Rewarding Learning

ADVANCED
General Certificate of Education
January 2012

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

THURSDAY 19 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   Bartók, Concerto for Orchestra, *Intermezzo Interrotto*, Bars 1–40

(a) unison/monophonic   [1]

(b) oboe   [1]

(c) up to [4] available as follows:
- modal (Lydian)
- changing metre
- irregular metre
- (emphasis/outline of) tritone/augmented fourth
- irregular phrasing
- based on a limited number of pitches/narrow range of notes
- motivic/melodic extension   [4]

(d) up to [4] available as follows:
- (motivic/melodic) extension
- repetition [$\frac{1}{2}$] at a lower pitch [$\frac{1}{2}$]
- inversion
- fragmentation
- descending/falling [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
- imitation
- (addition of a) countermelody
- changes in instrumentation   [4]

(e) B major   [1]

(f) Intermezzo [$\frac{1}{2}$] Interrotto [$\frac{1}{2}$]   [1]   12

2   Haydn, *Missa in Angustiis*, Sanctus, Bars 11–54

    (a) up to [2] available as follows:
-   ascending/rising [$\frac{1}{2}$] and descending/falling [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] *arpeggio* [$\frac{1}{2}$]
-   sustained [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] *and dominant* [$\frac{1}{2}$] notes   [2]

    (b) (Only the first musical term relating to texture on each answer line will be marked)

        imitative/polyphonic/contrapuntal   homophonic   [2]

    (c) diminished seventh   cadential second inversion

        dominant seventh   [3]

    (d) **(i)**   1798 (accept 1770–1820)   [1]

        (ii) up to [3] available as follows:
-   timpani [$\frac{1}{2}$] *tonic* [$\frac{1}{2}$] and *dominant* [$\frac{1}{2}$]
-   trumpets [$\frac{1}{2}$] *reinforce cadences* [$\frac{1}{2}$] *doubles melody* [$\frac{1}{2}$] *triadic* [$\frac{1}{2}$]
-   strings [$\frac{1}{2}$] *predominate/dependence on* [$\frac{1}{2}$] double vocal lines [$\frac{1}{2}$]
-   violins [$\frac{1}{2}$] *independent lines/writing* [$\frac{1}{2}$]   [3]

    (e) mass   [1]   12

3   Stravinsky, *Pulcinella Suite*, Vivo, Bars 22–67

    (a) trombone   [1]

    (b) F (major)/tonic   C (major)/dominant   F minor/tonic minor   [3]

    (c) **(i)**   trumpet   flute   [2]

        (ii) [1] available as follows:
-   tonic [$\frac{1}{2}$] pedal [$\frac{1}{2}$]
-   falling/descending [$\frac{1}{2}$] sequence [$\frac{1}{2}$]
-   perfect cadence   [1]

    (d) up to [3] available as follows:
-   glissandi
-   use of high register in double bass
-   use of 'du talon'
-   (unusual) choice/pairing of (solo) instruments [$\frac{1}{2}$] – double bass and trombone [$\frac{1}{2}$]
-   use of solo quintet   [3]

    (e) rounded binary [1] binary [$\frac{1}{2}$]   [1]

    (f) neoclassical   [1]   12

4 Mussorgsky, *Pictures at an Exhibition*, The Old Castle, Bars 1–23

	AVAILABLE MARKS

(a) bassoon [1]

(b) [2] available as follows:
- descending/falling [½] sequence [½]
- conjunct/stepwise
- dotted rhythm
- *falling* [½] minor third [½] *at end/cadence* [½]
- repetition of the first note [3]

(c) (alto) saxophone [1]

(d) mordent/acciaccatura [1]

(e) [3] available as follows:
- pizzicato [½] *double bass* [½] *on second beat of the bar* [½]
- *cellos* [½] play tonic [½] pedal [½] as *crotchet/quaver* [½] ostinato [½]
- *viola* [½] sustained notes [½] [3]

(f) minor/modal [1]

6/8 or compound duple [1]   11

5 Ravel, *Le Tombeau de Couperin*, Menuet, Bars 1–24 and 33–48.

(a) oboe [1]

(b) imperfect [1]

(c) up to [3] available as follows:
- *upper strings/violins* [½] sustained [½] chords/homophonic [½]
- harp [½] *chords* [½]
- pizzicato (no credit for plucked) [½] *lower strings/double bass/cello* [½] root of the chord [½] on the weak beat/second beat of the bar [½] [3]

(d) dominant [1]
perfect cadence [1]

(e) modal/minor [1]

(f) parallel chord progressions   pedal [2]

(g) muted [½] trumpet [½] [1]

(h) minuet [1]

(i) neoclassicism [1]   13

Total   60