



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2012**

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**Music**

Assessment Unit A2 2: Part 1

*assessing*

Test of Aural Perception

**[AU221]**

**MONDAY 21 MAY, MORNING**

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**MARK  
SCHEME**

(Answers in italics not creditworthy as stand alone answers)

**1 Bernstein, *Cool* from Symphonic Dances from *West Side Story*, Bars 607–643**

- |         |  | AVAILABLE MARKS |
|---------|--|-----------------|
| (a)     | <i>muted</i> [ $\frac{1}{2}$ ] trumpet [ $\frac{1}{2}$ ]   | [1]             |
| (b)     | cymbal/hi-hats   | [1]             |
| (c)     | up to [5] available as follows: <ul style="list-style-type: none"> <li>• <i>jazz/swung</i> [<math>\frac{1}{2}</math>] <i>quavers</i> [<math>\frac{1}{2}</math>]</li> <li>• <i>falling/descending</i> [<math>\frac{1}{2}</math>] sequence [<math>\frac{1}{2}</math>]</li> <li>• syncopated/off beat</li> <li>• triplets</li> <li>• <i>acciaccatura</i> (no credit for grace notes)</li> <li>• ascends/rises [<math>\frac{1}{2}</math>] disjunctly/ by leap [<math>\frac{1}{2}</math>]</li> <li>• chromatic, falls/descends [<math>\frac{1}{2}</math>] conjunctly/by step/scalic [<math>\frac{1}{2}</math>]</li> </ul> | [5]             |
| (d) (i) | jazz   | [1]             |
| (ii)    | up to [4] available as follows: <ul style="list-style-type: none"> <li>• fluttertonguing</li> <li>• use of mutes [<math>\frac{1}{2}</math>] <i>brass/trumpet</i> [<math>\frac{1}{2}</math>]</li> <li>• glissandi</li> <li>• use of piano</li> <li>• use of saxophone</li> <li>• use of vibraphone</li> <li>• use of pizzicato (double) bass</li> <li>• use of hi-hats [1]/cymbal [<math>\frac{1}{2}</math>] <i>with sticks</i> [<math>\frac{1}{2}</math>]</li> <li>• use of bongos</li> </ul>  | [4]             |
| (e)     | fugue  | [1]             |

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**2 Beethoven, Piano Concerto No. 1 in C major, Mt. 2, Bars 1–18**

- |         |  |   |     |
|---------|--|---|-----|
| (a) (i) | Bar 2  | <i>Eb/dominant</i> [ $\frac{1}{2}$ ] <i>seventh</i> [ $\frac{1}{2}$ ] <i>second inversion</i> [1] | [2] |
| (ii)    | Bar 16   | <i>diminished</i> [ $\frac{1}{2}$ ] <i>seventh</i> [ $\frac{1}{2}$ ]                              | [1] |
| (b)     |  | <i>rising</i> [ $\frac{1}{2}$ ] <i>sequence</i> [ $\frac{1}{2}$ ]                                 | [1] |
| (c)     | Bar 4  | <i>tonic/Ab major</i> <i>imperfect</i>  | [2] |
|         | Bars 11–12   | <i>dominant/Eb major</i> <i>perfect</i>   | [2] |
| (d)     | trill  | turn  | [2] |
| (e)     | clarinet   |   | [1] |
| (f)     | <i>piano</i> [ $\frac{1}{2}$ ] <i>concerto</i> [ $\frac{1}{2}$ ] |   | [1] |
| (g)     | 1798 (allow 1775–1825)   |   | [1] |

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3 Stravinsky, Variation 2 from Gavotte from *Pulcinella Suite*

