



*Rewarding Learning*

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

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**Music**

**Assessment Unit AS 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU121]**

**FRIDAY 8 JUNE, MORNING**

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**MARK  
SCHEME**

**1 Mozart, Symphony No. 40 in G minor, Mt. 1, Bars 44–99**

- (a) (i) B $\flat$  (major) [1]  
(ii) second subject [1]  
(iii) descends [ $\frac{1}{2}$ ] chromatically [ $\frac{1}{2}$ ] [1]  
(b) dominant/V [ $\frac{1}{2}$ ] seventh [ $\frac{1}{2}$ ] [1]  
(c) (i) clarinet bassoon violin [3]  
(ii) suspension imitation [2]  
(d) exposition [1]  
(e) symphony [1]

**2 Grieg, Norwegian Dance No. 2, 0.00–1.22**

- (a) Up to three marks available as follows:  
• oom-cha [1]  
• Pizzicato (no credit for plucked) [ $\frac{1}{2}$ ] *lower strings/cello/double bass* [ $\frac{1}{2}$ ] *on the beat* [ $\frac{1}{2}$ ] tonic and dominant bass [1]  
• staccato [ $\frac{1}{2}$ ] bassoons [ $\frac{1}{2}$ ] *upper strings/violin/viola* [ $\frac{1}{2}$ ] play chords [ $\frac{1}{2}$ ] on quaver [ $\frac{1}{2}$ ] off-beat [ $\frac{1}{2}$ ]  
• Horn(s) [ $\frac{1}{2}$ ] *dominant* [ $\frac{1}{2}$ ] pedal [ $\frac{1}{2}$ ] [3]  
(b) diminished [ $\frac{1}{2}$ ] seventh [ $\frac{1}{2}$ ] [1]  
(c) melody iii [1]  
(d) relative minor [1]  
(e) [1] each for two of the following:  
• piccolo  
• trombone  
• trumpet [2]  
(f) (i) Romantic [1]  
(ii) [1] each for two of the following:  
• Prominent/extensive use of brass  
• Folk-like characteristics  
• Sudden/dramatic contrast/change in dynamics (between two sections)  
• Use of piccolo  
• Large (symphony) orchestra  
• Use of syncopation (faster section)  
• Sudden/dramatic contrast/change in tempo (between two sections)  
• Soloistic use of woodwind  
• Chromatic harmony [2]

AVAILABLE  
MARKS

11

11

			AVAILABLE MARKS
<b>3</b>	<b>Dvorák, Symphony No. 9 in E minor, Op. 95, From the New World, Mt. 2, Bars 99–104 and Bars 110–115</b>		
	(a) scotch snap	[1]	
	(b) (i) cor anglais	[1]	
	(ii) D $\flat$ major	[1]	
	(iii) sustained [ $\frac{1}{2}$ ] string [ $\frac{1}{2}$ ] chords/homophonic [ $\frac{1}{2}$ ] divisi [ $\frac{1}{2}$ ] reduction of number of players per part	[1]	
	(c) violin cello	[2]	
	(d) plagal cadence	[1]	
	(e) rising [ $\frac{1}{2}$ ] tonic/D $\flat$ major [ $\frac{1}{2}$ ] quaver [ $\frac{1}{2}$ ] arpeggio [ $\frac{1}{2}$ ]	[1]	
	(f) ternary	[1]	
	(g) Romantic	[1]	
	(h) 'From the New World'	[1]	11
<b>4</b>	<b>Stanford, The Blue Bird, Bars 1–20</b>		
	(a) SATB/mixed voice [ $\frac{1}{2}$ ] choir [ $\frac{1}{2}$ ]	[1]	
	(b) (i) homophonic	[1]	
	(ii) descending/falling [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]	[1]	
	(c) (i) dominant seventh	[1]	
	(ii) descending/falling [ $\frac{1}{2}$ ] ascending/rising [ $\frac{1}{2}$ ] quavers [ $\frac{1}{2}$ ] arpeggio/broken chord [ $\frac{1}{2}$ ]	[1]	
	(d) Up to two marks available as follows:		
	• falling/descending [ $\frac{1}{2}$ ] step/tone/conjunct [ $\frac{1}{2}$ ]		
	• rising/ascending [ $\frac{1}{2}$ ] leap/disjunct [ $\frac{1}{2}$ ] fourth [ $\frac{1}{2}$ ] fifth [ $\frac{1}{2}$ ]		
	• melisma		
	• appoggiatura	[2]	
	(e) perfect cadence	[1]	
	(f) suspension	[1]	
	(g) a cappella	[1]	10

**5 Bach, Brandenburg Concerto No. 5 in D major, Mt. 3 Allegro, Bars 1–64**

- (a) flute/recorder violin harpsichord [3]
- (b) [1] available as follows:  
 • trill  
 • appoggiatura [1]
- (c) dominant [1]
- (d) [1] each for three of the following:  
 • repetition  
 • sequence  
 • imitation/fugato  
 • melody presented on different instruments  
 • modulation [3]
- (e) (i) concerto grosso [1]
- (ii) [1] available as follows:  
 • Division into two instrumental groups [ $\frac{1}{2}$ ]  
 • Full/tutti orchestra/ripieno [ $\frac{1}{2}$ ] and a group of soloists/  
 concertino [ $\frac{1}{2}$ ] [1]
- (f) Baroque [1]

**Total**

**AVAILABLE  
MARKS**

11

**54**