



Rewarding Learning

**ADVANCED
General Certificate of Education
2019**

Music

Assessment Unit A2 3: Responding to Music

Paper 1

Test of Aural Perception

[AMU31]

MONDAY 10 JUNE, AFTERNOON

**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

Questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

1 Bartók, *Concerto for Orchestra*, first movement, Bars 22–50

- (a) (i) unison/in octaves [1]
- (ii) up to **two** marks available as follows:
- perfect fourth
 - (whole) tone/major second
 - minor third [2]
- (b) up to **two** marks available as follows:
- muted
 - tremolando/tremolo [2]
- (c) diminution imitation inversion [3]
- (d) sonata form [1]
- (e) up to **two** marks available as follows:
- dissonance
 - tonal ambiguity/uncertainty/ambiguous key [2]

AVAILABLE
MARKS

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2 Byrd, *Mass for Five Voices, Kyrie*, Bars 1–26

- (a) C minor/Aeolian mode on C [1]
- (b) polyphonic/imitative/contrapuntal/fugal [1]
- (c) tierce de Picardie suspension perfect cadence [3]
- (d) F minor [1]
- (e) augmentation imperfect cadence internal pedal [3]
- (f) mass [1]
- (g) Renaissance [1]

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3 Weelkes, *The Andalusian Merchant*, Bars 18⁴–55

(a) polyphonic/contrapuntal/imitative [1]

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

- false relation
- diminished triad (not diminished 7th)
- augmented triad
- tierce de Picardie
- major/minor alteration/modulation to (B^b) minor
- suspension
- unrelated chords
- dominant sevenths
- perfect cadence

[4]

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

- homophonic texture for “amidst an ocean”
- “full of flying fishes”;
 - imitative/polyphonic texture
 - descending/quaver scalar (motif)
 - inversion(of this motif) ascending

[3]

(d) B^b (major) perfect [2]

(e) **one** mark available as follows:

- trios of voices answer each other
- homophonic

[1]

(f) madrigal [1]

AVAILABLE
MARKS

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4 Dvořák, Symphony No. 9 in E minor, Op. 95, *From the New World*, Mt. 1, Bars 145–232

AVAILABLE
MARKS

(a) 2/4 or duple or 4/4 or quadruple [1]

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

- dotted rhythm
- syncopation
- triplet
- scotch snap [2]

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

- horn plays the melody
- piccolo repeats the melody [1] 2 octaves higher [1]
- trumpet repeats [1] second half/bars 3 and 4 of the melody [1]
- in a different/new/lower key [4]

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

- diminished seventh(s)
- alternation of major/minor (chords)
- pedal [2]

(e) (i) 1893 (accept 1860–1910) [1]

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

- use of piccolo
- use of lower brass/trombones
- use of sforzando
- sudden/dramatic changes in dynamics
- folk-like (influence)
- chromatic harmony
- use of diminished sevenths [2]

12

			AVAILABLE MARKS
5	Bach, <i>Orchestral Suite No. 2 in B minor, Menuet Bars 1–24 and Badinerie Bars 1–16</i>		
	(a) appoggiatura trill	[2]	
	(b) modulation to the relative major inversion modulation to the subdominant	[3]	
	(c) up to three marks available as follows:		
	• outlines a descending arpeggio/triad		
	• begins with an anacrusis		
	• ascending sequence		
	• lower auxiliary notes		
	• trill		
	• rising/falling sixths	[3]	
	(d) suite	[1]	
	(e) (i) 1738 (accept 1700–1750)	[1]	
	(ii) up to two marks available as follows:		
	• harpsichord continuo		
	• (pre)dominance of/dependence/reliance on strings	[2]	12
6	Ravel, <i>Introduction and Allegro for Harp, Flute, Clarinet and String Quartet, Allegro, Fig. 19+6 – Fig. 24</i>		
	(a) 3/4/triple	[1]	
	major/modal	[1]	
	(b) (i) harp clarinet	[2]	
	(ii) one mark available as follows:		
	• rising/falling arpeggios		
	• (harp) harmonics		
	• countermelody	[1]	
	(c) hemiola imitation	[2]	
	(d) (i) impressionism	[1]	
	(ii) up to four marks available as follows:		
	• pizzicato		
	• tremolo/tremolando		
	• harp glissandi		
	• flute in a low register		
	• violin in a high register		
	• harp harmonics	[4]	12
	Total		70