



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

MONDAY 22 MAY, 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 J S Bach: Brandenburg Concerto No. 2, first movement, Bars 60–93**(a)** recorder/flute violin [2]**(b)** C minor A minor [2]**(c)** suspension circle of fifths seventh chords [3]**(d)** up to three marks available as follows:

- harpsichord (basso) continuo
- division into two instrumental groups/ripieno and concertino
- use of high/clarino trumpet
- cellos and double bass in unison throughout/double each other
- reliance on/dependence on/predominance of strings
- use of recorder [3]

(e) ritornello [1]

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2 Rossini, *The Thieving Magpie Overture*, Bars 3–41**(a)** homophonic [1]**(b)** trill [1]**(c)** perfect cadence descending sequence modulation to the dominant [3]**(d)** up to three marks available as follows:

- ascending/rising scale
- triplets
- repetition [3]

(e) minor [1]**(f) (i)** Romantic [1]**(ii)** one mark available as follows:

- use of trombones/tuba/four horns/piccolo/large brass section [1]

(g) overture [1]

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3 Haydn Surprise Symphony No 94 Mt 2, Variation 1, Bars 33–48

- | | | |
|---|-----|----|
| (a) violin(s) and viola(s) | [2] | |
| (b) up to four marks available as follows: | | |
| • descending scale/stepwise/conjunct movement | | |
| • staccato and slurred | | |
| • appoggiatura | | |
| • semiquavers | | |
| • (opening) rising fourth | | |
| • rising seventh | | |
| • auxiliary notes | | |
| • anacrusis | [4] | |
| (c) G (major) | [1] | |
| perfect | [1] | |
| (d) (theme and) variation | [1] | |
| (e) symphony | [1] | 10 |

4 Mozart, Ave Verum Corpus, Bars 22–43

- | | | |
|---|-----|----|
| (a) SATB choir | [1] | |
| (b) perfect cadence | [1] | |
| (c) diminished seventh | [1] | |
| (d) imitation/polyphonic/contrapuntal (pairing) in thirds/(parallel) thirds | [2] | |
| (e) up to two marks available as follows: | | |
| • ascending/rising fifth | | |
| • stepwise/conjunct/scalic | | |
| • sustained note | | |
| • chromatic | | |
| • melisma | [2] | |
| (f) motet | [1] | |
| (g) (i) Classical | [1] | |
| (ii) one mark available as follows: | | |
| • four-bar regular phrasing | | |
| • clear-cut perfect cadences | | |
| • predominantly homophonic texture | [1] | 10 |

5 Vivaldi, The Four Seasons, Autumn, Mt. 3, Bars 1–76**(a)** 3/8 / 3/4 / triple metre [1]**(b)** up to four marks available as follows:

- rising/falling fifth
- dotted rhythm
- homophonic texture
- use of repetition/repeated pitches
- predominantly tonic and dominant chords
- modulation to subdominant
- modulation to dominant

[4]

(c) (i) based on tonic chord [1]**(ii)** double stopping [1]**(d)** up to two marks available as follows:

- descending arpeggio
- ascending arpeggio
- ascending sequence
- triplet/sextuplets
- repetition

[2]

(e) dominant [1]**(f)** solo concerto/violin concerto [1]**Total**AVAILABLE
MARKS

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