



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2011**

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## **Music**

**Assessment Unit A2 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU221]**

**FRIDAY 21 JANUARY, MORNING**

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# **MARK SCHEME**

**1 Meeting Scene and Cool from Symphonic Dances by Bernstein**

AVAILABLE  
MARKS

- (a) augmented fourth [1]
- (b) up to three marks available as follows:
- vibraphone
  - celesta
  - high register  $[\frac{1}{2}]$  muted  $[\frac{1}{2}]$  solo/quartet  $[\frac{1}{2}]$  violins  $[\frac{1}{2}]$
  - suspended  $[\frac{1}{2}]$  cymbal  $[\frac{1}{2}]$  roll  $[\frac{1}{2}]$  [3]
- (c) pedal [1] inversion [1] [2]
- (d) up to four marks available as follows:
- ostinato/riff
  - syncopation [1] off-beat  $[\frac{1}{2}]$
  - Swing rhythm/style
  - *crotchet* triplets [1], triplets  $[\frac{1}{2}]$
  - irregular/shifting  $[\frac{1}{2}]$  accents/sforzandos  $[\frac{1}{2}]$  on last quaver beat of the bar  $[\frac{1}{2}]$  [4]
- (e) Meeting Scene [1] Cool [1] [2]

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**2 Handel, *Acis and Galatea*, Mts. 10–11 Recitative and Air, 0.00–0.59**

- (a) soprano [1]
- (b) diminished  $[\frac{1}{2}]$  seventh  $[\frac{1}{2}]$  [1]
- (c) up to three marks as follows:
- harpsichord  $[\frac{1}{2}]$  chords  $[\frac{1}{2}]$  cello/bass  $[\frac{1}{2}]$  continuo  $[\frac{1}{2}]$
  - violins  $[\frac{1}{2}]$  and oboe  $[\frac{1}{2}]$  double the vocal line  $[\frac{1}{2}]$
  - *violins*  $[\frac{1}{2}]$  present the thematic material  $[\frac{1}{2}]$  in the (orchestral) interludes  $[\frac{1}{2}]$  [3]
- (d) up to three marks as follows:
- rising  $[\frac{1}{2}]$  sixths  $[\frac{1}{2}]$
  - melisma  $[\frac{1}{2}]$  on 'loves'  $[\frac{1}{2}]$  'day'  $[\frac{1}{2}]$
  - repetition  $[\frac{1}{2}]$  in context/line 3  $[\frac{1}{2}]$
  - descending  $[\frac{1}{2}]$  sequence  $[\frac{1}{2}]$
  - trill  $[\frac{1}{2}]$  end of line 5  $[\frac{1}{2}]$
  - upper/inverted  $[\frac{1}{2}]$  tonic  $[\frac{1}{2}]$  pedal  $[\frac{1}{2}]$  [3]
- (e) dominant [1]
- (f) Lines 1–2 recitative  
Lines 3–5 aria [2]
- (g) 1718 (allow 1693–1743) [1]

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**3 Stravinsky, *Pulcinella Suite*, Sinfonia, Bars 1–27**

- |   |     |    |
|---|-----|----|
| (a) homophonic  | [1] |    |
| (b) (i) oboe and bassoon  | [2] |    |
| (ii) canon/imitation  | [1] |    |
| (c) (i) D major/dominant  | [1] |    |
| (ii) B minor/mediant minor  | [1] |    |
| (d) cello   | [1] |    |
| descending [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]               | [1] |    |
| (e) up to three marks available as follows:                           |     |    |
| ● Overlapping phrasing, extension/elongation of phrases               |     |    |
| ● Added dissonances   |     |    |
| ● Changing metre  |     |    |
| ● extremes of register [ $\frac{1}{2}$ ] in bassoon [ $\frac{1}{2}$ ] |     |    |
| ● constant/dramatic changes in orchestral scoring                     |     |    |
| ● constant/dramatic changes in dynamics                               | [3] |    |
| (f) (i) ritornello/rounded binary                                     | [1] |    |
| (ii) neoclassical   | [1] | 13 |

**4 Rossini, *Semiramide*, Overture Bars 43–54, 70–88, 62–68**

- |  |     |  |
|--|-----|--|
| (a) horn      bassoon  | [2] |  |
| (b) relative minor      dominant   | [2] |  |
| (c) 2 marks available as follows:  |     |  |
| ● suspension   |     |  |
| ● retardation (upward resolving suspension)  |     |  |
| ● perfect cadence  |     |  |
| ● imperfect cadence  |     |  |
| ● feminine cadence   |     |  |
| ● diminished [ $\frac{1}{2}$ ] diminished 7th [1]  |     |  |
| ● parallel [ $\frac{1}{2}$ ] 3rds [ $\frac{1}{2}$ ] and sixths [ $\frac{1}{2}$ ]   | [2] |  |
| (d) 2 marks available as follows:  |     |  |
| ● (melody in the) oboes [ $\frac{1}{2}$ ] and clarinets [ $\frac{1}{2}$ ]  |     |  |
| ● countermelody [ $\frac{1}{2}$ ], descending [ $\frac{1}{2}$ ] semiquaver/quaver [ $\frac{1}{2}$ ]<br>scale [ $\frac{1}{2}$ ] imitated [ $\frac{1}{2}$ ] in pizzicato [ $\frac{1}{2}$ ] strings [ $\frac{1}{2}$ ] | [2] |  |

AVAILABLE  
MARKS

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		AVAILABLE MARKS
<p>(e) 2 marks available as follows:</p> <ul style="list-style-type: none"> <li>● use of full orchestra/tutti</li> <li>● tremolo strings (no credit for strings)</li> <li>● timpani [<math>\frac{1}{2}</math>] roll [<math>\frac{1}{2}</math>]</li> <li>● bass drum [<math>\frac{1}{2}</math>]</li> <li>● cymbal [<math>\frac{1}{2}</math>] crashes [<math>\frac{1}{2}</math>]</li> <li>● antiphony [<math>\frac{1}{2}</math>] between <i>tutti</i> [<math>\frac{1}{2}</math>] and <i>woodwind</i> [<math>\frac{1}{2}</math>]</li> <li>● brass/trumpet/horn/trombone [<math>\frac{1}{2}</math>] fanfare [<math>\frac{1}{2}</math>]</li> </ul>	[2]	
(f) overture	[1]	
(g) 1823 (allow 1798–1848)	[1]	12

**5 Debussy, *La Mer*, Mt. 1, Fig. 6–8**

(a) two of the following: violin oboe flute	[2]	
(b) impressionism	[1]	
<p>(c) up to eight marks available as follows:</p> <ul style="list-style-type: none"> <li>● shifting/changing/ambiguous tonality</li> <li>● 7th chords, 9th chords, added sixths</li> <li>● lack of clear cadences</li> <li>● chromaticism</li> <li>● rhythmic flexibility/improvisatory</li> <li>● use of tremolo</li> <li>● use of muted [<math>\frac{1}{2}</math>] <i>brass/trumpet/trombone</i> [<math>\frac{1}{2}</math>]</li> <li>● harp [<math>\frac{1}{2}</math>] arpeggios [<math>\frac{1}{2}</math>]</li> <li>● pairing/doubling in fifths</li> <li>● alternating chords/harmonies</li> <li>● <i>unresolved</i> [<math>\frac{1}{2}</math>] dissonances/suspensions [<math>\frac{1}{2}</math>]</li> <li>● cross rhythms, 3 against 2</li> <li>● modal</li> <li>● pentatonic</li> </ul>	[8]	11
<b>Total</b>		<b>60</b>