



Rewarding Learning

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

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

FRIDAY 8 JUNE, MORNING

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]

AVAILABLE
MARKS

11

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]

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			AVAILABLE MARKS
3	Dvorák, Symphony No. 9 in E minor, Op. 95, From the New World, Mt. 2, Bars 99–104 and Bars 110–115		
	(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
4	Stanford, The Blue Bird, Bars 1–20		
	(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**

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