



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011**

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

THURSDAY 2 JUNE, MORNING

**MARK
SCHEME**

1 J S Bach: Brandenburg Concerto No. 2 in F, first movement, Bars 28–59

- | | | AVAILABLE MARKS |
|---------|---|-----------------|
| (a) (i) | F major | [1] |
| | (ii) trumpet | [1] |
| (b) | D minor | [1] |
| (c) | one mark available for each of the following: | |
| | <ul style="list-style-type: none"> ● circle of fifths ● suspension ● perfect cadence | [3] |
| (d) | up to three marks available as follows: | |
| | <ul style="list-style-type: none"> ● modulation/change of key ● imitation ● <i>rising/ascending</i> [$\frac{1}{2}$] and <i>falling/descending</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$] ● repetition ● fragmentation ● passes through different instruments | [3] |
| (e) | concerto [$\frac{1}{2}$] <i>grosso</i> [$\frac{1}{2}$] | [1] |
| (f) | ritornello | [1] |
| | | 11 |

2 Arne: “Where the bee sucks”

- | | | |
|-----|---|-----|
| (a) | Soprano | [1] |
| (b) | dominant | [1] |
| (c) | two marks available as follows: | |
| | <ul style="list-style-type: none"> ● melisma [1] on ‘fly’ [$\frac{1}{2}$] ● <i>ascending/rising</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$] ● <i>ascending/rising/descending/falling</i> [$\frac{1}{2}$] scale [$\frac{1}{2}$] ● ornament | [2] |
| (d) | ornamentation/turn/trill | [1] |
| (e) | 6/7/11/12 | [2] |

		AVAILABLE MARKS
(f) (i)	Baroque	[1]
(ii)	up to three marks available as follows:	
	<ul style="list-style-type: none"> ● harpsichord [$\frac{1}{2}$] continuo [$\frac{1}{2}$] ● predominance of/dependence on/reliance on strings (not prominence) ● strings/violins double the vocal line ● use of orchestra/strings to repeat last phrase of the vocal line ● use of recorder/flute [$\frac{1}{2}$] <i>double vocal line</i> [$\frac{1}{2}$] 	[3]
3 Beethoven: Violin Concerto in D, Op. 61, third movement, bars 314–360		
(a)	oboe	[1]
(b)	tonic [$\frac{1}{2}$] pedal [$\frac{1}{2}$] <i>descending</i> [$\frac{1}{2}$] sequence [$\frac{1}{2}$]	[2]
(c)	D major	[1]
	perfect	[1]
(d)	one mark available as follows:	
	<ul style="list-style-type: none"> ● syncopation/hemiola [1] ● <i>rising</i> [$\frac{1}{2}$] chromaticism [$\frac{1}{2}$] 	[1]
(e)	up to three marks available as follows:	
	<ul style="list-style-type: none"> ● (theme played by) unison/octaves [$\frac{1}{2}$] <i>strings</i> [$\frac{1}{2}$] and <i>bassoon</i> [$\frac{1}{2}$] ● ascends/rises (in pitch) [$\frac{1}{2}$] repeated [$\frac{1}{2}$] fragmented [$\frac{1}{2}$] <i>to three notes</i> [$\frac{1}{2}$] ● opening of theme/triadic motif/five note motif/first bar of melody [$\frac{1}{2}$] <i>in solo violin</i> [$\frac{1}{2}$] <i>three times</i> [$\frac{1}{2}$] <i>octave higher each time</i> [$\frac{1}{2}$] 	[3]
(f)	sonata rondo/rondo	[1]
(g)	third	[1]
4 Copland: <i>Appalachian Spring</i>, figure 55 to figure 60 plus six bars		
(a) (i)	inverted pedal	[1]
(ii)	harp, flute, piccolo	[2]
(b)	triangle	[1]
		11

(c) up to three marks available as follows:

- New/different/lower key/tonal shift (no credit for modulation)
- Oboe [$\frac{1}{2}$] and bassoon [$\frac{1}{2}$] *play melody* [$\frac{1}{2}$] in thirds/tenths [$\frac{1}{2}$]
- Trumpet [$\frac{1}{2}$] and horn [$\frac{1}{2}$] *play pedal* [$\frac{1}{2}$]

[3]

(d) Viola/trombone

[1]

(e) Imitation; ostinato

[2]

(f) Twentieth century

[1]

11

5 Brahms: Symphony No. 1 in C minor, Mt. 3, Bars 87–119

(a) 6/8 or compound [$\frac{1}{2}$] duple [$\frac{1}{2}$]

[1]

(b) up to five marks available as follows:

- use of sforzandi/*dramatic change in dynamics*
- *constant/frequent modulation/changes of key*
- chromaticism
- prominent use of brass
- violins in octaves
- independence of woodwind
- *sudden change of metre/tempo*

[5]

(c) pizzicato (no credit for plucking)

[1]

(d) dominant pedal

[1]

(e) clarinet/flute/oboe

[1]

(f) symphony/overture

[1]

10

Total**54**