



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2017**

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**Music**

**Assessment Unit A2 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU221]**

**MONDAY 19 JUNE, MORNING**

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**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.

		AVAILABLE MARKS
<b>1</b>	Bartók, Concerto for Orchestra, Mt. 4, Bars 42–74	
<b>(a) (i)</b>	viola	[1]
<b>(ii)</b>	You are <i>my lovely</i> , You are <i>my beautiful</i> Hungary	[1]
<b>(b)</b>	C minor	[1]
<b>(c)</b>	up to two marks available as follows:	
	<ul style="list-style-type: none"> <li>• harp chords</li> <li>• timpani plays root note of chord</li> <li>• circle of fifths</li> </ul>	[2]
<b>(d)</b>	cor anglais	[1]
<b>(e)</b>	up to two marks available as follows:	
	<ul style="list-style-type: none"> <li>• fragmentation</li> <li>• inversion</li> <li>• repetition</li> <li>• imitation</li> <li>• descending sequence</li> <li>• motivic/melodic extension</li> </ul>	[2]
<b>(f)</b>	nationalism	[1]
<b>(g)</b>	up to four marks available as follows:	
	<ul style="list-style-type: none"> <li>• changing metre</li> <li>• irregular phrasing</li> <li>• irregular metre</li> <li>• modal</li> <li>• dissonance</li> <li>• wide range of pitches in timpani</li> <li>• unusual pairing of harp and timpani</li> <li>• melody outlines/spans a tritone</li> <li>• motivic extension</li> </ul>	[4]
<b>2</b>	Mozart, <i>Laudate Dominum</i> , K 339, Bars 53–72	
<b>(a)</b>	SATB choir	[1]
<b>(b)</b>	homophonic	[1]
<b>(c)</b>	modulation to the subdominant      diminished seventh dominant seventh	[3]
<b>(d)</b>	interrupted cadence	[1]
<b>(e)</b>	up to three marks available as follows:	
	<ul style="list-style-type: none"> <li>• rising/falling scales/stepwise/conjunct</li> <li>• trill</li> <li>• melisma</li> <li>• coloratura</li> <li>• sustained note</li> </ul>	[3]
		13

		AVAILABLE MARKS
<p><b>(f) (i)</b> 1780 (allow 1755–1805)</p> <p><b>(ii)</b> up to two marks available as follows:</p> <ul style="list-style-type: none"> <li>• predominance of strings (or equivalent)</li> <li>• arpeggio-like accompaniment figuration</li> <li>• balanced four-bar phrases</li> <li>• perfect cadences</li> <li>• based on primary triads</li> <li>• cellos and basses doubled</li> </ul>	<p>[1]</p> <p>[2]</p>	13
<p><b>(g)</b> motet</p>	<p>[1]</p>	
<b>3</b> Debussy, <i>Prélude à L'après-midi d'un faune</i> , Bars 79–89		
<p><b>(a)</b> E(major)</p>	<p>[1]</p>	12
<p><b>(b)</b> up to three marks available as follows:</p> <ul style="list-style-type: none"> <li>• harp arpeggios/broken chords</li> <li>• ascending sextuplets</li> <li>• muted strings</li> <li>• sustained chords/homophonic</li> </ul>	<p>[3]</p>	
<p><b>(c)</b> up to three marks available as follows:</p> <ul style="list-style-type: none"> <li>• trill</li> <li>• syncopation</li> <li>• chromatic</li> <li>• acciaccatura</li> <li>• repetition</li> </ul>	<p>[3]</p>	
<p><b>(d)</b> up to three marks available as follows:</p> <ul style="list-style-type: none"> <li>• muted horns</li> <li>• pizzicato strings</li> <li>• sur la touche</li> <li>• muted strings</li> </ul>	<p>[3]</p>	
<p><b>(e)</b> impressionism</p>	<p>[1]</p>	
<p><b>(f)</b> Ternary (not ABA)</p>	<p>[1]</p>	

			AVAILABLE MARKS
<b>4</b>	Chabrier, <i>España</i> , Bars 1–112		
	(a) acciaccatura hemiola	[2]	
	(b) (i) (muted) trumpet or bassoon	[1]	
	(ii) horn or harp	[1]	
	(c) triplet	[1]	
	(d) $\frac{3}{4}$ / $\frac{3}{8}$ / triple	[1]	
	(e) (i) 1883 (allow 1850–1900)	[1]	
	(ii) up to four marks available as follows:		
	• use of percussion/triangle/tambourine/bass drum/cymbals		
	• sudden changes of dynamics		
	• use of harp		
	• use of piccolo		
	• waltz-like character		
	• chromaticism		
	• nationalistic style		
	• use of full/lower brass/trombones/tuba		
	• muted trumpet	[4]	11
<b>5</b>	Stravinsky, Symphony in C, Mt 1. Fig 65+2–end.		
	(a) trombone	[1]	
	(b) melodic outline (iii)	[1]	
	(c) minor	[1]	
	(d) flute clarinet	[2]	
	(e) up to two marks available as follows:		
	• quavers [1]		
	• upper strings/violins/violas [1] and flutes [1]		
	• use of ostinato		
	• (rising/falling) octaves [1]	[2]	
	(f) (i) neoclassicism	[1]	
	(ii) up to three marks available as follows:		
	• dissonance		
	• syncopation		
	• angular melodies		
	• irregular phrasing		
	• sparse texture/scoring		
	• use of trombone as a solo instrument		
	• use of sforzando	[3]	11
	<b>Total</b>		<b>60</b>