



Rewarding Learning

**ADVANCED
General Certificate of Education
January 2013**

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

TUESDAY 15 JANUARY, MORNING

**MARK
SCHEME**

1 Bartók, Concerto for Orchestra, Mt. 4, Bars 119–151.

- (a)** con sordini pizzicato [2]
 (deduct [1] for each additional answer circled above two)
- (b)** C minor [1]
- (c)** cor anglais [1]
- (d)** up to [3] available as follows:
- fragmentation
 - inversion
 - imitation/passes through different instruments [$\frac{1}{2}$]
 - *descending/ascending* [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - melodic/motivic extension [3]
- (e)** nationalism [1]
- (f) (i)** rhythm – up to [2] available:
- changing metre
 - irregular metre
 - free rhythmic cadenza-like passage/rubato
 - irregular phrasing [2]
- (ii)** harmony/tonality – up to [2] available:
- quartal harmony
 - unrelated chord progressions
 - modulation to unrelated keys
 - ambiguous key
 - dissonance [2]

**AVAILABLE
MARKS**

12

2 Mozart, Sonata in A for Violin and Piano, K305, Mt.2, Andante grazioso, Theme and Variations 3 and 5.

**AVAILABLE
MARKS**

- | | | |
|---|-----|----|
| (a) trill | [1] | |
| (b) dominant/V [$\frac{1}{2}$] seventh/7th [$\frac{1}{2}$] | [1] | |
| (c) dominant/E major | [1] | |
| perfect (no credit for roman numerals) | [1] | |
| (d) up to [3] available as follows: | | |
| • triplets | | |
| • <i>rising</i> [$\frac{1}{2}$] arpeggios/broken chords [$\frac{1}{2}$] | | |
| • <i>descending/falling</i> [$\frac{1}{2}$] scales [$\frac{1}{2}$] | | |
| • imitation | | |
| • inversion [1] <i>of opening motif/first three notes</i> [$\frac{1}{2}$] | [3] | |
| (e) octaves | [1] | |
| (f) inversion | [1] | |
| (g) tonic minor | [1] | |
| (h) <i>violin</i> [$\frac{1}{2}$] sonata [$\frac{1}{2}$] | [1] | |
| (i) 1778 (allow 1753–1803) | [1] | 12 |

3 Bernstein, Symphonic Dances from *West Side Story*, Cha-Cha, Bars 545–567.

**AVAILABLE
MARKS**

- (a) bass [$\frac{1}{2}$] clarinet [$\frac{1}{2}$] [1]
- (b) finger [$\frac{1}{2}$] cymbals [$\frac{1}{2}$] or vibraphone [1] [1]
- (c) up to [5] available as follows:
- *rising* [$\frac{1}{2}$] fourth [$\frac{1}{2}$]/tritone/augmented fourth [1]
 - semitone
 - repetition [$\frac{1}{2}$]
 - acciaccatura
 - cha-cha rhythm/three quavers [1], *at the end of the phrase* [$\frac{1}{2}$]
 - 6 bar phrasing/irregular phrasing
 - anacrusic/upbeat
 - melodic/motivic extension
 - syncopation
 - use of quaver rests [5]
- (d) F sharp minor [1]
- (e) up to [3] available as follows:
- snare drum
 - strings arco (no credit for bowed)
 - oboe [1] and cor anglais [1]
 - maracas [3]
- (f) jazz/Latin American [1]

12

		AVAILABLE MARKS
4	Setting A, Byrd, Mass for Four Voices, Kyrie, Bars 1–10; Setting B, Schubert, Mass in G, Kyrie, Bars 1–28.	
	(a) (i) polyphonic/imitative/contrapuntal	[1]
	(ii) minor/modal	[1]
	(b) up to [3] as follows:	
	• suspension	
	• tierce de Picardie	
	• perfect cadence	[3]
	(c) Renaissance	[1]
	(d) homophonic	[1]
	(e) SATB/mixed voices $[\frac{1}{2}]$ choir $[\frac{1}{2}]$	[1]
	(f) modulation to the subdominant cadential second inversion (deduct [1] for each additional answer circled above two)	[2]
	(g) 1815 (allow 1790–1840)	[1]
	(h) up to [2] available as follows;	
	• strings form basis of the orchestra	
	• instruments double the vocal lines	
	• oscillating/quaver figuration in inner parts/upper strings	
	• play chromatic $[\frac{1}{2}]$ link/between vocal phrases $[\frac{1}{2}]$	[2]
		13

5 Debussy, First Book of *Préludes*, *Voiles*, Bars 1–22.

(a) up to [5] available as follows:

- played in thirds
- extended [$\frac{1}{2}$] *downwards* [$\frac{1}{2}$]
- (adds a) countermelody
- fragmentation
- repetition [$\frac{1}{2}$]
- pedal (note)
- *rising* [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
- retrograde
- augmentation

[5]

(b) impressionism

[1]

(c) up to [5] available as follows:

- use of whole tone scale
- free/fluidity of/flexible rhythm
- vague sense of pulse
- use of augmented triads
- use of non-diatonic chords
- parallel chordal movement
- lack of (clear) cadences
- ambiguous tonality
- dissonance
- use of silence
- emphasis on parallel intervals
- improvisatory quality
- transparency of/sparse texture

[5]

Total

**AVAILABLE
MARKS**

11

60