



Rewarding Learning

ADVANCED
General Certificate of Education
2015

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

TUESDAY 2 JUNE, 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 are not creditworthy as stand alone answers.

			AVAILABLE MARKS
1	Bernstein, Symphonic Dances, <i>Cool</i> , Bars 607–652		
	(a) (muted) trumpet	[1]	
	(b) up to two marks available as follows:		
	• minor second/semitone		
	• minor sixth		
	• minor seventh	[2]	
	(c) swing rhythm [1]		
	ostinato [1]	[2]	
	(d) flute [1]		
	vibraphone [1]	[2]	
	(e) fugue	[1]	
	(f) (i) jazz	[1]	
	(ii) up to three marks available as follows:		
	• fluttertonguing		
	• use of (cup) mutes		
	• pizzicato bass		
	• use of sticks on hi-hat/cymbal	[3]	12
2	Handel, Suite from Water Music, Allegro Deciso, Bars 1–57		
	(a) homophonic	[1]	
	(b) 3/2 or 3/4 or triple metre	[1]	
	(c) descending sequence [1]		
	hemiola [1]	[2]	
	(d) up to four marks available as follows:		
	• Theme presented in trumpets [1]		
	• Theme repeated by horns [1] an octave lower [1]		
	• timpani playing tonic and dominant [1]		
	• tutti/full orchestra present(s) the theme [1] <i>repeated by horns</i>		
	• strings present theme [1]		
	• trumpet phrase repeated by horns [1]	[4]	
	(e) relative minor	[1]	
	(f) tierce de Picardie [1]		
	diminished seventh [1]	[2]	
	(g) 1717 (allow 1700–1750)	[1]	12

		AVAILABLE MARKS
3	Bartók, Concerto for Orchestra, <i>Intermezzo Interrotto</i> , Bars 119–151.	
(a)	C minor	[1]
(b)	Any two muted violins [1] in octaves [1] muted violas [1]	[2]
(c)	up to three marks available as follows:	
	• harp chords [1] • pizzicato (strings) [1] • multiple stopped (chords) [1] • circle of fifths [1]	[3]
(d)	fragmentation [1] inversion [1] descending sequence [1]	[3]
(e) (i)	nationalism	[1]
	(ii) up to three marks available as follows:	
	• modulation to unrelated keys • unrelated chord progressions • ambiguous tonality • dissonance	[3]
4	Verdi, Requiem, <i>Domine Jesu</i> , Bars 9–47.	
(a)	cello	[1]
(b)	mezzo soprano/alto [1] tenor [1]	[2]
(c)	major [1] perfect [1]	[2]
(d)	acciaccatura	[1]
(e)	polyphonic/contrapuntal/imitative	[1]
(f) (i)	1874 (allow 1850–1900)	[1]
	(ii) two marks available as follows:	
	• chromaticism • high register of the cello • use of rubato • soloistic writing • lyrical melody	[2]
(g)	requiem mass	[1]
		13
		11

5 Ravel *Pavane pour une Infante Défunte*, Bars 1–8 and Bars 13–19.

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|---|-----|
| (a) (French) horn | [1] |
| (b) up to four marks available as follows: | |
| <ul style="list-style-type: none"> • pizzicato strings [1] – no credit for plucked • sustained bassoons/horns [1] – no credit for pedal • harp arpeggio/broken chord [1] • (solo) flute in a low register [1] • low register of the violins [1] • steady/repeated/oscillating quavers or crotchets [1] • muted strings | [4] |
| (c) circle of fifths [1] | |
| ninth chord [1] | [2] |
| (d) oboe [1] | |
| bassoon [1] | [2] |
| (e) suspension [1] | |
| pedal [1] | [2] |
| (f) Impressionism [1] or Neoclassical [1] | [1] |

Total**60**AVAILABLE
MARKS