



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

- | | | AVAILABLE MARKS |
|-----|--|-----------------|
| (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 | |
| | ● <i>crotchet</i> 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] |
| | | 12 |

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 $[\frac{1}{2}]$ | | |
| | ● <i>violins</i> $[\frac{1}{2}]$ 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] | 12 |

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

- | | | AVAILABLE MARKS |
|---------|---|-----------------|
| (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] |

13

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
(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