



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2023**

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**Music**

**Assessment Unit A2 3: Responding to Music**

Paper 1

Test of Aural Perception

**[AMU31]**

**FRIDAY 9 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**

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 149-230<sup>1</sup>

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

- drone/fifth(s)
  - descends/repeated down a semitone
  - syncopation
  - harmonics
  - double stopping
- [3]

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

- dotted rhythm
  - (interval of) whole tone/major second
  - chromatic/semitone/minor second
  - rising fourth
  - falling triad
  - upper/lower auxiliary note
- [2]

(c) clarinet(s) [1]

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

- descending sequence
  - augmentation
  - inversion
  - fragmentation
- [3]

(e) (i) up to **two** marks available as follows:

- muted brass/horns/trumpets/trombones
  - harp glissando
  - muted strings
  - cello/string harmonics
  - violins play at the point of the bow/punta d'arco
- [2]

(ii) changing metre [1]

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2 Byrd: Mass for Five Voices, *Agnus Dei*, Bars 33-53

- |   |     |    |
|---|-----|----|
| (a) C minor   | [1] |    |
| imperfect/ Phrygian                                     | [1] |    |
| (b) E <sup>b</sup> (major)                              | [1] |    |
| perfect   | [1] |    |
| (c) polyphonic/imitative/contrapuntal                   | [1] |    |
| (d) up to <b>four</b> marks available as follows:       |     |    |
| • dotted rhythm   |     |    |
| • rising/descending stepwise/conjunct/scalic            |     |    |
| • sustained note/Bb on “pacem”                          |     |    |
| • melisma on “pacem”                                    |     |    |
| • descending sequence                                   |     |    |
| • inversion   |     |    |
| • falling fifth on “nobis”                              | [4] |    |
| (e) (i) Renaissance                                     | [1] |    |
| (ii) up to <b>two</b> marks available as follows:       |     |    |
| • tierce de Picardie                                    |     |    |
| • suspension  |     |    |
| • use of/predominance of root position chords           |     |    |
| • use of/predominance of perfect and imperfect cadences | [2] | 12 |

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**3 Copland: 'Simple Gifts' from *Old American Songs* (Set 1), Bars 1-35**

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MARKS**

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

- woodwind/flute, clarinet(s) and oboe play (opening) melody/first two bars of the melody/Simple Gifts/Shaker melody
- in unison/octaves
- harp doubles/plays in octaves final note/Eb
- brass/strings/harp play Eb (major) chord [3]

**(b)** baritone [1]

**(c)** minor [1]

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

- (quaver) ostinato
- (sustained) tonic pedal
- imitation
- inverted/dominant pedal [3]

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

- muted brass/trumpet/horn/trombone
- harp harmonics
- upper strings/violin/viola harmonics
- harp *près de la table* [2]

**(f)** Shaker [1]

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4 Tchaikovsky: *Variations on a Rococo Theme* for cello and orchestra, Op. 33, Theme, Bars 1-16 and Variation 6, Bars 1-26

- |  |     |    |
|--|-----|----|
| (a) (i) cello  | [1] |    |
| (ii) 2/4/duple/4/4/quadruple                                       | [1] |    |
| (iii) major  | [1] |    |
| (b) modulation to the dominant    suspension    diminished seventh | [3] |    |
| (c) flute  | [1] |    |
| (d) up to <b>three</b> marks available as follows:                 |     |    |
| • pizzicato strings  |     |    |
| • ascending/descending scalar/stepwise/conjunct                    |     |    |
| • homophonic/chords  |     |    |
| • (cello) trill(s)   |     |    |
| • (cello) triplets   |     |    |
| • (cello) (demi)semiquavers  | [3] |    |
| (e) (i) 1877 (allow 1850–1900)                                     | [1] |    |
| (ii) <b>one</b> mark available as follows:                         |     |    |
| • virtuosic/cadenza-like writing (for cello/solo instrument)       |     |    |
| • explores full range/high register of the cello/solo instrument   | [1] | 12 |

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5 **Marcello: Oboe Concerto in D minor, Mt. 1, Bars 1-24<sup>3</sup>**

- (a) (i) unison/octaves [1]
- (ii) up to **three** marks available as follows:
- descending/falling octave
  - descending/falling seventh
  - falling/descending sequence
  - ascending/rising scale/stepwise/conjunct
  - descending/falling fifth [3]
- (b) up to **two** marks available as follows:
- trill
  - acciaccatura
  - mordent
  - appoggiatura [2]
- (c) (i) minor [1]
- (ii) relative major [1]
- (d) (i) 1716 (allow 1700–1750) [1]
- (ii) **one** mark available as follows:
- harpsichord/cello continuo
  - string-based orchestra/predominance of strings/dependence on strings [1]
- (e) solo/oboe concerto [1]

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**6 Bernstein: *On the Town*, 'I Can Cook, Too', Bars 1-38**

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

- dotted rhythm
- syncopation
- swung rhythm
- anacrusis

[3]

**(b)** modulation to the key a tone lower

[1]

**(c)** perfect cadence ninth chord added sixth chord

[3]

**(d)** musical (theatre)

[1]

**(e) (i)** jazz

[1]

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

- big band scoring
- drum kit/hi-hat
- muted brass/trumpets
- brass punctuation/interjections/fills at the end of the line
- walking bass
- pizzicato double bass
- piano vamp/jazz piano

[3]

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**Total**

**70**

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