



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018**

Music

Assessment Unit AS 3: Responding to Music

Paper 1

Test of Aural Perception

[SMU31]

TUESDAY 22 MAY, MORNING

**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 Vivaldi: Concerto for Two Mandolins, Mt. 2, Bars 1–13

- (a) E minor [1]
- (b) (i) mandolin [1]
- (ii) up to **three** marks available as follows:
- triplets
 - descending scalar/conjunct/stepwise movement
 - rising third
 - rising tritone
 - ascending sequence
 - repeated pitches [3]
- (c) up to **three** marks available as follows:
- violins and violas/upper strings
 - unison
 - pizzicato
 - repeated/continuous quavers [3]
- (d) G (major)/relative major perfect (cadence) [2]
- (e) up to **two** marks available as follows:
- descending/sequence
 - fragmentation
 - repetition
 - imitation
 - in thirds/sixths [2]
- (f) dotted (rhythm) [1]
- (g) binary [1]
- (h) Baroque [1]

**AVAILABLE
MARKS**

15

			AVAILABLE MARKS
<p>(g) up to two marks available as follows:</p> <ul style="list-style-type: none"> • cross rhythms • ostinato • syncopation • 3 + 3 + 2 	[2]		
<p>(h) (i) West Side Story</p>	[1]		
<p style="padding-left: 20px;">(ii) Beguine</p>	[1]		14
4 Brahms: Symphony No. 2 in D, Mt. 1, Bars 1–44			
<p>(a) 3/4/triple</p>	[1]		
<p>(b) homophonic</p>	[1]		
<p>(c) (i) up to three marks available as follows:</p> <ul style="list-style-type: none"> • melody played in horns • harmonised/accompanied by bassoons • accompanied by lower strings/cello and double bass • (melody) passed to woodwind/flutes/clarinets/bassoon 	[3]		
<p style="padding-left: 20px;">(ii) one mark available as follows:</p> <ul style="list-style-type: none"> • triadic • ascending scale/stepwise/conjunct 	[1]		
<p>(d) dominant pedal diminished seventh modulation to the dominant</p>	[3]		
<p>(e) (i) Romantic</p>	[1]		
<p style="padding-left: 20px;">(ii) up to two marks available as follows:</p> <ul style="list-style-type: none"> • lyrical melody • prominent/melodic use of the horns • chromaticism/chromatic harmony • lower brass/trombone and tuba • rubato 	[2]		
<p>(f) symphony</p>	[1]		13

5 Howard Goodall: Eternal Light, A Requiem, Agnus Dei, Bars 10–21 and 21–34

- (a) Pitch outline (iii) [1]
- (b) up to **two** marks available as follows:
 - Line 1 tenors (and basses) sing melody
 - Line 2 miserere basses and tenors (paired) in thirds [1] [2]
- (c) **one** mark available as follows:
 - melisma
 - descending scale/stepwise/conjunct
 - descending sequence
 - rising third
 - rising fifth
 - anacrusis [1]
- (d) up to **four** marks available as follows:
 - Line 1 sopranos
 - Lines 2/3 solo soprano (sings melody)
 - accompanied by SATB choir
 - singing chords/homophonically for ‘miserere’ [4]
- (e) suspension tierce de Picardie seventh chords [3]
- (f) up to **two** marks available as follows:
 - violins/upper strings double the melody
 - harp chords
 - pizzicato lower strings [2]
- (g) mass/requiem [1]

Total

**AVAILABLE
MARKS**

14

70