



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2013**

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**Music**

**Assessment Unit A2 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU221]**

**TUESDAY 15 JANUARY, MORNING**

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**MARK  
SCHEME**



**2 Mozart, Sonata in A for Violin and Piano, K305, Mt.2, Andante grazioso, Theme and Variations 3 and 5.**

- |     |   | AVAILABLE MARKS |
|-----|---|-----------------|
| (a) | trill   | [1]             |
| (b) | dominant/V [ $\frac{1}{2}$ ] seventh/7th [ $\frac{1}{2}$ ]                  | [1]             |
| (c) | dominant/E major  | [1]             |
|     | perfect (no credit for roman numerals)                                      | [1]             |
| (d) | up to [3] available as follows:   |                 |
|     | • triplets  |                 |
|     | • <i>rising</i> [ $\frac{1}{2}$ ] arpeggios/broken chords [ $\frac{1}{2}$ ] |                 |
|     | • <i>descending/falling</i> [ $\frac{1}{2}$ ] scales [ $\frac{1}{2}$ ]      |                 |
|     | • imitation   |                 |
|     | • inversion [1] of opening motif/first three notes [ $\frac{1}{2}$ ]        | [3]             |
| (e) | octaves   | [1]             |
| (f) | inversion   | [1]             |
| (g) | tonic minor   | [1]             |
| (h) | <i>violin</i> [ $\frac{1}{2}$ ] sonata [ $\frac{1}{2}$ ]                    | [1]             |
| (i) | 1778 (allow 1753–1803)  | [1]             |
|     |   | 12              |

**3 Bernstein, Symphonic Dances from *West Side Story*, Cha-Cha, Bars 545–567.**

- |     |  | AVAILABLE MARKS |
|-----|--|-----------------|
| (a) | bass [ $\frac{1}{2}$ ] clarinet [ $\frac{1}{2}$ ]  | [1]             |
| (b) | finger [ $\frac{1}{2}$ ] cymbals [ $\frac{1}{2}$ ] <b>or</b> vibraphone [1]  | [1]             |
| (c) | up to [5] available as follows: <ul style="list-style-type: none"> <li>• <i>rising</i> [<math>\frac{1}{2}</math>] fourth [<math>\frac{1}{2}</math>]/tritone/augmented fourth [1]</li> <li>• semitone</li> <li>• repetition [<math>\frac{1}{2}</math>]</li> <li>• acciaccatura</li> <li>• cha-cha rhythm/three quavers [1], <i>at the end of the phrase</i> [<math>\frac{1}{2}</math>]</li> <li>• 6 bar phrasing/irregular phrasing</li> <li>• anacrusic/upbeat</li> <li>• melodic/motivic extension</li> <li>• syncopation</li> <li>• use of quaver rests</li> </ul> | [5]             |
| (d) | F sharp minor  | [1]             |
| (e) | up to [3] available as follows: <ul style="list-style-type: none"> <li>• snare drum</li> <li>• strings arco (no credit for bowed)</li> <li>• oboe [1] and cor anglais [1]</li> <li>• maracas</li> </ul>  | [3]             |
| (f) | jazz/Latin American  | [1]             |
|     |  | 12              |

**4 Setting A, Byrd, Mass for Four Voices, Kyrie, Bars 1–10;  
Setting B, Schubert, Mass in G, Kyrie, Bars 1–28.**

- |                |  | AVAILABLE<br>MARKS |
|----------------|--|--------------------|
| <b>(a) (i)</b> | polyphonic/imitative/contrapuntal  | [1]                |
| <b>(ii)</b>    | minor/modal  | [1]                |
| <b>(b)</b>     | up to [3] as follows:  |                    |
|                | <ul style="list-style-type: none"> <li>• suspension</li> <li>• tierce de Picardie</li> <li>• perfect cadence</li> </ul>  | [3]                |
| <b>(c)</b>     | Renaissance  | [1]                |
| <b>(d)</b>     | homophonic   | [1]                |
| <b>(e)</b>     | SATB/mixed voices $[\frac{1}{2}]$ choir $[\frac{1}{2}]$  | [1]                |
| <b>(f)</b>     | modulation to the subdominant<br>cadential second inversion<br>(deduct [1] for each additional answer circled above two)   | [2]                |
| <b>(g)</b>     | 1815 (allow 1790–1840)   | [1]                |
| <b>(h)</b>     | up to [2] available as follows;  |                    |
|                | <ul style="list-style-type: none"> <li>• strings form basis of the orchestra</li> <li>• instruments double the vocal lines</li> <li>• oscillating/quaver figuration in inner parts/upper strings</li> <li>• play chromatic <math>[\frac{1}{2}]</math> link/between vocal phrases <math>[\frac{1}{2}]</math></li> </ul> | [2]                |

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5 Debussy, First Book of *Préludes*, *Voiles*, Bars 1–22.

(a) up to [5] available as follows:

- played in thirds
- extended  $[\frac{1}{2}]$  downwards  $[\frac{1}{2}]$
- (adds a) countermelody
- fragmentation
- repetition  $[\frac{1}{2}]$
- pedal (note)
- rising  $[\frac{1}{2}]$  sequence  $[\frac{1}{2}]$
- retrograde
- augmentation

[5]

(b) impressionism

[1]

(c) up to [5] available as follows:

- use of whole tone scale
- free/fluidity of/flexible rhythm
- vague sense of pulse
- use of augmented triads
- use of non-diatonic chords
- parallel chordal movement
- lack of (clear) cadences
- ambiguous tonality
- dissonance
- use of silence
- emphasis on parallel intervals
- improvisatory quality
- transparency of/sparse texture

[5]

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**Total****60**