



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 2 JUNE, MORNING

MARK SCHEME

			AVAILABLE MARKS
1	J S Bach: Brandenburg Concerto No. 2 in F, first movement, Bars 28–59		
	(a) (i) F major	[1]	
	(ii) trumpet	[1]	
	(b) D minor	[1]	
	(c) one mark available for each of the following:		
	● circle of fifths		
	● suspension		
	● perfect cadence	[3]	
	(d) up to three marks available as follows:		
	● modulation/change of key		
	● imitation		
	● <i>rising/ascending</i> [$\frac{1}{2}$] and <i>falling/descending</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$]		
	● repetition		
	● fragmentation		
	● passes through different instruments	[3]	
	(e) concerto [$\frac{1}{2}$] <i>grosso</i> [$\frac{1}{2}$]	[1]	
	(f) ritornello	[1]	11
2	Arne: “Where the bee sucks”		
	(a) Soprano	[1]	
	(b) dominant	[1]	
	(c) two marks available as follows:		
	● melisma [1] on ‘fly’ [$\frac{1}{2}$]		
	● <i>ascending/rising</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$]		
	● <i>ascending/rising/descending/falling</i> [$\frac{1}{2}$] scale [$\frac{1}{2}$]		
	● ornament	[2]	
	(d) ornamentation/turn/trill	[1]	
	(e) 6/7/11/12	[2]	

		AVAILABLE MARKS
(f) (i) Baroque	[1]	
(ii) up to three marks available as follows:		
<ul style="list-style-type: none"> ● harpsichord [$\frac{1}{2}$] continuo [$\frac{1}{2}$] ● predominance of/dependence on/reliance on strings (not prominence) ● strings/violins double the vocal line ● use of orchestra/strings to repeat last phrase of the vocal line ● use of recorder/flute [$\frac{1}{2}$] <i>double vocal line</i> [$\frac{1}{2}$] 	[3]	11
3 Beethoven: Violin Concerto in D, Op. 61, third movement, bars 314–360		
(a) oboe	[1]	
(b) <i>tonic</i> [$\frac{1}{2}$] pedal [$\frac{1}{2}$] <i>descending</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$]	[2]	
(c) D major perfect	[1] [1]	
(d) one mark available as follows:		
<ul style="list-style-type: none"> ● syncopation/hemiola [1] ● <i>rising</i> [$\frac{1}{2}$] chromaticism [$\frac{1}{2}$] 	[1]	
(e) up to three marks available as follows:		
<ul style="list-style-type: none"> ● (theme played by) unison/octaves [$\frac{1}{2}$] <i>strings</i> [$\frac{1}{2}$] and <i>bassoon</i> [$\frac{1}{2}$] ● ascends/rises (in pitch) [$\frac{1}{2}$] repeated [$\frac{1}{2}$] fragmented [$\frac{1}{2}$] <i>to three notes</i> [$\frac{1}{2}$] ● opening of theme/triadic motif/five note motif/first bar of melody [$\frac{1}{2}$] <i>in solo violin</i> [$\frac{1}{2}$] <i>three times</i> [$\frac{1}{2}$] <i>octave higher each time</i> [$\frac{1}{2}$] 	[3]	
(f) sonata rondo/rondo	[1]	
(g) third	[1]	11
4 Copland: <i>Appalachian Spring</i>, figure 55 to figure 60 plus six bars		
(a) (i) inverted pedal	[1]	
(ii) harp, flute, piccolo	[2]	
(b) triangle	[1]	

(c) up to three marks available as follows:

- New/different/lower key/tonal shift (no credit for modulation)
- Oboe [$\frac{1}{2}$] and bassoon [$\frac{1}{2}$] *play melody* [$\frac{1}{2}$] in thirds/tenths [$\frac{1}{2}$]
- Trumpet [$\frac{1}{2}$] and horn [$\frac{1}{2}$] *play pedal* [$\frac{1}{2}$]

(d) Viola/trombone [1]

(e) Imitation; ostinato [2]

(f) Twentieth century [1]

AVAILABLE
MARKS

11

5 Brahms: Symphony No. 1 in C minor, Mt. 3, Bars 87–119

(a) 6/8 or compound [$\frac{1}{2}$] duple [$\frac{1}{2}$] [1]

(b) up to five marks available as follows:

- use of sforzandi/*dramatic change in dynamics*
- *constant/frequent modulation/changes of key*
- chromaticism
- prominent use of brass
- violins in octaves
- independence of woodwind
- *sudden change of metre/tempo*

[5]

(c) pizzicato (no credit for plucking) [1]

(d) dominant pedal [1]

(e) clarinet/flute/oboe [1]

(f) symphony/overture [1]

10

Total

54