



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2019**

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## **Music**

**Assessment Unit AS 3: Responding to Music**

**Paper 1**

**Test of Aural Perception**

**[SMU31]**

**MONDAY 20 MAY, MORNING**

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# **MARK SCHEME**

## 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**

Questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

**1 Beethoven: Symphony No. 3 in E $\flat$  major (*Eroica*) Mt. 4, Extract A, Bars 12–43, Extract B, Bars 44–59**

- |     |   | AVAILABLE MARKS |
|-----|---|-----------------|
| (a) | E $\flat$ (major)   | [1]             |
| (b) | up to <b>three</b> marks available as follows:  |                 |
|     | <ul style="list-style-type: none"> <li>• strings</li> <li>• pizzicato</li> <li>• in octaves</li> <li>• piano/soft</li> </ul>  | [3]             |
| (c) | up to <b>three</b> marks available as follows:  |                 |
|     | <ul style="list-style-type: none"> <li>• woodwind/two of the following: flute/clarinet/bassoon</li> <li>• octave higher</li> <li>• imitation</li> <li>• on the off beat/second beat of the bar</li> </ul>   | [3]             |
| (d) | binary  | [1]             |
| (e) | up to <b>four</b> marks available as follows:   |                 |
|     | <ul style="list-style-type: none"> <li>• theme in second violins [1] in minims [1]</li> <li>• counterpoint/imitation [1] in cellos and first violins [1]</li> <li>• staccato quavers [1] repeated pitches [1]</li> <li>• appoggiaturas [1]</li> </ul> | [4]             |
| (f) | (theme and) variations  | [1]             |
| (g) | Classical   | [1]             |
|     |   | 14              |

2 Mendelssohn: *Hear my Prayer*, Bars 173–198

(a) imitative/polyphonic/contrapuntal	[1]	
(b) suspension                      rising sequence	[2]	
(c) dominant/D (major)      perfect	[2]	
(d) <b>one</b> mark available as follows:		
• diminished seventh		
• suspension		
• modulation	[1]	
(e) unison/in octaves	[1]	
(f) (i) treble/(boy) soprano	[1]	
(ii) up to <b>three</b> marks available as follows:		
• triplet		
• repetition		
• descending scale/stepwise/conjunct		
• ascending sequence		
• rising 4th on 'dove'	[3]	
(g) (i) Romantic	[1]	
(ii) anthem (not verse anthem)	[1]	13

AVAILABLE  
MARKS

3 Schönberg and Boublil: “One Day More” from *Les Misérables*, Bars 1–27<sup>1</sup>(a) up to **five** marks available as follows:

- falling semiquavers [1]
- flute [1] violin(s) [1] glockenspiel [1] right hand keyboard [1]  
(max. 2 marks)
- descending/minim scale [1] left hand keyboard and cello [1]
- mark tree/wind chimes
- sustained chords
- ostinato
- 4-bar harmonic pattern [5]

(b) descending sequence [1]

(c) up to **three** marks available as follows:

- dotted rhythm
- triplet
- syncopation
- Scotch snap [3]

(d) soprano                      tenor [2]

(e) up to **four** marks available as follows:

- (entry/use of) brass/horn/trombone/trumpet
- snare drum
- timpani roll
- (suspended) cymbal roll/cymbal crash [4]

AVAILABLE  
MARKS

15

4 J.S. Bach: Concerto for Oboe and Violin in C minor, Mt. 1, Bars 1–33<sup>1</sup>(a) up to **four** marks available as follows:

- descending/falling sequence
- trill
- triadic/based round the notes of the triad
- ascending/rising or descending/falling scalar/conjunct/stepwise
- descending/falling fifth
- repetition
- diminution
- lower auxiliary note [4]

(b) minor [1]

(c) oboe violin [2]

(d) diminished seventh perfect cadence modulation to relative major [3]

(e) 4/4/or quadruple or 2/4 or duple [1]

(f) (i) Baroque [1]

(ii) up to **two** marks available as follows:

- (pre)dominance of strings/dependence/reliance on strings
- harpsichord continuo
- division into two instrumental groups/ripieno and concertino/concerto grosso [2]

AVAILABLE  
MARKS

14

5 John Rutter: *Choral Fanfare*, Bars 16–48

- |  |     |    |
|--|-----|----|
| (a) outline (iii)  | [1] |    |
| (b) Line 1 bass, Line 2 soprano  | [2] |    |
| (c) up to <b>four</b> marks available as follows:  |     |    |
| <ul style="list-style-type: none"> <li>• tenor sings Line 1</li> <li>• basses imitate (tenors) Line 1</li> <li>• Line 2 female voices/sopranos/altos harmonise/sing in (parallel) thirds</li> <li>• change of key/higher key</li> <li>• rising sequence</li> </ul> | [4] |    |
| (d) homophonic   | [1] |    |
| (e) up to <b>two</b> marks available as follows:   |     |    |
| <ul style="list-style-type: none"> <li>• change of key</li> <li>• no sopranos/lower voices/ATB only</li> </ul>   | [2] |    |
| (f) major  | [1] |    |
| (g) up to <b>two</b> marks available as follows:   |     |    |
| <ul style="list-style-type: none"> <li>• changing metre</li> <li>• syncopation/off beat</li> <li>• irregular metre</li> </ul>  | [2] |    |
| (h) anthem   | [1] | 14 |

**Total****70**AVAILABLE  
MARKS