



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2018**

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**Music**

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

Paper 1

Test of Aural Perception

**[AMU31]**

**MONDAY 18 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**

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 Debussy: Nuages from Nocturnes, Bars 64–87**

- |     |   | AVAILABLE MARKS |
|-----|---|-----------------|
| (a) | flute harp  | [2]             |
| (b) | pentatonic  | [1]             |
| (c) | D sharp minor   | [1]             |
| (d) | whole tone chord ninth chord  | [2]             |
| (e) | up to four marks available as follows:  |                 |
|     | <ul style="list-style-type: none"> <li>• low register flute/clarinets</li> <li>• muted strings</li> <li>• harp harmonics</li> <li>• muted horns</li> <li>• pizzicato double bass</li> <li>• tremolando</li> <li>• sur la touche</li> <li>• solo violin/viola/cello</li> </ul> | [4]             |
| (f) | impressionism   | [1]             |

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**2 Fauré: Requiem, Libera Me, Bars 1–36**

- |     |  |     |
|-----|--|-----|
| (a) | baritone   | [1] |
| (b) | D minor  | [1] |
| (c) | up to four marks available as follows:   |     |
|     | <ul style="list-style-type: none"> <li>• pizzicato lower strings/cello/double bass</li> <li>• organ pedal doubles lower strings</li> <li>• violas sustained chords/notes</li> <li>• organ sustained chords</li> <li>• repeated rhythmic motif/rhythmic ostinato</li> </ul> | [4] |
| (d) | imperfect  | [1] |
| (e) | up to two marks available as follows:  |     |
|     | <ul style="list-style-type: none"> <li>• ascending sequence</li> <li>• falling (minor) seventh</li> <li>• dotted rhythm</li> <li>• stepwise/scalic/conjunct</li> </ul>   | [2] |
| (f) | dominant seventh   | [1] |
| (g) | ternary  | [1] |

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**3 Schumann: *Widmung*, Bars 1–21****(a)** up to three marks available as follows:

- tonic pedal
- rising and falling arpeggios
- repetition of Bar 1
- based on A $\flat$  major/tonic chord
- dotted rhythm
- tonic/dominant/tonic chords at end of each bar

[3]

**(b)** 3/2

[1]

**(c)** sixth

[1]

**(d) (i)** major

[1]

**(ii)** diminished seventh

[1]

**(e)** acciaccatura

[1]

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

- longer note values
- lower tessitura/range/register
- change of key/modulation
- introduction of repeated chords
- triplet crotchets
- slower harmonic rhythm/changes
- slower (tempo)

[4]

**(g)** Lied

[1]

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**4 Beethoven: Quintet in Eb major, Op. 16, Mt. 2, Bars 17–32<sup>1</sup>****(a)** oboe

[1]

**(b)** turn/appoggiatura

[1]

**(c) (i)** bassoon

[1]

**(ii)** relative major

[1]

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

- piano
- left hand octaves
- left hand on the beat
- right hand chords
- right hand syncopated/off beat

[3]

**(e)** imitative/polyphonic/contrapuntal

[1]

			AVAILABLE MARKS
(f) (i)	1796 (allow 1775–1825)	[1]	
(ii)	up to two marks available as follows:		
	<ul style="list-style-type: none"> <li>• wind and piano scoring/wind chamber scoring</li> <li>• four-bar/regular phrasing</li> <li>• clear cut cadences</li> <li>• use of appoggiaturas</li> </ul>	[2]	11
<b>5</b>	<b>Bach: Violin Concerto in A minor, Mt. 1, Bars 1–65</b>		
(a)	minor	[1]	
(b)	up to five marks available as follows:		
	<ul style="list-style-type: none"> <li>• rising fourth</li> <li>• rising semitone</li> <li>• descending sequence</li> <li>• trill</li> <li>• descending scale</li> <li>• lower auxiliary note</li> <li>• appoggiatura</li> <li>• anacrusis</li> <li>• (continuous) semiquavers</li> <li>• syncopation</li> </ul>	[5]	
(c)	perfect cadence      suspension      tierce de Picardie	[3]	
(d)	solo/violin concerto	[1]	
(e) (i)	1729 (allow 1700–1750)	[1]	
(ii)	up to two marks available as follows:		
	<ul style="list-style-type: none"> <li>• harpsichord continuo</li> <li>• predominance of strings/dependence on strings</li> <li>• alternation between solo and tutti</li> </ul>	[2]	13
<b>6</b>	<b>Bernstein: <i>Fancy Free</i>, Mt. 1 Enter Three Sailors, Bars 22–77</b>		
(a)	4/4/quadruple      accept 2/4/2/2/duple	[1]	
(b) (i)	piano	[1]	
(ii)	augmentation      imitation	[2]	
(c)	up to three marks available as follows:		
	<ul style="list-style-type: none"> <li>• syncopation</li> <li>• shifting accents</li> <li>• cross rhythms</li> <li>• dotted rhythm</li> <li>• triplets</li> <li>• swing/swing rhythm</li> <li>• changing metre</li> <li>• irregular metre</li> </ul>	[3]	

(d) (i) jazz

[1]

(ii) up to three marks available as follows:

- drum kit
- use of hi-hat/suspended cymbal
- pizzicato bass
- stride piano (style)/piano vamp/jazz piano (style)

[3]

**Total**

**AVAILABLE  
MARKS**

11

**70**