



Rewarding Learning

ADVANCED
General Certificate of Education
2013

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

MONDAY 13 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 Stravinsky, Pulcinella Suite, Sinfonia Bars 29–44

**AVAILABLE
MARKS**

- (a) (i) one mark available as follows:
- *descending* [$\frac{1}{2}$] sequence [$\frac{1}{2}$] (no credit for both ascending and descending) [1]
 - repetition [$\frac{1}{2}$]
- (ii) one mark available as follows:
- tutti/ripieno strings playing
 - ripieno strings double (soloists)
 - addition of/use of lower strings/cello [1]
- (iii) bassoon horn [2]
- (b) homophonic [1]
- G (major) (no credit for tonic) [1]
- (c) perfect cadence syncopation (deduct [1] for each additional answer) [2]
- (d) neoclassical [1]
- (e) ritornello/rounded binary [1]
- (f) (i) one mark available as follows:
- concerto grosso like (scoring)
 - (division/contrast into) concertino/group of soloists [$\frac{1}{2}$] (no credit for solo instruments) and ripieno/tutti [$\frac{1}{2}$]
 - predominance of/dependence on strings [1]
- (ii) one mark available as follows:
- trills [1]/ornamentation [$\frac{1}{2}$]
 - use of sequence [1]

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2 Handel, *Messiah*, Nos. 8, Recitative – *Behold, a virgin shall conceive* and No. 9, Air, *O Thou that tellest Good Tidings to Zion*, Bars 1–35

- (a) alto [1]
- (b) diminished/dominant seventh [1]
diminished seventh [$\frac{1}{2}$]
- (c) 6/8/compound duple [1] simple triple/3/4 [$\frac{1}{2}$] (no credit for duple or triple) [1]
- (d) (i) up to three marks available as follows:
- melisma
 - *descending* [$\frac{1}{2}$] *ascending* [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - sustained/held note
 - trill [1] ornamentation [$\frac{1}{2}$] *at cadence* [$\frac{1}{2}$]
 - *ascending* [$\frac{1}{2}$] third [$\frac{1}{2}$] [3]
- (ii) dominant [1]
- (e) (i) 1741 (allow 1700–1750) [1]
- (ii) up to two marks available as follows:
- harpsichord/organ [$\frac{1}{2}$] continuo [$\frac{1}{2}$] *cello* [$\frac{1}{2}$]
 - predominance of/dependence on strings
 - violins present main melodic material/repeat the vocal ideas [2]

			AVAILABLE MARKS
(f)	Lines 1–3 recitative	[1]	13
	Lines 4–5 aria	[1]	
(g)	oratorio	[1]	
3	Debussy, <i>Prélude à L'après-midi d'un faune</i>, Bars 1–20		
(a)	up to four marks available as follows:		
	• <i>begins with</i> $\frac{1}{2}$ sustained note $\frac{1}{2}$		
	• (mainly) semitones/chromatic $\frac{1}{2}$ descends $\frac{1}{2}$ ascends $\frac{1}{2}$ (mainly) by tones $\frac{1}{2}$		
	• <i>spans/outlines</i> $\frac{1}{2}$ a tritone/augmented fourth $\frac{1}{2}$		
	• rhythmically free/rhythmically ambiguous/quasi improvisatory $\frac{1}{2}$		
	• tonally ambiguous $\frac{1}{2}$		
	• use of semiquaver $\frac{1}{2}$ triplet $\frac{1}{2}$		
	• repeated $\frac{1}{2}$		
	• use of lower (flute) register $\frac{1}{2}$	[4]	
(b)	two marks available as follows:		
	• tremolo/tremolando		
	• chromatic $\frac{1}{2}$ <i>ascending</i> $\frac{1}{2}$ <i>bassline</i> $\frac{1}{2}$		
	• use of <i>sur la touche</i> /on the fingerboard		
	• homophonic/chordal		
	• use of mutes/ <i>sourdine</i>	[2]	
(c)	oboe	[1]	
(d)	added sixth chord ninth chord	[2]	
(e)	impressionism	[1]	
(f)	ternary	[1]	11
4	Bizet, <i>L'Arlésienne</i> Suite No. 1, Mvt. 2, Minuetto Bars 9–44		
(a)	wind: homophonic	[1]	
	strings: unison	[1]	
(b)	up to four marks available as follows:		
	• <i>ascending</i> $\frac{1}{2}$ octave $\frac{1}{2}$		
	• acciaccatura		
	• <i>ascending</i> $\frac{1}{2}$ sequence $\frac{1}{2}$		
	• <i>descending</i> $\frac{1}{2}$ quaver/semiquaver $\frac{1}{2}$ scale/stepwise/ conjunct $\frac{1}{2}$		
	• anacrusis/begins on upbeat [1]		
	• staccato $\frac{1}{2}$	[4]	
(c)	clarinet or saxophone	[1]	
(d)	up to three marks available as follows:		
	• <i>double</i> [1]/ <i>tonic</i> $\frac{1}{2}$ <i>dominant</i> $\frac{1}{2}$ pedal [1] or drone in fifths [1]		
	• pizzicato $\frac{1}{2}$ (no credit for pizz.) <u>double bass</u> $\frac{1}{2}$ <i>on first beat of the bar</i> $\frac{1}{2}$		
	• <i>violin</i> $\frac{1}{2}$ <i>quaver/semiquaver</i> $\frac{1}{2}$ <i>legato</i> $\frac{1}{2}$ countermelody $\frac{1}{2}$	[3]	
(e)	Section A minor	[1]	
	Section B major	[1]	
(f)	1872 (accept 1850–1900)	[1]	13

5 Bernstein, Prelude, Fugue and Riffs, Extract 1 (0.00–0.40) and Extract 2 (5.15–5.40)

- (a) two marks available as follows: (credit first answer on each line only)
- trumpet
 - trombone
 - tomtoms
- [2]
- (b) muted
- [1]
- (c) up to three marks available as follows:
- syncopated/off-beat
 - shifting/displaced/irregular accents
 - changing metre
 - irregular metre
- [3]
- (d) up to four marks available as follows:
- piano [$\frac{1}{2}$] chords [$\frac{1}{2}$]
 - clarinet [$\frac{1}{2}$] glissando [$\frac{1}{2}$]
 - big band (scoring)
 - drumkit [1] or up to two of the following – hi-hat [$\frac{1}{2}$] snare/side drum [$\frac{1}{2}$] crash cymbals [$\frac{1}{2}$] ride cymbal [$\frac{1}{2}$] (no credit for cymbal) bass drum [$\frac{1}{2}$] tom-tom [$\frac{1}{2}$]
 - (high lip) trills/shakes [$\frac{1}{2}$] on trumpet [$\frac{1}{2}$]
 - trombone [$\frac{1}{2}$] *countermelody* [$\frac{1}{2}$]
 - saxophone(s) [$\frac{1}{2}$]
- [4]
- (e) Bernstein
- [1]

Total

**AVAILABLE
MARKS**

11

60