



Rewarding Learning

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

Music

Assessment Unit AS 3: Responding to Music

Paper 1

Test of Aural Perception

[SMU31]

Assessment

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.

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.

Guidance for teacher marking

1. Annotation – tick all correct answers, mark incorrect answers with an X, highlight repeated answers/information with an R.
2. Disregard irrelevant information or answers.
3. Do not credit abbreviations, for example, pizz., gliss., sfz., dim.
4. Creditworthy alternatives for ‘descending and ascending’ are ‘rising and falling’.
5. Candidates should use the correct Italian terms and not English translations, for example, plucked, detached, etc.
6. Information in brackets is not required to credit full marks.
7. In a descriptive answer tick all creditworthy answers, even if there are more answers than the question total requires.
8. If a candidate circles more than the required number of answers in a multi choice style question, for example, circles four features instead of three, deduct one mark for each additional answer circled.
9. If a candidate gives two answers, for example, “Identify the tonality” and writes ‘major/minor’ credit the first answer.
10. A candidate should not be penalised for incorrect spelling provided this does not affect the readability of the answer.
11. Total marks for each question should be recorded at the beginning of each question page in a circle at the top right hand corner, e.g. 8/11.

1 Vivaldi: Concerto in G major for two mandolins; Mt. 1, Bars 1–41¹

- (a) anacrusis lower auxiliary note falling sixth [3]
- (b) Up to **three** marks available as follows:
- repetition [1]
 - inversion [1]
 - ascending/descending sequence (sequence alone not creditworthy) [1]
 - change of key/modulation [1] [3]
- (c) modulation to subdominant
modulation to the tonic minor [2]
- (d) (i) mandolin [1]
- (ii) Up to **two** marks available as follows:
- antiphonal
 - imitation (polyphonic not creditworthy)
 - pairing in thirds [2]
- (e) (i) G (major) [1]
- (ii) D (major) [1] [2]
- (f) ritornello (concerto not creditworthy) [1]

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2 Gibbons: *This is the Record of John*, Bars 27–54

- (a) countertenor/alto [1]
- (b) Up to **two** marks available as follows:
- rising scalar/conjunct/stepwise (must include ascending) [1]
 - ascending sequence/third higher (must include ascending) [1]
- (c) (i) E^b (major) [1]
- (ii) A^b (major) [1]
- (d) Up to **five** marks available as follows:
- (Textural features must refer to the correct line of text to gain credit)
- SAATB choir (SAATB alone not acceptable, SATB incorrect)
 - syllabic
 - Line 1 homophonic
 - Lines 2–3 become polyphonic
 - Line 4 fugal entries
 - Line 5–6 homophonic
 - reduces choral texture to four voices/no treble/soprano line
 - Line 6 repeats previous two lines with added treble [5]
- (e) verse anthem (anthem alone not creditworthy) [1]
- (f) (i) Renaissance [1]
- (ii) Up to **three** marks available as follows:
- suspensions [1]
 - perfect cadences [1]
 - reliance on primary triads [1]
 - modulations to related keys [1]

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3 Bernstein: 'Tonight' (Quintet) from *West Side Story*, Bars 1–52

- (a)** Up to **three** marks available as follows:
- three beats long [1]
 - crotchets [1]
 - whole tones [1]
- [3]
- (b) (i)** fourth [1]
- (ii)** Up to **two** marks available as follows:
- semitone (chromatic not creditworthy) [1]
 - repetition [1]
 - rising scale/stepwise/conjunct/(must include rising) [1]
 - anacrusis (upbeat not creditworthy) [1]
- [2]
- (c) (i)** A (major) [1]
- (ii)** 4/4 [1]
- (d)** unison [1]
- (e) (i)** jazz/Latin American [1]
- (ii)** Up to **four** marks available as follows:
- glissandi/smears (sliding not creditworthy) [1]
 - (alto/tenor) saxophone [1]
 - drum kit (reference to individual drums/cymbals not creditworthy) [1]
 - electric guitar (must include electric) [1]
 - muted brass/trumpet/horn [1]
 - piano [1]
 - maracas [1]
- [4]

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4 Haydn: Symphony No. 103 in Eb major, *Drumroll*, Mt. 3, Menuet, Bars 1–41¹

- | | |
|--|-----|
| (a) 3/4 / triple | [1] |
| (b) Scotch snap turn anacrusis | [3] |
| (c) Up to three marks available as follows: | |
| • descending sequence (sequence alone not creditworthy) [1] | |
| • modulation/change of key [1] | |
| • imitation [1] | |
| • inversion [1] | [3] |
| (d) (i) imperfect | [1] |
| (ii) interrupted | [1] |
| (e) symphony | [1] |
| (f) (i) Classical (dates not creditworthy) | [1] |
| (ii) Up to three marks available as follows | |
| • double woodwind/wind [1] | |
| • predominance of strings [1] | |
| • timpani tonic and dominant [1] | |
| • cello and double bass doubled throughout [1] | |
| • horns/trumpets restricted to notes of the harmonic series or use of natural horns/trumpets [1] | [3] |

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5 Bizet: Carmen Suite No. 1, Les Dragons D'Alcala, Bars 1–67

- (a) (i) bassoon [1]
- (ii) minor [1]
- (iii) Up to **three** marks available as follows:
 - pizzicato strings
 - homophonic/chords
 - snare drum on the beat [3]
- (b) (i) dotted rhythm/triplet [1]
- (ii) trill [1] acciaccatura [1] (grace note not creditworthy) [2]
- (c) antiphonal [1]
- (d) Up to **three** marks available as follows:
 - no strings [1]
 - no snare drum [1]
 - melody played by clarinet [1]
 - octave higher [1]
 - bassoon plays a countermelody [1]
 - descending/chromatic/staccato/quavers (any two for [1]) [3]
- (e) Romantic (dates not creditworthy) [1]

Total

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MARKS**

13

70