

**70**