Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2011

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

MONDAY 10 JANUARY, MORNING

MARK SCHEME

1 Mozart Symphony No. 40 in G minor, Mt. 1, Bars 1–42

(a) G minor [1]

(b) three marks available as follows:

- appoggiatura
- anacrusic phrasing
- seconds and sixths [3]

(c) up to two marks available as follows:

- use of a rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
- modulates [$\frac{1}{2}$] to *relative* [$\frac{1}{2}$] major [$\frac{1}{2}$] Bb [1]
- change of harmony [ ]
- sustained [$\frac{1}{2}$] woodwind [$\frac{1}{2}$] *chords* [$\frac{1}{2}$] (no credit for wind) [2]

(d) diminished seventh
dominant pedal [2]

(e) up to two marks available as follows:

- predominance of strings
- (essentially) use of double woodwind
- (essentially) use of natural harmonics/open notes in horns
- violins/strings present the first/opening theme/subject
- chordal (accompaniment in) woodwind
- homophonic (texture) [2]

(f) sonata (form) [1]

(g) symphony [1]   12

2 Tchaikovsky: *Danse Chinoise* from the *Nutcracker Suite*

(a) Up to three marks available as follows:

- Dominant [$\frac{1}{2}$] tonic [$\frac{1}{2}$] (perfect) fifth [$\frac{1}{2}$] oscillating/alternating [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
- Ostinato [1] repeated/steady [$\frac{1}{2}$] staccato [$\frac{1}{2}$] quavers [$\frac{1}{2}$] [3]

(b) Trill [1]

(c) Up to two marks available as follows:

- Pizzicato (no credit for plucked)
- *Rocking/oscillating/alternating* [$\frac{1}{2}$] octaves [$\frac{1}{2}$]
- on-beat lower strings
- off-beat/syncopated [$\frac{1}{2}$] triadic arpeggiac [$\frac{1}{2}$] quavers [$\frac{1}{2}$] *in upper strings* [$\frac{1}{2}$]
- *rising* [$\frac{1}{2}$] sequence [$\frac{1}{2}$] [2]

(d) Piccolo; celeste/glockenspiel [2]

AVAILABLE MARKS

(e) Duple/quadruple [1]

(f) Major [1]

(g) Romantic [1] 11

3 **Dvořák: Symphony No. 9 in E minor, Op. 95, second movement, Bars 54–72**

(a) up to four marks available as follows: (no credit for answers not in context)

First melodic idea:
- in clarinets [$\frac{1}{2}$] and oboe [$\frac{1}{2}$]
- flutes [$\frac{1}{2}$] double [$\frac{1}{2}$] *the oboes* [$\frac{1}{2}$]
- chordal/homophonic
Second melodic idea/triplet motive
- in violins [$\frac{1}{2}$]
- inverted [$\frac{1}{2}$] in unison [$\frac{1}{2}$] flutes [$\frac{1}{2}$] and oboe [$\frac{1}{2}$] [4]

(b) up to three marks available as follows:

- pizzicato (not plucked) [$\frac{1}{2}$] walking bass [$\frac{1}{2}$] *in double bass* [$\frac{1}{2}$]
- demi-semi quaver [$\frac{1}{2}$] oscillating [$\frac{1}{2}$] figure in the violins [$\frac{1}{2}$]
- tremolo/tremolando [$\frac{1}{2}$] inner strings/violins/violas [$\frac{1}{2}$]
- semiquaver [$\frac{1}{2}$] broken chords/arpeggios [$\frac{1}{2}$] in clarinet [$\frac{1}{2}$] [3]

(c) C# minor [1]

(d) second movement [1]

(e) Romantic [1] 10

4 **Haydn: *Agnus Dei* from *Messa in tempore belli***

(a) SATB/mixed-voice [$\frac{1}{2}$] choir [$\frac{1}{2}$] [1]
Homophonic [1]

(b) [1] each for three of the following:

Kettle drum/Timpani [$\frac{1}{2}$], *dominant* [$\frac{1}{2}$], *tonic* [$\frac{1}{2}$], pedal [$\frac{1}{2}$]
Strings [$\frac{1}{2}$] *double vocal parts* [$\frac{1}{2}$]
Fanfare-like [$\frac{1}{2}$] trumpet [$\frac{1}{2}$] reinforced by timpani [$\frac{1}{2}$] [3]

(c) Rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$], falling [$\frac{1}{2}$] thirds [$\frac{1}{2}$] [1]
Dominant [$\frac{1}{2}$] pedal [$\frac{1}{2}$]; imperfect cadence [1]

(d) (Sung by quartet of) soloists/one voice per part [1]

		AVAILABLE MARKS

(e) Dominant seventh [1]

(f) Mass [1]   10

5   **Corelli, Concerto Grosso, Op. 6, No. 8, *Christmas Concerto*, Vivace**

    (a) **(i)**   trill [1]

        (ii)   rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$]

        (iii) minor [1]   [3]

    (b) imperfect [1]

    (c) one mark for each of the following:

        ● modulation to the dominant
        ● suspension
        ● hemiola   [3]

    (d) concerto grosso [1]

    (e) three marks available as follows:

        ● harpsichord [$\frac{1}{2}$] (basso) continuo [$\frac{1}{2}$] *accompanies/supports* [$\frac{1}{2}$]
        ● division into two instrumental groups [$\frac{1}{2}$] ripieno [$\frac{1}{2}$] *strings* [$\frac{1}{2}$] *play accompaniment/accompany* [$\frac{1}{2}$], *double* [$\frac{1}{2}$] the concertino/group of soloists [$\frac{1}{2}$]; contrast between concertino and tutti [1]
        ● dependence on strings/use of strings only   [3]   11

                                                      Total   **54**