



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2012**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 12 JANUARY, MORNING

**MARK
SCHEME**

Answers in italics are not creditworthy as stand alone answers.
Where applicable, answers without words in **bold** are not creditworthy.

1 Haydn, Symphony No. 94, 'Surprise', Mt. 2, Theme , Bars 1–32

- (a) G major/dominant [1]
perfect [1] [2]
- (b) up to [2] available as follows:
- violin I (only) plays melody
 - pizzicato [$\frac{1}{2}$] and [$\frac{1}{2}$] *available for accurate identification of instrument*
 - quieter [$\frac{1}{2}$]/pp [1]
 - tutti/ff [$\frac{1}{2}$] *tonic/dominant/pivot/G* [$\frac{1}{2}$] chord [$\frac{1}{2}$] *at end* [$\frac{1}{2}$]
 - double/triple/multiple stopping
 - chordal [$\frac{1}{2}$] [2]
- (c) up to [4] available as follows:
- doubling [$\frac{1}{2}$] in flute [$\frac{1}{2}$] of *the melody/theme/violin I/violin(s)* [$\frac{1}{2}$] and oboe [$\frac{1}{2}$] of *viola II/violin(s)* [$\frac{1}{2}$] in parallel [$\frac{1}{2}$] thirds [$\frac{1}{2}$] up an octave [$\frac{1}{2}$]
 - horns [$\frac{1}{2}$] in octaves [$\frac{1}{2}$] *play a sustained/held* [$\frac{1}{2}$] *dominant* [$\frac{1}{2}$] pedal [$\frac{1}{2}$] [4]
- (d) variation form/theme and variations [1]
- (e) symphony [1]

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2 Pergolesi, Magnificat, Mt. 2, Et Misericordia, Bars 12–28

- (a) alto [1]
- (b) up to [2] available as follows:
- SATB/mixed voice [$\frac{1}{2}$] choir [$\frac{1}{2}$]
 - homophonic/chordal [2]
- (c) up to [2] available as follows:
- descending/falling [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] scale [$\frac{1}{2}$]
 - melisma [1]
 - *falling/descending* [$\frac{1}{2}$] octave [$\frac{1}{2}$] leap [$\frac{1}{2}$] [2]
- (d) suspension perfect cadence chromatic chords [3]
- (e) (i) Baroque [1]
- (ii) up to [3] available as follows:
- harpsichord [$\frac{1}{2}$] organ [$\frac{1}{2}$] (basso) continuo [$\frac{1}{2}$]
 - predominance of/dependence on strings
 - strings/violins double the vocal line [3]

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			AVAILABLE MARKS
3	Beethoven, Concerto for Violin and Orchestra in D major, Op. 61, Mt. 3, bars 122–160		
(a)	G minor	[1]	
(b)	(i) bassoon	[1]	
	(ii) up to [4] available as follows:		
	• solo violin [$\frac{1}{2}$] <i>descending/falling</i> [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] arpeggio [$\frac{1}{2}$] countermelody [$\frac{1}{2}$]		
	• pizzicato [$\frac{1}{2}$] lower strings cello/ double bass [$\frac{1}{2}$] play on the beat [$\frac{1}{2}$] crotchets [$\frac{1}{2}$] G/tonic [$\frac{1}{2}$] pedal [$\frac{1}{2}$]		
	• upper strings [$\frac{1}{2}$] play off beat [$\frac{1}{2}$] quaver [$\frac{1}{2}$] chords [$\frac{1}{2}$]		
	• oom cha cha [$\frac{1}{2}$]	[4]	
(c)	(i) major	[1]	
	(ii) rising [$\frac{1}{2}$] sequence [$\frac{1}{2}$]	[1]	
(d)	third	[1]	
(e)	rondo/sonata rondo	[1]	
(f)	Classical	[1]	11
4	Shostakovich, <i>The Gadfly Suite, Romance</i>, Bars 1–18		
(a)	up to [5] available as follows:		
	• harp [$\frac{1}{2}$] <i>rising</i> [$\frac{1}{2}$] spread/strummed [$\frac{1}{2}$] chords/arpeggio [$\frac{1}{2}$]		
	• sustained [$\frac{1}{2}$] semibreves [$\frac{1}{2}$] in horns [$\frac{1}{2}$] <i>in thirds</i> [$\frac{1}{2}$]		
	• violins [$\frac{1}{2}$] pizzicato [$\frac{1}{2}$] <i>oscillating</i> [$\frac{1}{2}$] quavers [$\frac{1}{2}$] on broken chord/third and fifth of the chord [$\frac{1}{2}$]		
	• double bass [$\frac{1}{2}$] <i>pizzicato</i> [$\frac{1}{2}$] <i>on first</i> [$\frac{1}{2}$] <i>and fourth beats</i> [$\frac{1}{2}$]	[5]	
(b)	violin	[1]	
(c)	appoggiatura turn	[2]	
(d)	dominant seventh diminished seventh	[2]	10

5 Tchaikovsky, Symphony No. 4, Mt. 2, Andante, Bars 1–21 and Bars 85–97

- | | | |
|---|-----|--------------------|
| (a) 2/4 or (simple) duple | [1] | AVAILABLE
MARKS |
| (b) minor | [1] | |
| (c) oboe | [1] | |
| (d) up to [2] available as follows: | | |
| • pizzicato [$\frac{1}{2}$] strings [$\frac{1}{2}$] play chords [$\frac{1}{2}$],
on the first beat (and sometimes second) of the bar [$\frac{1}{2}$] | [2] | |
| (e) melody | | |
| • arco/bowed [$\frac{1}{2}$] in upper strings/violins [$\frac{1}{2}$] and violas [$\frac{1}{2}$]
in unison/octaves [$\frac{1}{2}$] | [1] | |
| woodwind accompaniment | | |
| • flute [$\frac{1}{2}$] and clarinet [$\frac{1}{2}$] play a staccato [$\frac{1}{2}$] semiquaver [$\frac{1}{2}$] scalar [$\frac{1}{2}$]
countermelody [$\frac{1}{2}$] in unison/octaves [$\frac{1}{2}$] | [2] | |
| (f) (i) Romantic | [1] | |
| (ii) up to [2] available as follows: | | |
| • lyrical melody | | |
| • use of rubato | | |
| • frequent crescendos/diminuendos | | |
| • chromaticism | | |
| • independent use of woodwind | [2] | |

Total

11

54