



ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2010

Ce	Centre Number						
71							
Cano	didate Number						

Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception
[AU121]

MONDAY 11 JANUARY, MORNING



TIME

1 hour.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper. Answer **all five** questions.

INFORMATION FOR CANDIDATES

The total mark for this paper is 54.

Figures in brackets printed down the right-hand side of pages indicate the marks awarded to each question or part question. Three minutes reading time will be allowed before the recording is started.

For Examiner's use only						
Question Number	Marks					
1						
2						
3						
4						
5						

T-4-1	
Iotai	
iotai	
Marka	
Marks	

- 1 You will hear an extract from a piece of vocal music. You will hear the extract **four** times with pauses between hearings.
 - 1 Pleni sunt caeli et terra, et terra gloria, gloria tua.
 - 2 Gloria, gloria, gloria, gloria, gloria tua.
 - 3 Hosanna in excelsis.

Translation: Heaven and earth are full of your glory, Hosanna in the highest.

- (a) Identify the tonality of the music. _____ [1]
- (b) Identify two melodic features of the setting of Line 2.
 - 1. ______
 - 2. _____[2]
- (c) Identify the type of cadence at the end of Line 2.

_____[1]

(d) Identify the main vocal texture heard in the extract.

_____[1]

(e) Identify **four** ways in which the orchestral accompaniment to Line 3 differs from the accompaniment to Lines 1 and 2.

1. _____

2.

3. _____

4. _____[4]

(i)	During	which period	was this music	composed?		Examin Marks				
	Circle y	Circle your answer.								
Ва	roque	Classical	Romantic	Twentieth century	[1]					
(ii)	Give o ı	ne reason for	your answer.							
					[1]					

You ext	ract four times with pauses between hearings.		
(a)	Identify two melodic features of the solo violin writing.		
	1		
	2	_ [2]	
(b)	Describe how the following motif is used in the accompaniment.		
c)	Identify three harmonic features of this extract.		
c)			
c)	Identify three harmonic features of this extract.		
c)	Identify three harmonic features of this extract. 1	_ [4]	
•	Identify three harmonic features of this extract. 1	_ [4]	
	Identify three harmonic features of this extract. 1	_ [4] [3]	
(d)	Identify three harmonic features of this extract. 1	_ [4] [3] [1]	
d)	Identify three harmonic features of this extract. 1	_ [4] _ [3] _ [1]	
(d)	Identify three harmonic features of this extract. 1	_ [4] [3] [1] his [1]	

848 **4**

	will hear two extracts from one of your set works. You will hear ract A four times, followed by Extract B four times, with pauses ween hearings.	Exami Marks	Rer
Ext	ract A		
(a)	Name the key at the beginning of the extract.		
		_[1]	
(b)	Name the key at the end of the extract.		
` ,		_ [1]	
(c)	Describe how the melody is played in this extract.		
		_ [3]	
Ext	ract B	_ [3]	
	ract B Name the two instrumental families performing the melody in this		
(d)	Name the two instrumental families performing the melody in this extract. 1 2.		
(d)	ract B Name the two instrumental families performing the melody in this extract.		
(d)	Name the two instrumental families performing the melody in this extract. 1 2.	[2]	
(d)	Name the two instrumental families performing the melody in this extract. 1 2 Describe the accompaniment to the melody.	[2]	
(d)	Name the two instrumental families performing the melody in this extract. 1 2 Describe the accompaniment to the melody.	[2]	
(d)	Name the two instrumental families performing the melody in this extract. 1 2 Describe the accompaniment to the melody.	[2]	
(d)	Name the two instrumental families performing the melody in this extract. 1 2 Describe the accompaniment to the melody.	[2]	

			ract from a pie ith pauses be			u will hear	the	Examine Marks	er Only Remark
The	e form	n of the extra	act is as follov	vs:					
	Tutt	i	Solo	Tutti	Sc	olo			
(a)	Whi	ch of the fol	lowing genres	is illustrated	in this extract	t?			
	Circ	le your ansv	ver.						
	sym	phony	solo con	certo	concerto gi	rosso	[1]		
(b)	Sug	gest a poss	ible form for th	nis movemen	t.				
							[1]		
(c)		itify four fea oque period.	itures of the m	nusic which a	re characteris	tic of the			
	1.								
	2.								
	3.								
	4.						[4]		
(d)	lden sect	•	atures of the se	olo violin part	in the secon	d solo			
	1.								
	2.								
	3.								
	4.						[4]		

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(Questions continue overleaf)

			n extra							music	. You	will h	ear the		
(a)	Whi	ch of th	he follo	owir	ıg rh	/thm	s is h	eard	in the	first t v	vo bar	s?			
	Tick	your a	answei	r.											
	(i)	J .		♪] .		.		.	J .	ا ا	,	J .		
	(ii)	J .							.	J .			J .		
	(iii)	J .)] .] .	.					
(1.)	Name						41		. 41-1	h. 4h			[1]	Examir Marks	Remark
(D)	ivair	ie tne	percus								•		[1]		
													[,]		
(c)		-	order, elody.		thre	e so	lo ins	strum	ents th	nat ent	er to p	rese	nt the		
	1.														
	2.														
	3.												[3]		
(d)	lden meld	-	e string	g ted	chniq	ue u	sed ir	n the	accon	npanin	nent to	this			
													[1]		

(e)	y which two of the following can be heard in the music?							
	Circle your	answers.				Marks	Remark	
	ostinato	melisma	ground bass	countermelody	[2]			
(f)	(i) During	which period	was this music o	composed?				
	Circle y	our answer.						
	Baroque	Classical	Romantic	Twentieth century	[1]			
	(ii) Give one reason for your answer.							
					[1]			

THIS IS THE END OF THE QUESTION PAPER

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