



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2011**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

MONDAY 10 JANUARY, MORNING

MARK SCHEME

1 Mozart Symphony No. 40 in G minor, Mt. 1, Bars 1–42

AVAILABLE
MARKS

- (a) G minor [1]
- (b) three marks available as follows:
- appoggiatura
 - anacrusic phrasing
 - seconds and sixths [3]
- (c) up to two marks available as follows:
- use of a rising $[\frac{1}{2}]$ sequence $[\frac{1}{2}]$
 - modulates $[\frac{1}{2}]$ to *relative* $[\frac{1}{2}]$ major $[\frac{1}{2}]$ Bb [1]
 - change of harmony []
 - sustained $[\frac{1}{2}]$ woodwind $[\frac{1}{2}]$ chords $[\frac{1}{2}]$ (no credit for wind) [2]
- (d) diminished seventh
dominant pedal [2]
- (e) up to two marks available as follows:
- predominance of strings
 - (essentially) use of double woodwind
 - (essentially) use of natural harmonics/open notes in horns
 - violins/strings present the first/opening theme/subject
 - chordal (accompaniment in) woodwind
 - homophonic (texture) [2]
- (f) sonata (form) [1]
- (g) symphony [1]

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2 Tchaikovsky: *Danse Chinoise* from the *Nutcracker Suite*

- (a) Up to three marks available as follows:
- Dominant $[\frac{1}{2}]$ tonic $[\frac{1}{2}]$ (perfect) fifth $[\frac{1}{2}]$ oscillating/alternating $[\frac{1}{2}]$ pedal $[\frac{1}{2}]$
 - Ostinato [1] repeated/steady $[\frac{1}{2}]$ staccato $[\frac{1}{2}]$ quavers $[\frac{1}{2}]$ [3]
- (b) Trill [1]
- (c) Up to two marks available as follows:
- Pizzicato (no credit for plucked)
 - *Rocking/oscillating/alternating* $[\frac{1}{2}]$ octaves $[\frac{1}{2}]$
 - on-beat lower strings
 - off-beat/syncopated $[\frac{1}{2}]$ triadic arpeggiac $[\frac{1}{2}]$ quavers $[\frac{1}{2}]$ in upper strings $[\frac{1}{2}]$
 - rising $[\frac{1}{2}]$ sequence $[\frac{1}{2}]$ [2]

		AVAILABLE MARKS
(d)	Piccolo; celeste/glockenspiel	[2]
(e)	Duple/quadruple	[1]
(f)	Major	[1]
(g)	Romantic	[1]
3 Dvořák: Symphony No. 9 in E minor, Op. 95, second movement, Bars 54–72		
(a)	up to four marks available as follows: (no credit for answers not in context)	
	First melodic idea:	
	● in clarinets [$\frac{1}{2}$] and oboe [$\frac{1}{2}$]	
	● flutes [$\frac{1}{2}$] double [$\frac{1}{2}$] <i>the oboes</i> [$\frac{1}{2}$]	
	● chordal/homophonic	
	Second melodic idea/triplet motive	
	● in violins [$\frac{1}{2}$]	
	● inverted [$\frac{1}{2}$] in unison [$\frac{1}{2}$] flutes [$\frac{1}{2}$] and oboe [$\frac{1}{2}$]	[4]
(b)	up to three marks available as follows:	
	● pizzicato (not plucked) [$\frac{1}{2}$] walking bass [$\frac{1}{2}$] <i>in double bass</i> [$\frac{1}{2}$]	
	● demi-semi quaver [$\frac{1}{2}$] oscillating [$\frac{1}{2}$] figure in the violins [$\frac{1}{2}$]	
	● tremolo/tremolando [$\frac{1}{2}$] inner strings/violins/violas [$\frac{1}{2}$]	
	● semiquaver [$\frac{1}{2}$] broken chords/arpeggios [$\frac{1}{2}$] in clarinet [$\frac{1}{2}$]	[3]
(c)	C# minor	[1]
(d)	second movement	[1]
(e)	Romantic	[1]
4 Haydn: Agnus Dei from Messa in tempore belli		
(a)	SATB/mixed-voice [$\frac{1}{2}$] choir [$\frac{1}{2}$]	[1]
	Homophonic	[1]
(b)	[1] each for three of the following:	
	Kettle drum/Timpani [$\frac{1}{2}$], <i>dominant</i> [$\frac{1}{2}$], <i>tonic</i> [$\frac{1}{2}$], pedal [$\frac{1}{2}$]	
	Strings [$\frac{1}{2}$] <i>double vocal parts</i> [$\frac{1}{2}$]	
	Fanfare-like [$\frac{1}{2}$] trumpet [$\frac{1}{2}$] reinforced by timpani [$\frac{1}{2}$]	[3]
(c)	Rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$], falling [$\frac{1}{2}$] thirds [$\frac{1}{2}$]	[1]
	Dominant [$\frac{1}{2}$] pedal [$\frac{1}{2}$]; imperfect cadence	[1]
(d)	(Sung by quartet of) soloists/one voice per part	[1]
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(e) Dominant seventh	[1]	AVAILABLE MARKS
(f) Mass	[1]	
5 Corelli, Concerto Grosso, Op. 6, No. 8, Christmas Concerto, Vivace		
(a) (i) trill	[1]	
(ii) rising $[\frac{1}{2}]$ sequence $[\frac{1}{2}]$		
(iii) minor	[1]	[3]
(b) imperfect		[1]
(c) one mark for each of the following:		
● modulation to the dominant		
● suspension		
● hemiola		[3]
(d) concerto grosso		[1]
(e) three marks available as follows:		
● harpsichord $[\frac{1}{2}]$ (basso) continuo $[\frac{1}{2}]$ <i>accompanies/supports</i> $[\frac{1}{2}]$		
● division into two instrumental groups $[\frac{1}{2}]$ ripieno $[\frac{1}{2}]$ <i>strings</i> $[\frac{1}{2}]$ <i>play accompaniment/accompany</i> $[\frac{1}{2}]$, <i>double</i> $[\frac{1}{2}]$ the concertino/group of soloists $[\frac{1}{2}]$; contrast between concertino and tutti [1]		
● dependence on strings/use of strings only		[3]
	Total	54