



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2016**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 16 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 not creditworthy as stand alone answers)

1 Dvořák, *Symphony in E minor*, Op 95, second movement, Bars 36–53

- | | | |
|-----------------------------------------------|-----|----|
| (a) cor anglais | [1] | |
| (b) augmentation fragmentation plagal cadence | [3] | |
| (c) (i) flute and oboe [1] in unison [1] | [2] | |
| (ii) tremolo/tremolando | [1] | |
| (d) (i) major | [1] | |
| (ii) minor/modal | [1] | |
| (e) ternary (not ABA) | [1] | |
| (f) Romantic | [1] | 11 |

2 Purcell, *The Tempest*, Act 3 Song and Chorus, *Come unto these yellow sands*, Bars 1–30

- | | | |
|----------------------------------------------------------|-----|----|
| (a) soprano | [1] | |
| (b) up to four marks available as follows: | | |
| • rising fourth | | |
| • descending scale/stepwise/conjunct movement | | |
| • descending sequence | | |
| • melisma | | |
| • dotted rhythm | | |
| • appoggiatura | [4] | |
| (c) dominant | [1] | |
| (d) homophonic [1] SATB choir [1] | [2] | |
| (e) (i) Baroque | [1] | |
| (ii) up to two marks available as follows | | |
| • use of the lute | | |
| • use of the (basso) continuo | | |
| • predominance/prominence/dependence/reliance on strings | | |
| • instruments double vocal lines | [2] | 11 |

AVAILABLE
MARKS

3 Mozart, *Symphony No. 40 in G minor*, Mt. 1, Bars 44–106

- (a) second subject [1]
- (b) perfect cadence
diminished seventh
dominant seventh [3]
- (c) up to three marks available as follows:
- fragmentation
 - imitation
 - repetition
 - octave higher
 - new/change of key [3]
- (d) (i) B \flat (major) [1]
- (ii) F# minor [1]
- (e) sonata (form) [1]

4 Smetana, *Dance of the Comedians*, Bars 13–52

- (a) homophonic [1]
- (b) (i) oboe/bassoon [1]
- (ii) cello/clarinet/flute [1]
- (iii) up to two marks available as follows:
- off-beat horns/upper strings/violins and violas
 - pizzicato (strings)
 - triangle/lower strings/cellos and double basses/on the beat [2]
- (c) up to two marks available as follows:
- (based on notes of the) arpeggio/triadic
 - triplet
 - anacrusis
 - 2 bar phrasing [2]
- (d) minor [1]
- (e) (i) Romantic [1]
- (ii) up to two marks available as follows:
- use of triangle/cymbal/bass drum/snare drum
 - use of sforzando
 - prominent use of brass
 - folk-like idiom
 - sudden change of dynamics
 - soloistic use of trumpet [2]

AVAILABLE
MARKS

10

11

5 Haydn, *Trumpet Concerto in E♭*, Mt. 2, Bars 9–24

- | | | |
|------------------------------------------------------------|-----|----|
| (a) trumpet | [1] | |
| (b) E♭ (major)/dominant | [1] | |
| (c) up to two marks available as follows: | | |
| • turn | | |
| • rising scale | | |
| • chromatic | [2] | |
| (d) Tonic [1] second inversion [1] | [2] | |
| (e) dominant pedal | [1] | |
| (f) solo/trumpet concerto | [1] | |
| (g) (i) Classical | [1] | |
| (ii) up to two marks available as follows: | | |
| • predominance/prominence/dependence/reliance on strings | | |
| • woodwind doubling strings | | |
| • homophonic texture | | |
| • dialogue/alternation between solo instrument and violins | | |
| • cello and double bass play the same part | [2] | 11 |

Total

54

AVAILABLE
MARKS