



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
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

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.

(Answers in italics not creditworthy as stand alone answers)

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]

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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]

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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
 - glockenspiel 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]

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4 Handel, Semele, Overture, Allegro Extract A Bars 1–37¹
 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] |

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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
 - scalar/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]

Total

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70