



*Rewarding Learning*

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

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**Music**

**Assessment Unit AS 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU121]**

**FRIDAY 8 JUNE, MORNING**

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**MARK  
SCHEME**

## 1 Mozart, Symphony No. 40 in G minor, Mt. 1, Bars 44–99

- |  |     |    |
|--|-----|----|
| (a) (i) B $\flat$ (major)  | [1] |    |
| (ii) second subject  | [1] |    |
| (iii) descends [ $\frac{1}{2}$ ] chromatically [ $\frac{1}{2}$ ] | [1] |    |
| (b) dominant/V [ $\frac{1}{2}$ ] seventh [ $\frac{1}{2}$ ]       | [1] |    |
| (c) (i) clarinet bassoon violin                                  | [3] |    |
| (ii) suspension imitation  | [2] |    |
| (d) exposition   | [1] |    |
| (e) symphony   | [1] | 11 |

## 2 Grieg, Norwegian Dance No. 2, 0.00–1.22

- |   |     |    |
|---|-----|----|
| (a) Up to three marks available as follows:   |     |    |
| • oom-cha [1]   |     |    |
| • Pizzicato (no credit for plucked) [ $\frac{1}{2}$ ] <i>lower strings/cello/double bass</i> [ $\frac{1}{2}$ ]<br>on the beat [ $\frac{1}{2}$ ] tonic and dominant bass [1]                         |     |    |
| • staccato [ $\frac{1}{2}$ ] bassoons [ $\frac{1}{2}$ ] <i>upper strings/violin/viola</i> [ $\frac{1}{2}$ ] play chords [ $\frac{1}{2}$ ]<br>on quaver [ $\frac{1}{2}$ ] off-beat [ $\frac{1}{2}$ ] |     |    |
| • Horn(s) [ $\frac{1}{2}$ ] <i>dominant</i> [ $\frac{1}{2}$ ] pedal [ $\frac{1}{2}$ ]   | [3] |    |
| (b) diminished [ $\frac{1}{2}$ ] seventh [ $\frac{1}{2}$ ]  | [1] |    |
| (c) melody iii  | [1] |    |
| (d) relative minor  | [1] |    |
| (e) [1] each for two of the following:  |     |    |
| • piccolo   |     |    |
| • trombone  |     |    |
| • trumpet   | [2] |    |
| (f) (i) Romantic  | [1] |    |
| (ii) [1] each for two of the following:   |     |    |
| • Prominent/extensive use of brass  |     |    |
| • Folk-like characteristics   |     |    |
| • Sudden/dramatic contrast/change in dynamics (between two sections)  |     |    |
| • Use of piccolo  |     |    |
| • Large (symphony) orchestra  |     |    |
| • Use of syncopation (faster section)   |     |    |
| • Sudden/dramatic contrast/change in tempo (between two sections)   |     |    |
| • Soloistic use of woodwind   |     |    |
| • Chromatic harmony   | [2] | 11 |

**3 Dvorák, Symphony No. 9 in E minor, Op. 95, From the New World, Mt. 2, Bars 99–104 and Bars 110–115**

- |     |   | AVAILABLE MARKS |
|-----|---|-----------------|
| (a) | scotch snap   | [1]             |
| (b) | (i) cor anglais   | [1]             |
|     | (ii) D $\flat$ major  | [1]             |
|     | (iii) sustained [ $\frac{1}{2}$ ] string [ $\frac{1}{2}$ ] chords/homophonic [ $\frac{1}{2}$ ] divisi [ $\frac{1}{2}$ ] reduction of number of players per part | [1]             |
| (c) | violin cello  | [2]             |
| (d) | plagal cadence  | [1]             |
| (e) | rising [ $\frac{1}{2}$ ] tonic/D $\flat$ major [ $\frac{1}{2}$ ] quaver [ $\frac{1}{2}$ ] arpeggio [ $\frac{1}{2}$ ]  | [1]             |
| (f) | ternary   | [1]             |
| (g) | Romantic  | [1]             |
| (h) | 'From the New World'  | [1]             |

11

**4 Stanford, The Blue Bird, Bars 1–20**

- |     |  |     |
|-----|--|-----|
| (a) | SATB/mixed voice [ $\frac{1}{2}$ ] choir [ $\frac{1}{2}$ ]   | [1] |
| (b) | (i) homophonic   | [1] |
|     | (ii) descending/falling [ $\frac{1}{2}$ ] sequence [ $\frac{1}{2}$ ]   | [1] |
| (c) | (i) dominant seventh   | [1] |
|     | (ii) descending/falling [ $\frac{1}{2}$ ] ascending/rising [ $\frac{1}{2}$ ] quavers [ $\frac{1}{2}$ ] arpeggio/broken chord [ $\frac{1}{2}$ ] | [1] |
| (d) | Up to two marks available as follows:  |     |
|     | • falling/descending [ $\frac{1}{2}$ ] step/tone/conjunct [ $\frac{1}{2}$ ]  |     |
|     | • rising/ascending [ $\frac{1}{2}$ ] leap/disjunct [ $\frac{1}{2}$ ] fourth [ $\frac{1}{2}$ ] fifth [ $\frac{1}{2}$ ]                          |     |
|     | • melisma  |     |
|     | • appoggiatura   | [2] |
| (e) | perfect cadence  | [1] |
| (f) | suspension   | [1] |
| (g) | a cappella   | [1] |

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## 5 Bach, Brandenburg Concerto No. 5 in D major, Mt. 3 Allegro, Bars 1–64

- |   |     |
|---|-----|
| (a) flute/recorder violin harpsichord   | [3] |
| (b) [1] available as follows:   |     |
| <ul style="list-style-type: none"> <li>• trill</li> <li>• appoggiatura</li> </ul>   | [1] |
| (c) dominant  | [1] |
| (d) [1] each for three of the following:  |     |
| <ul style="list-style-type: none"> <li>• repetition</li> <li>• sequence</li> <li>• imitation/fugato</li> <li>• melody presented on different instruments</li> <li>• modulation</li> </ul>   | [3] |
| (e) (i) concerto grosso   | [1] |
| (ii) [1] available as follows:  |     |
| <ul style="list-style-type: none"> <li>• Division into two instrumental groups [<math>\frac{1}{2}</math>]</li> <li>• Full/tutti orchestra/ripieno [<math>\frac{1}{2}</math>] and a group of soloists/concertino [<math>\frac{1}{2}</math>]</li> </ul> | [1] |
| (f) Baroque   | [1] |

**Total**AVAILABLE  
MARKS

11

**54**