



Rewarding Learning

**ADVANCED
General Certificate of Education
2012**

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

MONDAY 21 MAY, MORNING

**MARK
SCHEME**

(Answers in italics not creditworthy as stand alone answers)

1 Bernstein, *Cool* from Symphonic Dances from *West Side Story*, Bars 607–643

- (a) *muted* [$\frac{1}{2}$] trumpet [$\frac{1}{2}$] [1]
- (b) cymbal/hi-hats [1]
- (c) up to [5] available as follows:
- *jazz/swung* [$\frac{1}{2}$] *quavers* [$\frac{1}{2}$]
 - *falling/descending* [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
 - syncopated/off beat
 - triplets
 - *acciaccatura* (no credit for grace notes)
 - *ascends/rises* [$\frac{1}{2}$] *disjunctly/ by leap* [$\frac{1}{2}$]
 - *chromatic, falls/descends* [$\frac{1}{2}$] *conjunctly/by step/scalic* [$\frac{1}{2}$] [5]
- (d) (i) jazz [1]
- (ii) up to [4] available as follows:
- fluttertonguing
 - use of mutes [$\frac{1}{2}$] *brass/trumpet* [$\frac{1}{2}$]
 - glissandi
 - use of piano
 - use of saxophone
 - use of vibraphone
 - use of pizzicato (double) bass
 - use of hi-hats [1]/cymbal [$\frac{1}{2}$] *with sticks* [$\frac{1}{2}$]
 - use of bongos [4]
- (e) fugue [1]

AVAILABLE
MARKS

13

2 Beethoven, Piano Concerto No. 1 in C major, Mt. 2, Bars 1–18

- (a) (i) Bar 2 Eb/dominant [$\frac{1}{2}$] seventh [$\frac{1}{2}$] second inversion [1] [2]
- (ii) Bar 16 diminished [$\frac{1}{2}$] seventh [$\frac{1}{2}$] [1]
- (b) rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [1]
- (c) Bar 4 tonic/Ab major imperfect [2]
- Bars 11–12 dominant/Eb major perfect [2]
- (d) trill turn [2]
- (e) clarinet [1]
- (f) *piano* [$\frac{1}{2}$] concerto [$\frac{1}{2}$] [1]
- (g) 1798 (allow 1775–1825) [1]

13

			AVAILABLE MARKS
3	Stravinsky, Variation 2 from Gavotte from <i>Pulcinella Suite</i>		
(a)	D (major)	[1]	
(b)	flute (french) horn	[2]	
(c)	up to [3] available as follows: <ul style="list-style-type: none"> • alberti bass/style (accompaniment) • rising [$\frac{1}{2}$] and falling [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] arpeggios/broken chords [$\frac{1}{2}$] in bassoon [$\frac{1}{2}$] • horn [$\frac{1}{2}$] countermelody [$\frac{1}{2}$] • details of articulation, e.g. slur (two) [$\frac{1}{2}$] staccato/tongue (two) [$\frac{1}{2}$] 	[3]	
(d)	up to [3] available as follows: <ul style="list-style-type: none"> • irregular phrasing • unprepared [$\frac{1}{2}$] dissonance [$\frac{1}{2}$] • unusual scoring/unusual combination of instruments • prominence given to the horn 	[3]	
(e)	binary	[1]	
(f)	neoclassical	[1]	11
4	Setting A <i>If Music be the food of Love</i>, Purcell, Bars 1–22 Setting B <i>If Music be the food of Love</i>, Laine and Dankworth 1:11–1:37		
(a)	soprano	[1]	
(b)	relative major (no credit for major)	[1]	
(c)	up to [4] available as follows: <ul style="list-style-type: none"> • rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$] • melisma [1] on '<i>music</i>' [$\frac{1}{2}$] • ornamentation/appoggiatura/turn/passing notes • scalar/stepwise/conjunct [$\frac{1}{2}$] • dotted rhythm • ascending/rising [$\frac{1}{2}$] fourth [$\frac{1}{2}$] descending/falling [$\frac{1}{2}$] third [$\frac{1}{2}$] • anticipation of the tonic [1] at <i>cadence</i> [$\frac{1}{2}$] 	[4]	
(d) (i)	Baroque	[1]	
(d) (ii)	up to [2] available as follows: <ul style="list-style-type: none"> • (basso) continuo • cello [$\frac{1}{2}$] harpsichord [$\frac{1}{2}$] • spread [$\frac{1}{2}$] chords [$\frac{1}{2}$] • lute 	[2]	
(e) (i)	jazz	[1]	
(e) (ii)	up to [2] available as follows: <ul style="list-style-type: none"> • use of vibraphone • snare drum [$\frac{1}{2}$], cymbals/hi-hats [$\frac{1}{2}$] played with brushes [$\frac{1}{2}$] 	[2]	12

5 Bartók, Concerto for Orchestra, Mt. 2, *Giuoco delle Coppie*, Bars 1–45

- (a) (i) bassoon [1]
- (ii) sixths [1]
- (b) inversion trill irregular phrasing [3]
(One mark deducted for every additional answer circled beyond three)
- (c) oboes (paired) in thirds [2]
- (d) (i) Bartók [1]
- (ii) up to [3] available as follows:
 - use of non diatonic intervals
 - emphasis on minor seconds
 - use of tritone
 - extensive use of chordal extensions/unconventional chordal progressions
 - use of the whole tone scale
 - use of snare-less snare-drum
 - use of dissonance
 - irregular/uneven phrasing
 - ambiguous tonality/constantly shifting/changing key/lack of perfect cadences [3]

Total

AVAILABLE MARKS
11
60