



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2013**

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## **Music**

**Assessment Unit A2 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU221]**

**TUESDAY 15 JANUARY, MORNING**

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# **MARK SCHEME**

**1 Bartók, Concerto for Orchestra, Mt. 4, Bars 119–151.**

- (a) con sordini      pizzicato [2]  
(deduct [1] for each additional answer circled above two)
- (b) C minor [1]
- (c) cor anglais [1]
- (d) up to [3] available as follows:
- fragmentation
  - inversion
  - imitation/passes through different instruments [ $\frac{1}{2}$ ]
  - *descending/ascending* [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]
  - melodic/motivic extension [3]
- (e) nationalism [1]
- (f) (i) rhythm – up to [2] available:
- changing metre
  - irregular metre
  - free rhythmic cadenza-like passage/rubato
  - irregular phrasing [2]
- (ii) harmony/tonality – up to [2] available:
- quartal harmony
  - unrelated chord progressions
  - modulation to unrelated keys
  - ambiguous key
  - dissonance [2]

AVAILABLE  
MARKS

12

**2 Mozart, Sonata in A for Violin and Piano, K305, Mt.2, Andante grazioso, Theme and Variations 3 and 5.**

**AVAILABLE  
MARKS**

- |   |     |    |
|---|-----|----|
| <b>(a)</b> trill  | [1] |    |
| <b>(b)</b> dominant/V [ $\frac{1}{2}$ ] seventh/7th [ $\frac{1}{2}$ ]       | [1] |    |
| <b>(c)</b> dominant/E major   | [1] |    |
| perfect (no credit for roman numerals)                                      | [1] |    |
| <b>(d)</b> up to [3] available as follows:                                  |     |    |
| • triplets  |     |    |
| • <i>rising</i> [ $\frac{1}{2}$ ] arpeggios/broken chords [ $\frac{1}{2}$ ] |     |    |
| • <i>descending/falling</i> [ $\frac{1}{2}$ ] scales [ $\frac{1}{2}$ ]      |     |    |
| • imitation   |     |    |
| • inversion [1] <i>of opening motif/first three notes</i> [ $\frac{1}{2}$ ] | [3] |    |
| <b>(e)</b> octaves  | [1] |    |
| <b>(f)</b> inversion  | [1] |    |
| <b>(g)</b> tonic minor  | [1] |    |
| <b>(h)</b> <i>violin</i> [ $\frac{1}{2}$ ] sonata [ $\frac{1}{2}$ ]         | [1] |    |
| <b>(i)</b> 1778 (allow 1753–1803)   | [1] | 12 |

**3 Bernstein, Symphonic Dances from *West Side Story*, Cha-Cha, Bars 545–567.**

- |  |   |
|--|---|
| <p><b>(a)</b> bass [<math>\frac{1}{2}</math>] clarinet [<math>\frac{1}{2}</math>]</p> <p><b>(b)</b> finger [<math>\frac{1}{2}</math>] cymbals [<math>\frac{1}{2}</math>] <b>or</b> vibraphone [1]</p> <p><b>(c)</b> up to [5] available as follows:</p> <ul style="list-style-type: none"> <li>• <i>rising</i> [<math>\frac{1}{2}</math>] fourth [<math>\frac{1}{2}</math>]/tritone/augmented fourth [1]</li> <li>• semitone</li> <li>• repetition [<math>\frac{1}{2}</math>]</li> <li>• acciaccatura</li> <li>• cha-cha rhythm/three quavers [1], <i>at the end of the phrase</i> [<math>\frac{1}{2}</math>]</li> <li>• 6 bar phrasing/irregular phrasing</li> <li>• anacrusic/upbeat</li> <li>• melodic/motivic extension</li> <li>• syncopation</li> <li>• use of quaver rests</li> </ul> <p><b>(d)</b> F sharp minor</p> <p><b>(e)</b> up to [3] available as follows:</p> <ul style="list-style-type: none"> <li>• snare drum</li> <li>• strings arco (no credit for bowed)</li> <li>• oboe [1] and cor anglais [1]</li> <li>• maracas</li> </ul> <p><b>(f)</b> jazz/Latin American</p> | <p>[1]</p> <p>[1]</p> <p>[5]</p> <p>[1]</p> <p>[3]</p> <p>[1]</p> |
|--|---|

**AVAILABLE MARKS**

12

		AVAILABLE MARKS
<b>4</b>	<b>Setting A, Byrd, Mass for Four Voices, Kyrie, Bars 1–10; Setting B, Schubert, Mass in G, Kyrie, Bars 1–28.</b>	
	(a) (i) polyphonic/imitative/contrapuntal	[1]
	(ii) minor/modal	[1]
	(b) up to [3] as follows:	
	• suspension	
	• tierce de Picardie	
	• perfect cadence	[3]
	(c) Renaissance	[1]
	(d) homophonic	[1]
	(e) SATB/mixed voices $[\frac{1}{2}]$ choir $[\frac{1}{2}]$	[1]
	(f) modulation to the subdominant cadential second inversion (deduct [1] for each additional answer circled above two)	[2]
	(g) 1815 (allow 1790–1840)	[1]
	(h) up to [2] available as follows;	
	• strings form basis of the orchestra	
	• instruments double the vocal lines	
	• oscillating/quaver figuration in inner parts/upper strings	
	• play chromatic $[\frac{1}{2}]$ link/between vocal phrases $[\frac{1}{2}]$	[2]
		13

5 Debussy, First Book of *Préludes*, *Voiles*, Bars 1–22.

(a) up to [5] available as follows:

- played in thirds
- extended  $[\frac{1}{2}]$  downwards  $[\frac{1}{2}]$
- (adds a) countermelody
- fragmentation
- repetition  $[\frac{1}{2}]$
- pedal (note)
- rising  $[\frac{1}{2}]$  sequence  $[\frac{1}{2}]$
- retrograde
- augmentation

[5]

(b) impressionism

[1]

(c) up to [5] available as follows:

- use of whole tone scale
- free/fluidity of/flexible rhythm
- vague sense of pulse
- use of augmented triads
- use of non-diatonic chords
- parallel chordal movement
- lack of (clear) cadences
- ambiguous tonality
- dissonance
- use of silence
- emphasis on parallel intervals
- improvisatory quality
- transparency of/sparse texture

[5]

**Total**

AVAILABLE  
MARKS

11

**60**