- |     |   | AVAILABLE MARKS |
|-----|---|-----------------|
| (a) | D (major)   | [1]             |
| (b) | flute (french) horn   | [2]             |
| (c) | up to [3] available as follows: <ul style="list-style-type: none"> <li>• alberti bass/style (accompaniment)</li> <li>• rising <math>[\frac{1}{2}]</math> and falling <math>[\frac{1}{2}]</math> semiquaver <math>[\frac{1}{2}]</math> arpeggios/broken chords <math>[\frac{1}{2}]</math> in bassoon <math>[\frac{1}{2}]</math></li> <li>• horn <math>[\frac{1}{2}]</math> countermelody <math>[\frac{1}{2}]</math></li> <li>• details of articulation, e.g. slur (two) <math>[\frac{1}{2}]</math> staccato/tongue (two) <math>[\frac{1}{2}]</math></li> </ul> | [3]             |
| (d) | up to [3] available as follows: <ul style="list-style-type: none"> <li>• irregular phrasing</li> <li>• unprepared <math>[\frac{1}{2}]</math> dissonance <math>[\frac{1}{2}]</math></li> <li>• unusual scoring/unusual combination of instruments</li> <li>• prominence given to the horn</li> </ul>   | [3]             |
| (e) | binary  | [1]             |
| (f) | neoclassical  | [1]             |

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4 Setting A *If Music be the food of Love*, Purcell, Bars 1–22Setting B *If Music be the food of Love*, Laine and Dankworth 1:11–1:37

- |          |  |     |
|----------|--|-----|
| (a)      | soprano  | [1] |
| (b)      | relative major (no credit for major)   | [1] |
| (c)      | up to [4] available as follows: <ul style="list-style-type: none"> <li>• rising <math>[\frac{1}{2}]</math> sequence <math>[\frac{1}{2}]</math></li> <li>• melisma [1] on 'music' <math>[\frac{1}{2}]</math></li> <li>• ornamentation/appoggiatura/turn/passing notes</li> <li>• scalar/stepwise/conjunct <math>[\frac{1}{2}]</math></li> <li>• dotted rhythm</li> <li>• ascending/rising <math>[\frac{1}{2}]</math> fourth <math>[\frac{1}{2}]</math> descending/falling <math>[\frac{1}{2}]</math> third <math>[\frac{1}{2}]</math></li> <li>• anticipation of the tonic [1] at cadence <math>[\frac{1}{2}]</math></li> </ul> | [4] |
| (d) (i)  | Baroque  | [1] |
| (d) (ii) | up to [2] available as follows: <ul style="list-style-type: none"> <li>• (basso) continuo</li> <li>• cello <math>[\frac{1}{2}]</math> harpsichord <math>[\frac{1}{2}]</math></li> <li>• spread <math>[\frac{1}{2}]</math> chords <math>[\frac{1}{2}]</math></li> <li>• lute</li> </ul>   | [2] |
| (e) (i)  | jazz   | [1] |
| (e) (ii) | up to [2] available as follows: <ul style="list-style-type: none"> <li>• use of vibraphone</li> <li>• snare drum <math>[\frac{1}{2}]</math>, cymbals/hi-hats <math>[\frac{1}{2}]</math> played with brushes <math>[\frac{1}{2}]</math></li> </ul>  | [2] |

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5 Bartók, Concerto for Orchestra, Mt. 2, *Giuoco delle Coppie*, Bars 1–45

- |  |     |                    |
|--|-----|--------------------|
| (a) (i) bassoon  | [1] | AVAILABLE<br>MARKS |
| (ii) sixths  | [1] |                    |
| (b) inversion      trill      irregular phrasing<br>(One mark deducted for every additional answer circled beyond three) | [3] |                    |
| (c) oboes      (paired) in thirds  | [2] |                    |
| (d) (i) Bartók   | [1] |                    |
| (ii) up to [3] available as follows:   |     |                    |
| • use of non diatonic intervals  |     |                    |
| • emphasis on minor seconds  |     |                    |
| • use of tritone   |     |                    |
| • extensive use of chordal extensions/unconventional chordal progressions  |     |                    |
| • use of the whole tone scale  |     |                    |
| • use of snare-less snare-drum   |     |                    |
| • use of dissonance  |     |                    |
| • irregular/uneven phrasing  |     |                    |
| • ambiguous tonality/constantly shifting/changing key/lack of perfect cadences   | [3] |                    |

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**Total****60**