



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2013**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 10 JANUARY, MORNING

MARK SCHEME

Answers in italics are not creditworthy as stand alone answers. Where applicable, answers without words in bold are not creditworthy.

1 J. S. Bach, Brandenburg Concerto No. 2 in F, first movement, bars 1–31

- (a) F (major) [1]
- (b) (i) violin oboe flute/recorder trumpet [4]
- (ii) trill octave leap [2]
- (c) D minor [1]
- (d) ritornello [1]
- (e) (i) concerto [$\frac{1}{2}$] *grosso* [$\frac{1}{2}$] [1]
- (ii) (division into) concertino [$\frac{1}{2}$] and ripieno [$\frac{1}{2}$] [1]

2 Grieg, Arietta Bars 1–23

- (a) violin [1]
- (b) *descending/falling* [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [1]
- (c) up to [3] available as follows:
- *rising/ascending* [$\frac{1}{2}$] *legato* [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] broken chords/arpeggios [$\frac{1}{2}$] in piano [$\frac{1}{2}$]
 - sustained/held [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
 - chromatic [3]
- (d) (i) diminished seventh [1]
- (ii) minor [1]
- (e) (i) Romantic [1]
- (ii) up to [2] available as follows:
- lyrical melody
 - chromaticism/chromatic harmonies
 - rubato [2]

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3 Mozart, Symphony No. 40 in G minor, K550, first movement, Bars 101–152

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(a) up to [2] available as follows:

- homophonic/chordal
- falling/descending [$\frac{1}{2}$] scale/stepwise/conjunct [$\frac{1}{2}$]
- in thirds/octaves [2]

(b) (i) first subject [1]

(ii) F# minor [1]

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

- sequence
- changes in instrumentation
- modulation/changes key
- (addition of a) countermelody
- fragmentation/shortens the phrase/theme/reduced to three notes
- imitation
- pedal (point)
- inversion
- repetition [$\frac{1}{2}$] [5]

(d) suspension cycle of fifths [2]

(e) sonata form [1]

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4 Grainger, Scotch Strathspey and Reel, 4.48–5.28 and 6.44 to end

(a) up to [3] available as follows:

- choir [$\frac{1}{2}$] humming/wordless [$\frac{1}{2}$] sustained/held [$\frac{1}{2}$]
in harmony/chords/homophonic [$\frac{1}{2}$]
- bassoon [$\frac{1}{2}$] *doubles voices* [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
- pizzicato [$\frac{1}{2}$] lower strings/double bass [$\frac{1}{2}$] [3]

(b) flute [1]

(c) [1] available as follows:

- **solo** violin [$\frac{1}{2}$] *takes over the melody* [$\frac{1}{2}$]
- pizzicato [$\frac{1}{2}$] strings [$\frac{1}{2}$] (*play*) chords [$\frac{1}{2}$]
- pedal stops [1]

(d) tonality major/modal [1]

metre 2/4/duple [1] 4/4/quadruple [$\frac{1}{2}$] [1]

(e) (i) xylophone [1]

(ii) ostinato glissando [2]

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5 Mozart, Piano Concerto in A major, K 488, Mvt. 2, Bars 20–30 and Bars 76–84.

- (a) minor [1]
 6/8 / compound duple [1] 3/4/triple [$\frac{1}{2}$] [1]
- (b) up to [3] available as follows:
- anacrusic [1]
 - turn/turn-like (motif)
 - chromatically [$\frac{1}{2}$] descends/falls [$\frac{1}{2}$] by step/scalic/conjunct [$\frac{1}{2}$]
 - decorated [$\frac{1}{2}$] repetition [$\frac{1}{2}$] of (first) two bars/first phrase [$\frac{1}{2}$], appoggiatura-(like)
 - dotted rhythm [3]
- (c) [1] available as follows:
- string [$\frac{1}{2}$] chords/homophonic [$\frac{1}{2}$]
 - pedal [$\frac{1}{2}$] in horns [$\frac{1}{2}$] sustained/held [$\frac{1}{2}$] and in repeated [$\frac{1}{2}$] lower strings/viola, cello and double bass [$\frac{1}{2}$] [1]
- (d) imitation dominant pedal broken chords [3]
- (e) *piano* [$\frac{1}{2}$] concerto [$\frac{1}{2}$] [1]
- (f) Classical [1]

Total

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