



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2012**

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**Music**

**Assessment Unit AS 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU121]**

**THURSDAY 12 JANUARY, MORNING**

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**MARK  
SCHEME**

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

AVAILABLE  
MARKS

**1 Haydn, Symphony No. 94, 'Surprise', Mt. 2, Theme , Bars 1–32**

- (a) G major/dominant [1]  
perfect [1] [2]
- (b) up to [2] available as follows:  
  - violin I (only) plays melody
  - pizzicato [ $\frac{1}{2}$ ] and [ $\frac{1}{2}$ ] *available for accurate identification of instrument*
  - quieter [ $\frac{1}{2}$ ]/pp [1]
  - tutti/ff [ $\frac{1}{2}$ ] *tonic/dominant/pivot/G* [ $\frac{1}{2}$ ] chord [ $\frac{1}{2}$ ] *at end* [ $\frac{1}{2}$ ]
  - double/triple/multiple stopping
  - chordal [ $\frac{1}{2}$ ] [2]
- (c) up to [4] available as follows:  
  - doubling [ $\frac{1}{2}$ ] in flute [ $\frac{1}{2}$ ] of *the melody/theme/violin I/violin(s)* [ $\frac{1}{2}$ ] and oboe [ $\frac{1}{2}$ ] of *viola II/violin(s)* [ $\frac{1}{2}$ ] in parallel [ $\frac{1}{2}$ ] thirds [ $\frac{1}{2}$ ] up an octave [ $\frac{1}{2}$ ]
  - horns [ $\frac{1}{2}$ ] in octaves [ $\frac{1}{2}$ ] *play a sustained/held* [ $\frac{1}{2}$ ] *dominant* [ $\frac{1}{2}$ ] pedal [ $\frac{1}{2}$ ] [4]
- (d) variation form/theme and variations [1]
- (e) symphony [1]

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**2 Pergolesi, Magnificat, Mt. 2, Et Misericordia, Bars 12–28**

- (a) alto [1]
- (b) up to [2] available as follows:  
  - SATB/mixed voice [ $\frac{1}{2}$ ] choir [ $\frac{1}{2}$ ]
  - homophonic/chordal [2]
- (c) up to [2] available as follows:  
  - descending/falling [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] scale [ $\frac{1}{2}$ ]
  - melisma [1]
  - *falling/descending* [ $\frac{1}{2}$ ] octave [ $\frac{1}{2}$ ] leap [ $\frac{1}{2}$ ] [2]
- (d) suspension perfect cadence chromatic chords [3]
- (e) (i) Baroque [1]
- (ii) up to [3] available as follows:  
  - harpsichord [ $\frac{1}{2}$ ] organ [ $\frac{1}{2}$ ] (basso) continuo [ $\frac{1}{2}$ ]
  - predominance of/dependence on strings
  - strings/violins double the vocal line [3]

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			AVAILABLE MARKS
<b>3</b>	<b>Beethoven, Concerto for Violin and Orchestra in D major, Op. 61, Mt. 3, bars 122–160</b>		
(a)	G minor	[1]	
(b) (i)	bassoon	[1]	
(ii)	up to [4] available as follows:		
	• solo violin [ $\frac{1}{2}$ ] <i>descending/falling</i> [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] arpeggio [ $\frac{1}{2}$ ] countermelody [ $\frac{1}{2}$ ]		
	• pizzicato [ $\frac{1}{2}$ ] lower strings cello/ <b>double</b> bass [ $\frac{1}{2}$ ] play on the beat [ $\frac{1}{2}$ ] crotchets [ $\frac{1}{2}$ ] G/tonic [ $\frac{1}{2}$ ] pedal [ $\frac{1}{2}$ ]		
	• upper strings [ $\frac{1}{2}$ ] play off beat [ $\frac{1}{2}$ ] quaver [ $\frac{1}{2}$ ] chords [ $\frac{1}{2}$ ]		
	• oom cha cha [ $\frac{1}{2}$ ]	[4]	
(c) (i)	major	[1]	
(ii)	rising [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]	[1]	
(d)	third	[1]	
(e)	rondo/sonata rondo	[1]	
(f)	Classical	[1]	11
<b>4</b>	<b>Shostakovich, <i>The Gadfly Suite, Romance</i>, Bars 1–18</b>		
(a)	up to [5] available as follows:		
	• harp [ $\frac{1}{2}$ ] <i>rising</i> [ $\frac{1}{2}$ ] spread/strummed [ $\frac{1}{2}$ ] chords/arpeggio [ $\frac{1}{2}$ ]		
	• sustained [ $\frac{1}{2}$ ] semibreves [ $\frac{1}{2}$ ] in horns [ $\frac{1}{2}$ ] <i>in thirds</i> [ $\frac{1}{2}$ ]		
	• violins [ $\frac{1}{2}$ ] pizzicato [ $\frac{1}{2}$ ] <i>oscillating</i> [ $\frac{1}{2}$ ] quavers [ $\frac{1}{2}$ ] on broken chord/third and fifth of the chord [ $\frac{1}{2}$ ]		
	• <b>double</b> bass [ $\frac{1}{2}$ ] <i>pizzicato</i> [ $\frac{1}{2}$ ] <i>on first</i> [ $\frac{1}{2}$ ] <i>and fourth beats</i> [ $\frac{1}{2}$ ]	[5]	
(b)	violin	[1]	
(c)	appoggiatura turn	[2]	
(d)	dominant seventh diminished seventh	[2]	10

**5 Tchaikovsky, Symphony No. 4, Mt. 2, Andante, Bars 1–21 and Bars 85–97**

- (a) 2/4 or (simple) duple [1]
- (b) minor [1]
- (c) oboe [1]
- (d) up to [2] available as follows:
  - pizzicato [ $\frac{1}{2}$ ] strings [ $\frac{1}{2}$ ] play chords [ $\frac{1}{2}$ ],  
on the first beat (and sometimes second) of the bar [ $\frac{1}{2}$ ] [2]
- (e) melody
  - arco/bowed [ $\frac{1}{2}$ ] in upper strings/violins [ $\frac{1}{2}$ ] and violas [ $\frac{1}{2}$ ]  
in unison/octaves [ $\frac{1}{2}$ ] [1]

woodwind accompaniment

  - flute [ $\frac{1}{2}$ ] and clarinet [ $\frac{1}{2}$ ] play a staccato [ $\frac{1}{2}$ ] semiquaver [ $\frac{1}{2}$ ] scalar [ $\frac{1}{2}$ ]  
countermelody [ $\frac{1}{2}$ ] in unison/octaves [ $\frac{1}{2}$ ] [2]
- (f) (i) Romantic [1]
- (ii) up to [2] available as follows:
  - lyrical melody
  - use of rubato
  - frequent crescendos/diminuendos
  - chromaticism
  - independent use of woodwind [2]

**Total**

AVAILABLE MARKS
11
<b>54</b>