



Rewarding Learning

**ADVANCED
General Certificate of Education
January 2014**

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

WEDNESDAY 15 JANUARY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

*(Answers in italics not creditworthy as stand alone answers)***1 Bernstein: *Cool* from Symphonic dances from West Side Story, Bars 581–632**

(a) ostinato inversion syncopation [3]

(b) trumpet [$\frac{1}{2}$]muted [$\frac{1}{2}$] [1](c) up to **two** marks available as follows:

- cymbal/hi-hats [$\frac{1}{2}$] *played with sticks/brushes* [$\frac{1}{2}$]
- swung rhythm [1]
- ostinato [1]
- bongos [1] [2]

(d) flute vibraphone [2]

(e) (i) jazz/Latin American [1]

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

- fluttertonguing
- muted brass
- pizzicato (double) bass
- rimshots (on snare)
- glissandi [3]

12

2 Vivaldi: Gloria, Mt. 7, *Domine Fili Unigenite*, Bars 1–38.

(a) alto bass [2]

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

- falling/descending [$\frac{1}{2}$] by step/scalic/conjunct [$\frac{1}{2}$]
- dotted rhythm
- doubles the vocal part/bass vocal line
- repeated notes [2]

(c) **two** marks available as follows:

- falling/descending [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
- melisma
- ascending/rising [$\frac{1}{2}$] fourth [$\frac{1}{2}$]
- dotted rhythm [2]

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

- soprano/treble [$\frac{1}{2}$] and tenor [$\frac{1}{2}$] [1]
- in a different key [$\frac{1}{2}$]/in the dominant key [1] [1]

(e) polyphonic/imitative/contrapuntal [1]

(f) diminished seventh hemiola modulation to the minor [3]

(g) 1715 (allow 1690–1740) [1]

13

3 Stravinsky: Pulcinella Suite, Gavotte.

- | | | |
|---|-----|----|
| (a) (i) oboe | [1] | |
| (ii) turn | [1] | |
| (iii) bassoon horn | [2] | |
| (b) (i) dominant/A (major) | [1] | |
| (ii) subdominant/G (major) | [1] | |
| (c) modulation to the minor inverted pedal falling sequence | [3] | |
| (d) (theme and) variation | [1] | |
| (e) (i) neoclassical | [1] | |
| (ii) dissonance | [1] | 12 |

4 Beethoven: Symphony No. 8, Mt. 3, bars 45–64.

- | | | |
|---|-----|----|
| (a) (French) horn | [1] | |
| (b) up to three marks available as follows: | | |
| <ul style="list-style-type: none"> • pizzicato [$\frac{1}{2}$] double bass [$\frac{1}{2}$] on first beat of the bar [$\frac{1}{2}$] • (second) horn [$\frac{1}{2}$] <i>harmonises</i> [$\frac{1}{2}$] • cello [$\frac{1}{2}$] staccato [$\frac{1}{2}$] <i>quaver</i> [$\frac{1}{2}$] triplets [$\frac{1}{2}$] <i>rising</i> [$\frac{1}{2}$] and <i>falling</i> [$\frac{1}{2}$] arpeggios/broken chords [$\frac{1}{2}$] | [3] | |
| (c) C (major)/dominant | [1] | |
| perfect | [1] | |
| (d) up to four marks available as follows: | | |
| <ul style="list-style-type: none"> • melody now in violins/violas/upper strings • (begins in) dominant key/C (major) • imitation • fragmentation [1] <i>of opening four notes</i> [$\frac{1}{2}$] • repetition [$\frac{1}{2}$] in minor key [$\frac{1}{2}$] • modulates/ passes through different keys | [4] | |
| (e) tonic/F(major) [$\frac{1}{2}$] second inversion [$\frac{1}{2}$] | [1] | |
| (f) 1812 (allow 1787–1837) | [1] | 12 |

AVAILABLE
MARKS

5 Bartók: Contrasts Movement 1 (*Verbunkos*), bars 1–14 (0.00–0.35) and bars 65–78 (3.04–3.36).

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

- rising [$\frac{1}{2}$] scale/stepwise/conjunct [$\frac{1}{2}$]
- dotted rhythm [1]
- pizzicato [1]
- triple/multiple stopping [1]
- strummed [$\frac{1}{2}$] chords [1]
- chromatic [3]

(b) clarinet [1]

(c) 4/4/quadruple [1]

(d) imitation unison inversion [3]

(e) (i) Bartók [1]

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

- improvisatory style/cadenza-like writing
- use of non-diatonic harmony
- dissonance
- sparse textures
- short motifs
- use of modes/Hungarian scales
- scotch snap rhythm [2]

Total

AVAILABLE
MARKS

11

60