



Rewarding Learning

ADVANCED
General Certificate of Education
2010

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

MONDAY 23 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.

1 Bernstein: *Cha-Cha* from Symphonic Dances from *West Side Story*, Bars 545–569²

- | | | AVAILABLE MARKS |
|-----|---------------------------------------|-----------------|
| (a) | bass clarinet/bassoon | [1] |
| (b) | G (major) | [1] |
| (c) | homophonic | [1] |
| (d) | acciaccatura | [1] |
| (e) | (i) maracas piano | [2] |
| | (ii) cha-cha(-cha) | [1] |
| (f) | up to two marks available as follows: | |
| | • tritone/augmented fourth | |
| | • semitone/minor second | |
| | • major second | [2] |
| (g) | vibraphone celesta | [2] |
| (h) | jazz | [1] |
| | | 12 |

2 Byrd: *Miserere mei*, Bars 4–18

- | | | |
|-----|--|-----|
| (a) | SATTB/SAATB choir (allow SATB choir) | [1] |
| (b) | (i) homophonic | [1] |
| | (ii) polyphonic/imitative/contrapuntal | [1] |
| (c) | (i) imperfect | [1] |
| | (ii) one mark available as follows: | |
| | • sopranos join in on repeat | |
| | • modulates/changes key | [1] |
| (d) | (i) minor (ii) major | [2] |
| (e) | motet | [1] |
| (f) | (i) Renaissance | [1] |
| | (ii) up to three marks available as follows: | |
| | • suspension | |
| | • false relation | |
| | • tierce de Picardie | |
| | • triadic harmony | |
| | • mainly root position chords | [3] |
| | | 12 |

3 Debussy: *Prélude à L'après-midi d'un Faune*, Bars 100–110.

- | | | |
|---|-----|----|
| (a) C # (major) | [1] | |
| (b) (i) flute cello | [2] | |
| (ii) up to two marks available as follows: | | |
| <ul style="list-style-type: none"> • harp arpeggios/broken chords • sustained solo violins/double basses | [2] | |
| (c) perfect cadence seventh chord | [2] | |
| (d) up to four marks available as follows: | | |
| <ul style="list-style-type: none"> • harp harmonics • pizzicato cello/double bass/lower strings • antique cymbals • flute in low register • use of mutes in horn • use of mutes in violin | [4] | |
| (e) impressionism | [1] | 12 |

4 Mozart: Violin Sonata in E minor, K304, Mt. 2, Tempo di Menuetto, Bars 16³–58.

- | | | |
|--|-----|----|
| (a) appoggiatura trill | [2] | |
| (b) (i) tonic/E minor | [1] | |
| (ii) relative major/G (major) | [1] | |
| (c) up to two marks available as follows: | | |
| <ul style="list-style-type: none"> • descending chromatically • in octaves | [2] | |
| (d) diminished seventh | [1] | |
| (e) up to three marks available as follows: | | |
| <ul style="list-style-type: none"> • rising scale/stepwise/conjunct movement • rising sequence • triplets • trill • arpeggios | [3] | |
| (f) 1778 (allow 1753–1803) | [1] | |
| (g) violin sonata | [1] | 12 |

5 Bartok: String Quartet No. 1 Op. 7 Mt 3, Bars 1–56

(a) up to two marks available as follows:

- repeated notes/quavers
- inverted pedal
- discord/dissonance
- tones
- semitones

[2]

(b) viola cello

[2]

(c) one mark available as follows:

- dotted rhythm
- syncopation

[1]

(d) up to two marks available as follows:

- diminution
- inversion
- fragmentation
- repetition
- ascending sequence

[2]

(e) string quartet

[1]

(f) (i) nationalism

[1]

(ii) up to three marks available as follows:

- changing metre
- shifting accents/sforzandi
- dissonance
- chromaticism
- brief/short melodic motifs
- irregular phrasing
- ambiguous tonality
- folk influence

[3]

12

Total**60**