



Rewarding Learning

ADVANCED
General Certificate of Education
2011

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

MONDAY 23 MAY, MORNING

**MARK
SCHEME**

1 Bartók, Concerto for Orchestra, Mt. 4 Bars 75–113

AVAILABLE
MARKS

- (a) clarinet [1]
- (b) Eb (major) [1]
- (c) march/invasion theme [$\frac{1}{2}$] from Shostakovich [1]
Leningrad/Seventh symphony [$\frac{1}{2}$] [2]
- (d) up to two marks available as follows:
- Triplet
 - descending/falling [$\frac{1}{2}$] Scalic/stepwise/conjunct [$\frac{1}{2}$]
 - *Descending/falling* [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - Anacrusis [2]
- (e) up to four marks available as follows:
- *Woodwind/flute/oboe/clarinet/trills* [1] muted trumpet [$\frac{1}{2}$] muted trumpet trills [1]
 - triangle [$\frac{1}{2}$] *rolls* [$\frac{1}{2}$]
 - Cymbal [$\frac{1}{2}$] *hit with thick end of side drum stick* [$\frac{1}{2}$]
 - Tremolo/*trill* violins
 - Trombone/violins/violas glissando [1]
 - Clarinets/oboe descending/chromatic scale
 - Tuba [$\frac{1}{2}$] *tonic and dominant/root and fifth/vamp* [$\frac{1}{2}$] [4]
- (f) up to two marks available as follows:
- in tuba [$\frac{1}{2}$] without triplets [$\frac{1}{2}$]
 - in canon [$\frac{1}{2}$] by inversion [$\frac{1}{2}$] in the violins [$\frac{1}{2}$] in octaves [$\frac{1}{2}$]
 - (More) legato/change in articulation [$\frac{1}{2}$] [2]

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2 Gabrieli, Sonata pian'e forte, Bars 55–70

AVAILABLE
MARKS

(a) homophonic antiphonal [2]

(b) (i) melody

- Stepwise/conjunct
- Dotted rhythm
- Repetition [$\frac{1}{2}$] up/down an octave [$\frac{1}{2}$]
- Descending [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [3]

(ii) harmony

- Root position chords
- Use of suspensions
- Perfect cadences [$\frac{1}{2}$] and imperfect cadences [$\frac{1}{2}$]
- Adjacent/parallel chord progressions
- Tierce de Picardie
- Predominance of/reliance on tonic [$\frac{1}{2}$] and *dominant* [$\frac{1}{2}$] (chords)
- circle of fifths [3]

(iii) instrumentation

- Two groups of instruments
- Cornetto/trumpet [$\frac{1}{2}$] trombone/sackbut [$\frac{1}{2}$] horn [$\frac{1}{2}$] tuba [$\frac{1}{2}$]
violin [$\frac{1}{2}$] viol [1]
- One instrument to a part
- Low register of the instruments [3]

(c) Renaissance [1]

12

			AVAILABLE MARKS
3	Debussy, <i>Prélude à L'après-midi d'un faune</i>, Bars 94–101		
(a)	flute	[1]	
(b)	tritone/augmented fourth (no marks – fourth)	[1]	
(c) (i)	violin	[1]	
	(ii) up to two marks available as follows:		
	<ul style="list-style-type: none"> ● rising [$\frac{1}{2}$] major third [1] ● descends/falling [$\frac{1}{2}$] chromatically [$\frac{1}{2}$] ● repetition [$\frac{1}{2}$] of a bar [$\frac{1}{2}$] ● repeated notes/pitches [$\frac{1}{2}$] 	[2]	
(d)	up to three marks available as follows:		
	<ul style="list-style-type: none"> ● antique cymbals ● violin/string [$\frac{1}{2}$] tremolo [$\frac{1}{2}$] sur la touche/on the fingerboard [1] ● harp [$\frac{1}{2}$] arpeggio [$\frac{1}{2}$] ● wind [$\frac{1}{2}$] sustained chords [$\frac{1}{2}$] ● muted horn 	[3]	
(e)	tonic pedal seventh chord	[2]	
(f)	ternary (no credit ABA)	[1]	
(g)	impressionism	[1]	12
4	Stravinsky, <i>Symphony of Psalms</i>, Mt. 3; Extract A Fig. 14 +5 – Fig.17 and Extract B Fig. 20–21		
(a) (i)	SATB/ mixed voice [$\frac{1}{2}$] choir [$\frac{1}{2}$]		
	(ii) homophonic [1]	[2]	
(b)	horns	[1]	
(c)	ostinato rising sequence syncopation	[3]	
(d)	soprano/treble bass	[2]	
(e)	dotted rhythm	[1]	
	rising [$\frac{1}{2}$] arpeggio/broken chord/triadic [$\frac{1}{2}$] disjunct [$\frac{1}{2}$]	[1]	
(f)	canon	[1]	
(g)	neoclassical	[1]	12

5 Poldini, No. 2 of 7 *Marionnettes, Poupée Valsante*, 0.00 – 1.03

(a) up to two marks available as follows:

- strings [$\frac{1}{2}$] oom cha cha/pah pah/waltz-like vamp/play on second and third beats [$\frac{1}{2}$] primary chords [$\frac{1}{2}$]
- sustained [$\frac{1}{2}$] woodwind [$\frac{1}{2}$]
- homophonic [$\frac{1}{2}$] [2]

(b) major [1]

(c) acciaccatura/mordent [1]

(d) up to four marks available as follows:

- triangle [$\frac{1}{2}$] *first beat of the bar* [$\frac{1}{2}$]
- pizzicato [$\frac{1}{2}$] double stopped notes [$\frac{1}{2}$] *on second beat of bar* [$\frac{1}{2}$]
- melody in the flute [$\frac{1}{2}$] *and violins* [$\frac{1}{2}$]
- imitated [$\frac{1}{2}$] *by the solo violin* [$\frac{1}{2}$]
- ornamented/decorated [$\frac{1}{2}$] *with quavers/semiquavers* [$\frac{1}{2}$]
- *soloist/violin* [$\frac{1}{2}$] plays countermelody [$\frac{1}{2}$] [4]

(e) up to three marks available as follows:

- use of rubato
- pause
- lyrical (quality of the music)
- melodic use of double stopping
- glissandi effects/portamento
- chromaticism
- modulation/change of key [$\frac{1}{2}$] *abruptly/to unrelated key* [$\frac{1}{2}$] [3]

(f) waltz [1]

Total

AVAILABLE
MARKS

12

60