



*Rewarding Learning*

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

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**Music**

**Assessment Unit AS 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU121]**

**THURSDAY 2 JUNE, MORNING**

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**MARK  
SCHEME**

			AVAILABLE MARKS
<b>1</b>	<b>J S Bach: Brandenburg Concerto No. 2 in F, first movement, Bars 28–59</b>		
(a)	(i) F major	[1]	
	(ii) trumpet	[1]	
(b)	D minor	[1]	
(c)	one mark available for each of the following:		
	<ul style="list-style-type: none"> <li>● circle of fifths</li> <li>● suspension</li> <li>● perfect cadence</li> </ul>	[3]	
(d)	up to three marks available as follows:		
	<ul style="list-style-type: none"> <li>● modulation/change of key</li> <li>● imitation</li> <li>● <i>rising/ascending</i> [<math>\frac{1}{2}</math>] and <i>falling/descending</i> [<math>\frac{1}{2}</math>] sequence [<math>\frac{1}{2}</math>]</li> <li>● repetition</li> <li>● fragmentation</li> <li>● passes through different instruments</li> </ul>	[3]	
(e)	concerto [ $\frac{1}{2}$ ] <i>grosso</i> [ $\frac{1}{2}$ ]	[1]	
(f)	ritornello	[1]	11
<b>2</b>	<b>Arne: “Where the bee sucks”</b>		
(a)	Soprano	[1]	
(b)	dominant	[1]	
(c)	two marks available as follows:		
	<ul style="list-style-type: none"> <li>● melisma [1] on ‘fly’ [<math>\frac{1}{2}</math>]</li> <li>● <i>ascending/rising</i> [<math>\frac{1}{2}</math>] sequence [<math>\frac{1}{2}</math>]</li> <li>● <i>ascending/rising/descending/falling</i> [<math>\frac{1}{2}</math>] scale [<math>\frac{1}{2}</math>]</li> <li>● ornament</li> </ul>	[2]	
(d)	ornamentation/turn/trill	[1]	
(e)	6/7/11/12	[2]	

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

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

(d) dominant pedal [1]

(e) clarinet/flute/oboe [1]

(f) symphony/overture [1]

10

**Total**

**54**