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General Certificate of Education
2017

Music

Assessment Unit AS 3: Responding to Music

Paper 1

Test of Aural Perception

[SMU31]

MONDAY 22 MAY, MORNING

MARK SCHEME

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General Marking Instructions

Introduction
The main purpose of the mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. it also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives
Below are the assessment objectives for **GCE Music**

Candidates should be able to:

AO1 Interpret musical ideas with technical and expressive control and an understanding of style and context.

AO2 Create, develop and refine musical ideas with technical control and expressive understanding, making creative and coherent use of musical devices, conventions and resources.

AO3 Use analytical, evaluative and reflective skills to make critical judgements about music.

AO4 Demonstrate knowledge and understanding of musical elements, musical contexts and musical language.

Quality of candidates' responses
In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Flexibility in marking
Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking
Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

Awarding zero marks
Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes
Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication. Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response
In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement.

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(Answers in italics not creditworthy as stand alone answers)

AVAILABLE MARKS

1 Brahms, Violin Concerto in D major, Op. 77, Mt. 3, Bars 1–49

(a) D (major) [1]

B minor [1]

(b) **two** marks available as follows:
- repetition
- descending sequence
- triadic/arpeggio [2]

(c) **two** of the following: flute/oboe/clarinet/horn [2]

(d) pizzicato [1]

(e) cross rhythm/hemiola/syncopation [1]

(f) up to **three** marks available as follows:
- triple/multiple stopping
- string crossing/bariolage
- spiccato [3]

(g) rondo [1]

(h) Romantic [1] 13

2 Gibbons: *This is the Record of John,* Bars 1–26

(a) countertenor/male alto [1]

(b) ascending sequence [1]

(c) Eb (major) perfect [2]

(d) modulation to the subdominant, melisma, suspension [3]

(e) up to **four** marks available as follows:
- SAATB choir [1]
- Line 7/begins homophonic [1]
- Line 8 polyphonic/imitative/contrapuntal [1]
- homophonic at end of line 8/final cadence/'the Christ'
- syllabic [4]

(f) **(i)** Renaissance [1]

(ii) *verse* [1] anthem [1] [2] 14

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AVAILABLE MARKS

3 Rodgers and Hammerstein: 'Soliloquy' from *Carousel*, Bars 37–101

(a) G (major) [1]

(b) up to **four** marks available as follows:
- cello countermelody
- timpani plays on "I will" and "will Bill"
- trumpet(s) fanfare-like/interjections
- off beat string chords
- xylophone plays at end of Line 2
- glockienspiel Line 2
- snare drum plays at end of Line 1
- violins double the melody
- pizzicato double bass
- tonic and dominant bass [4]

(c) up to **three** marks available as follows:
- descending chromaticism
- repetition
- triadic/arpeggios
- anacrusis [3]

(d) triplets [1]

(e) up to **four** marks available as follows:
- pedal
- seventh chords
- transposes up a third/to Bb major/rising sequence
- alternates between two chords/between G and A minor [4]

(f) 6/8 [1]

(g) Carousel [1] 15

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AVAILABLE MARKS

4 Handel, Semele, Overture, Allegro Extract A Bars 1–37[1]
Extract B Gavotte, Bars 1–12

(a) minor [1]

fugal/imitative/contrapuntal/polyphonic [1]

(b) $\frac{3}{4}$/triple [1]

(c) suspension tierce de Picardie [2]

(d) up to **three** marks available as follows:
- rising fourth
- descending sequence
- scotch snap (rhythm)
- rising sequence
- descending scale/conjunct/stepwise movement
- repetition
- appoggiatura
- anacrusis/begins on second beat of the bar [3]

(e) modulation to the relative major
diminished chord [2]

(f) gavotte [1]

(g) **(i)** Baroque [1]

(ii) up to **two** marks available as follows:
- (pre)dominance of strings, reliance on/dependence on strings
- harpsichord continuo [2] 14

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		AVAILABLE MARKS
5	**Gluck, Flute Concerto in G, Mt. 3, Extract A, Bars 22–38, Extract B, Bars 59–91**	
(a)	triple, 3/4 [1]	
(b)	up to **four** marks available as follows: • rising sequence • falling sequence • dotted rhythm • falling/descending arpeggio • rising tenth • inversion • scalic/stepwise/conjunct • repeated pitches/notes [4]	
(c)	dominant [1]	
(d)	trill [1]	
(e)	modulation to relative minor dominant pedal diminished seventh [3]	
(f)	flute/solo concerto [1]	
(g)	**(i)** Classical [1]	
	(ii) **one** mark available as follows: Scoring: • strings basis of the orchestra/accept similar alternatives • horns restricted to notes of harmonic series • cellos doubled by double basses throughout [1] Texture: • homophonic texture [1]	14
	Total	**70**