



Rewarding Learning

ADVANCED
General Certificate of Education
January 2011

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

FRIDAY 21 JANUARY, MORNING

**MARK
SCHEME**

1 Meeting Scene and Cool from Symphonic Dances by Bernstein

- (a) augmented fourth [1]
- (b) up to three marks available as follows:
- vibraphone
 - celesta
 - high register $[\frac{1}{2}]$ muted $[\frac{1}{2}]$ solo/quartet $[\frac{1}{2}]$ violins $[\frac{1}{2}]$
 - suspended $[\frac{1}{2}]$ cymbal $[\frac{1}{2}]$ roll $[\frac{1}{2}]$ [3]
- (c) pedal [1] inversion [1] [2]
- (d) up to four marks available as follows:
- ostinato/riff
 - syncopation [1] off-beat $[\frac{1}{2}]$
 - Swing rhythm/style
 - *crotchet* triplets [1], triplets $[\frac{1}{2}]$
 - irregular/shifting $[\frac{1}{2}]$ accents/sforzandos $[\frac{1}{2}]$ on last quaver beat of the bar $[\frac{1}{2}]$ [4]
- (e) Meeting Scene [1] Cool [1] [2]

AVAILABLE
MARKS

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2 Handel, *Acis and Galatea*, Mts. 10–11 Recitative and Air, 0.00–0.59

- (a) soprano [1]
- (b) diminished $[\frac{1}{2}]$ seventh $[\frac{1}{2}]$ [1]
- (c) up to three marks as follows:
- harpsichord $[\frac{1}{2}]$ chords $[\frac{1}{2}]$ cello/bass $[\frac{1}{2}]$ continuo $[\frac{1}{2}]$
 - violins $[\frac{1}{2}]$ and oboe $[\frac{1}{2}]$ double the vocal line $[\frac{1}{2}]$
 - *violins* $[\frac{1}{2}]$ present the thematic material $[\frac{1}{2}]$ in the (orchestral) interludes $[\frac{1}{2}]$ [3]
- (d) up to three marks as follows:
- rising $[\frac{1}{2}]$ sixths $[\frac{1}{2}]$
 - melisma $[\frac{1}{2}]$ on 'loves' $[\frac{1}{2}]$ 'day' $[\frac{1}{2}]$
 - repetition $[\frac{1}{2}]$ in context/line 3 $[\frac{1}{2}]$
 - descending $[\frac{1}{2}]$ sequence $[\frac{1}{2}]$
 - trill $[\frac{1}{2}]$ end of line 5 $[\frac{1}{2}]$
 - upper/inverted $[\frac{1}{2}]$ tonic $[\frac{1}{2}]$ pedal $[\frac{1}{2}]$ [3]
- (e) dominant [1]
- (f) Lines 1–2 recitative
Lines 3–5 aria [2]
- (g) 1718 (allow 1693–1743) [1]

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3 Stravinsky, *Pulcinella Suite*, Sinfonia, Bars 1–27

- (a) homophonic [1]
- (b) (i) oboe and bassoon [2]
(ii) canon/imitation [1]
- (c) (i) D major/dominant [1]
(ii) B minor/mediant minor [1]
- (d) cello [1]
descending [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [1]
- (e) up to three marks available as follows:
● Overlapping phrasing, extension/elongation of phrases
● Added dissonances
● Changing metre
● extremes of register [$\frac{1}{2}$] in bassoon [$\frac{1}{2}$]
● constant/dramatic changes in orchestral scoring
● constant/dramatic changes in dynamics [3]
- (f) (i) ritornello/rounded binary [1]
(ii) neoclassical [1]

4 Rossini, *Semiramide*, Overture Bars 43–54, 70–88, 62–68

- (a) horn bassoon [2]
- (b) relative minor dominant [2]
- (c) 2 marks available as follows:
● suspension
● retardation (upward resolving suspension)
● perfect cadence
● imperfect cadence
● feminine cadence
● diminished [$\frac{1}{2}$] diminished 7th [1]
● parallel [$\frac{1}{2}$] 3rds [$\frac{1}{2}$] and sixths [$\frac{1}{2}$] [2]
- (d) 2 marks available as follows:
● (melody in the) oboes [$\frac{1}{2}$] and clarinets [$\frac{1}{2}$]
● countermelody [$\frac{1}{2}$], descending [$\frac{1}{2}$] semiquaver/quaver [$\frac{1}{2}$]
scale [$\frac{1}{2}$] imitated [$\frac{1}{2}$] in pizzicato [$\frac{1}{2}$] strings [$\frac{1}{2}$] [2]

AVAILABLE
MARKS

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		AVAILABLE MARKS
(e)	2 marks available as follows:	
	<ul style="list-style-type: none"> ● use of full orchestra/tutti ● tremolo strings (no credit for strings) ● timpani [$\frac{1}{2}$] roll [$\frac{1}{2}$] ● bass drum [$\frac{1}{2}$] ● cymbal [$\frac{1}{2}$] crashes [$\frac{1}{2}$] ● antiphony [$\frac{1}{2}$] between <i>tutti</i> [$\frac{1}{2}$] and <i>woodwind</i> [$\frac{1}{2}$] ● brass/trumpet/horn/trombone [$\frac{1}{2}$] fanfare [$\frac{1}{2}$] 	[2]
(f)	overture	[1]
(g)	1823 (allow 1798–1848)	[1]
		12

5 Debussy, *La Mer*, Mt. 1, Fig. 6–8

(a)	two of the following: violin oboe flute	[2]	
(b)	impressionism	[1]	
(c)	up to eight marks available as follows:		
	<ul style="list-style-type: none"> ● shifting/changing/ambiguous tonality ● 7th chords, 9th chords, added sixths ● lack of clear cadences ● chromaticism ● rhythmic flexibility/improvisatory ● use of tremolo ● use of muted [$\frac{1}{2}$] <i>brass/trumpet/trombone</i> [$\frac{1}{2}$] ● harp [$\frac{1}{2}$] arpeggios [$\frac{1}{2}$] ● pairing/doubling in fifths ● alternating chords/harmonies ● <i>unresolved</i> [$\frac{1}{2}$] dissonances/suspensions [$\frac{1}{2}$] ● cross rhythms, 3 against 2 ● modal ● pentatonic 	[8]	11
Total			60