



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2023**

Music

Assessment Unit AS 3: Responding to Music

Paper 1

Test of Aural Perception

[SMU31]

FRIDAY 26 MAY, 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 Beethoven: Symphony No. 3 in Eb major (Eroica), Op. 55, Mt.4, Bars 257-328¹

**AVAILABLE
MARKS**

- | | | |
|--|-----|----|
| (a) C (major) | [1] | |
| (b) (first)violin flute (no credit for second violin) | [2] | |
| (c) dominant pedal perfect cadence modulation to tonic minor | [3] | |
| (d) up to five marks available as follows: | | |
| • fugato/fugal | | |
| • inversion | | |
| • fragmentation | | |
| • rising/ascending sequence | | |
| • diminution | | |
| • stretto | | |
| • circle of fifths | | |
| • modulation/change of key | [5] | |
| (e) syncopation | [1] | |
| (f) (theme and) variations | [1] | 13 |

2 Rutter: For the Beauty of the Earth, Bars 60 to end.

AVAILABLE
MARKS

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

- tenors and basses in unison in line 1
 - sopranos and altos descant in line 2
 - sopranos and altos in unison in line 2
(answers that do not refer to line numbers must be chronologically correct to gain credit)
- [2]

(b) diminution imitation descending sequence [3]

(c) B (major) [1]

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

- syncopation
 - lower auxiliary note(s)
 - octave leaps/octave interval/rising octave
 - ascending sequence
 - sustained note on “graces”
- [3]

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

- change of metre/time signature
 - triple/3/8 metre
 - syncopation
- [2]

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

- flute and harp
 - rising and falling arpeggios/quaver arpeggios
 - tremolando/tremolo strings/violins
 - pizzicato strings
 - glockenspiel
 - oboe (solo) at end/turn-like phrase/decoration
- [3]

(ii) plagal [1]

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3 Rodgers and Hammerstein: 'Soliloquy' from *Carousel*, Bars 205-231².

AVAILABLE
MARKS

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

- four-note idea
 - circles a central pitch/note F/tonic
 - triplet
 - falling tone/second
 - rising third
 - falling semitone
- [3]

(b) imperfect [1]

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

- circle of fifths
 - dominant seventh
- [1]

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

- augmentation
 - rising/ascending sequence
- [2]

(e) dotted rhythm [1]

(f) (i) F (major) [1]

(ii) perfect [1]

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

- faster tempo
 - change of metre/time signature/2/2 metre
 - repeated/continuous/restless quavers/pitches in lower strings/cellos
 - descends chromatically
- [3]

13

4 Dvořák: Slavonic Dance, Op.46, No. 7 in C minor, Bars 1-48

- | | | |
|---|-----|--|
| (a) 2/4/duple/4/4/quadruple/2/2 | [1] | |
| minor/modal | [1] | |
| (b) (i) oboe | [1] | |
| (ii) bassoon | [1] | |
| (c) up to three marks available as follows: | | |
| • falling fifth | | |
| • falling third | | |
| • repetition of each (two-bar) phrase/motif | | |
| • dotted rhythm | | |
| • falling stepwise/conjunct/scalic movement | | |
| • falling/descending sequence | [3] | |
| (d) up to two marks available as follows: | | |
| • pizzicato | | |
| • off beat chords | | |
| • lower strings/cello/double bass play on the first beat of the bar | | |
| • plays tonic and dominant of each chord | [2] | |
| (e) relative major | [1] | |
| (f) (i) Romantic | [1] | |
| (ii) up to three marks available as follows: | | |
| • triangle | | |
| • cymbals | | |
| • bass drum | | |
| • lower brass/trombones | | |
| • piccolo | [3] | |

AVAILABLE
MARKS

14

**5 Handel: *Semele*, Air and Chorus, 'Endless pleasure, Endless love';
Extract A: Aria, Bars 1- 41¹; Extract B: Chorus, Bars 23³-41**

(a) dominant [1]

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

- rising fourth
 - repetition
 - descending/ falling sequence
 - melisma
 - (rising) octave leap
 - trill
 - dotted rhythm
- [3]

(c) aria [1]

(d) subdominant [1]

(e) (i) Line 3

up to **two** marks available as follows:

- basses and altos
 - imitation/canon/polyphonic/contrapuntal
 - at a half-bar's distance
- [2]

(ii) Line 5

up to **two** marks available as follows:

- SATB choir
 - homophonic/chordal
- [2]

(f) rising sequence suspension [2]

(g) (i) Baroque [1]

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

- (pre)dominance of/dependence/reliance on strings
 - harpsichord continuo
 - strings double vocal line(s)
- [2]

Total

15

70

**AVAILABLE
MARKS**