



Rewarding Learning

ADVANCED
General Certificate of Education
2011

Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

MONDAY 23 MAY, MORNING

**MARK
SCHEME**

1 Bartók, Concerto for Orchestra, Mt. 4 Bars 75–113

- | | | AVAILABLE MARKS |
|-----|--|-----------------|
| (a) | clarinet | [1] |
| (b) | E _b (major) | [1] |
| (c) | march/invasion theme [$\frac{1}{2}$] from Shostakovich [1]
<i>Leningrad/Seventh symphony</i> [$\frac{1}{2}$] | [2] |
| (d) | up to two marks available as follows: | |
| | <ul style="list-style-type: none"> ● Triplet ● descending/falling [$\frac{1}{2}$] Scalic/stepwise/conjunct [$\frac{1}{2}$] ● <i>Descending/falling</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$] ● Anacrusis | [2] |
| (e) | up to four marks available as follows: | |
| | <ul style="list-style-type: none"> ● <i>Woodwind/flute/oboe/clarinet/trills</i> [1] muted trumpet [$\frac{1}{2}$] muted trumpet trills [1] ● triangle [$\frac{1}{2}$] <i>rolls</i> [$\frac{1}{2}$] ● Cymbal [$\frac{1}{2}$] <i>hit with thick end of side drum stick</i> [$\frac{1}{2}$] ● Tremolo/<i>trill</i> violins ● Trombone/violins/violas glissando [1] ● Clarinets/oboe descending/chromatic scale ● Tuba [$\frac{1}{2}$] <i>tonic and dominant/root and fifth/vamp</i> [$\frac{1}{2}$] | [4] |
| (f) | up to two marks available as follows: | |
| | <ul style="list-style-type: none"> ● in tuba [$\frac{1}{2}$] without triplets [$\frac{1}{2}$] ● in canon [$\frac{1}{2}$] by inversion [$\frac{1}{2}$] in the violins [$\frac{1}{2}$] in octaves [$\frac{1}{2}$] ● (More) legato/change in articulation [$\frac{1}{2}$] | [2] |

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2 Gabrieli, Sonata pian'e forte, Bars 55–70

		AVAILABLE MARKS
(a)	homophonic antiphonal	[2]
(b) (i)	melody	
	<ul style="list-style-type: none"> ● Stepwise/conjunct ● Dotted rhythm ● Repetition [$\frac{1}{2}$] up/down an octave [$\frac{1}{2}$] ● Descending [$\frac{1}{2}$] sequence [$\frac{1}{2}$] 	[3]
(ii)	harmony	
	<ul style="list-style-type: none"> ● Root position chords ● Use of suspensions ● Perfect cadences [$\frac{1}{2}$] and imperfect cadences [$\frac{1}{2}$] ● Adjacent/parallel chord progressions ● Tierce de Picardie ● Predominance of/reliance on tonic [$\frac{1}{2}$] and <i>dominant</i> [$\frac{1}{2}$] (chords) ● circle of fifths 	[3]
(iii)	instrumentation	
	<ul style="list-style-type: none"> ● Two groups of instruments ● Cornetto/trumpet [$\frac{1}{2}$] trombone/sackbut [$\frac{1}{2}$] horn [$\frac{1}{2}$] tuba [$\frac{1}{2}$] violin [$\frac{1}{2}$] viol [1] ● One instrument to a part ● Low register of the instruments 	[3]
(c)	Renaissance	[1]
		12

3 Debussy, *Prélude à L'après-midi d'un faune*, Bars 94–101

- | | | AVAILABLE MARKS |
|---------|---|-----------------|
| (a) | flute | [1] |
| (b) | tritone/augmented fourth (no marks – fourth) | [1] |
| (c) (i) | violin | [1] |
| | (ii) up to two marks available as follows: | |
| | <ul style="list-style-type: none"> ● rising $[\frac{1}{2}]$ major third [1] ● descends/falling $[\frac{1}{2}]$ chromatically $[\frac{1}{2}]$ ● repetition $[\frac{1}{2}]$ of a bar $[\frac{1}{2}]$ ● repeated notes/pitches $[\frac{1}{2}]$ | [2] |
| (d) | up to three marks available as follows: | |
| | <ul style="list-style-type: none"> ● antique cymbals ● violin/string $[\frac{1}{2}]$ tremolo $[\frac{1}{2}]$ sur la touche/on the fingerboard [1] ● harp $[\frac{1}{2}]$ arpeggio $[\frac{1}{2}]$ ● wind $[\frac{1}{2}]$ sustained chords $[\frac{1}{2}]$ ● muted horn | [3] |
| (e) | tonic pedal seventh chord | [2] |
| (f) | ternary (no credit ABA) | [1] |
| (g) | impressionism | [1] |
| | | 12 |

4 Stravinsky, *Symphony of Psalms*, Mt. 3; Extract A Fig. 14 +5 – Fig.17 and Extract B Fig. 20–21

- | | | |
|---------|---|-----|
| (a) (i) | SATB/ mixed voice $[\frac{1}{2}]$ choir $[\frac{1}{2}]$ | |
| | (ii) homophonic [1] | [2] |
| (b) | horns | [1] |
| (c) | ostinato rising sequence syncopation | [3] |
| (d) | soprano/treble bass | [2] |
| (e) | dotted rhythm | [1] |
| | rising $[\frac{1}{2}]$ arpeggio/broken chord/triadic $[\frac{1}{2}]$ disjunct $[\frac{1}{2}]$ | [1] |
| (f) | canon | [1] |
| (g) | neoclassical | [1] |
| | | 12 |

5 Poldini, No. 2 of 7 *Marionnettes, Poupée Valsante*, 0.00 – 1.03

(a) up to two marks available as follows:

- strings [$\frac{1}{2}$] oom cha cha/pah pah/waltz-like vamp/play on second and third beats [$\frac{1}{2}$] primary chords [$\frac{1}{2}$]
- sustained [$\frac{1}{2}$] woodwind [$\frac{1}{2}$]
- homophonic [$\frac{1}{2}$] [2]

(b) major [1]

(c) acciaccatura/mordent [1]

(d) up to four marks available as follows:

- triangle [$\frac{1}{2}$] *first beat of the bar* [$\frac{1}{2}$]
- pizzicato [$\frac{1}{2}$] double stopped notes [$\frac{1}{2}$] *on second beat of bar* [$\frac{1}{2}$]
- melody in the flute [$\frac{1}{2}$] *and violins* [$\frac{1}{2}$]
- imitated [$\frac{1}{2}$] *by the solo violin* [$\frac{1}{2}$]
- ornamented/decorated [$\frac{1}{2}$] *with quavers/semiquavers* [$\frac{1}{2}$]
- *soloist/violin* [$\frac{1}{2}$] plays countermelody [$\frac{1}{2}$] [4]

(e) up to three marks available as follows:

- use of rubato
- pause
- lyrical (quality of the music)
- melodic use of double stopping
- glissandi effects/portamento
- chromaticism
- modulation/change of key [$\frac{1}{2}$] *abruptly/to unrelated key* [$\frac{1}{2}$] [3]

(f) waltz [1]

TotalAVAILABLE
MARKS

12

60