



Rewarding Learning

**ADVANCED
General Certificate of Education
January 2012**

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

THURSDAY 19 JANUARY, MORNING

**MARK
SCHEME**

Answers in italics are not creditworthy as stand alone answers. Where applicable, answers without words in bold are not creditworthy.

1 Bartók, Concerto for Orchestra, *Intermezzo Interrotto*, Bars 1–40

- (a) unison/monophonic [1]
- (b) oboe [1]
- (c) up to [4] available as follows:
- modal (Lydian)
 - changing metre
 - irregular metre
 - (emphasis/outline of) tritone/augmented fourth
 - irregular phrasing
 - based on a limited number of pitches/narrow range of notes
 - motivic/melodic extension [4]
- (d) up to [4] available as follows:
- (motivic/melodic) extension
 - repetition [$\frac{1}{2}$] at a lower pitch [$\frac{1}{2}$]
 - inversion
 - fragmentation
 - descending/falling [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - imitation
 - (addition of a) countermelody
 - changes in instrumentation [4]
- (e) B major [1]
- (f) *Intermezzo* [$\frac{1}{2}$] *Interrotto* [$\frac{1}{2}$] [1]

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12

2 Haydn, *Missa in Angustiis*, Sanctus, Bars 11–54

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- (a) up to [2] available as follows:
- ascending/rising [$\frac{1}{2}$] and descending/falling [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] arpeggio [$\frac{1}{2}$]
 - sustained [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] *and dominant* [$\frac{1}{2}$] notes [2]
- (b) (Only the first musical term relating to texture on each answer line will be marked)
- imitative/polyphonic/contrapuntal homophonic [2]
- (c) diminished seventh cadential second inversion
- dominant seventh [3]
- (d) (i) 1798 (accept 1770–1820) [1]
- (ii) up to [3] available as follows:
- timpani [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] *and dominant* [$\frac{1}{2}$]
 - trumpets [$\frac{1}{2}$] *reinforce cadences* [$\frac{1}{2}$] *doubles melody* [$\frac{1}{2}$] *triadic* [$\frac{1}{2}$]
 - strings [$\frac{1}{2}$] *predominate/dependence on* [$\frac{1}{2}$] *double vocal lines* [$\frac{1}{2}$]
 - violins [$\frac{1}{2}$] *independent lines/writing* [$\frac{1}{2}$] [3]
- (e) mass [1] 12

3 Stravinsky, *Pulcinella Suite*, Vivo, Bars 22–67

- (a) trombone [1]
- (b) F (major)/tonic C (major)/dominant F minor/tonic minor [3]
- (c) (i) trumpet flute [2]
- (ii) [1] available as follows:
- tonic [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
 - falling/descending [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - perfect cadence [1]
- (d) up to [3] available as follows:
- glissandi
 - use of high register in double bass
 - use of 'du talon'
 - (unusual) choice/pairing of (solo) instruments [$\frac{1}{2}$] – double bass and trombone [$\frac{1}{2}$]
 - use of solo quintet [3]
- (e) rounded binary [1] binary [$\frac{1}{2}$] [1]
- (f) neoclassical [1] 12

4 Mussorgsky, *Pictures at an Exhibition, The Old Castle*, Bars 1–23

- (a) bassoon [1]
- (b) [2] available as follows:
 • descending/falling [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 • conjunct/stepwise
 • dotted rhythm
 • *falling* [$\frac{1}{2}$] minor third [$\frac{1}{2}$] *at end/cadence* [$\frac{1}{2}$]
 • repetition of the first note [3]
- (c) (alto) saxophone [1]
- (d) mordent/acciaccatura [1]
- (e) [3] available as follows:
 • pizzicato [$\frac{1}{2}$] *double bass* [$\frac{1}{2}$] *on second beat of the bar* [$\frac{1}{2}$]
 • cellos [$\frac{1}{2}$] play tonic [$\frac{1}{2}$] pedal [$\frac{1}{2}$] as *crotchet/quaver* [$\frac{1}{2}$] *ostinato* [$\frac{1}{2}$]
 • viola [$\frac{1}{2}$] sustained notes [$\frac{1}{2}$] [3]
- (f) minor/modal [1]
- 6/8 or compound duple [1]

5 Ravel, *Le Tombeau de Couperin, Menuet*, Bars 1–24 and 33–48.

- (a) oboe [1]
- (b) imperfect [1]
- (c) up to [3] available as follows:
 • *upper strings/violins* [$\frac{1}{2}$] sustained [$\frac{1}{2}$] chords/homophonic [$\frac{1}{2}$]
 • harp [$\frac{1}{2}$] *chords* [$\frac{1}{2}$]
 • pizzicato (no credit for plucked) [$\frac{1}{2}$] *lower strings/double bass/cello* [$\frac{1}{2}$]
 root of the chord [$\frac{1}{2}$] on the weak beat/second beat of the bar [$\frac{1}{2}$] [3]
- (d) dominant [1]
 perfect cadence [1]
- (e) modal/minor [1]
- (f) parallel chord progressions pedal [2]
- (g) muted [$\frac{1}{2}$] trumpet [$\frac{1}{2}$] [1]
- (h) minuet [1]
- (i) neoclassicism [1]

Total

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11

13

60