



ADVANCED General Certificate of Education 2010

Music

Assessment Unit A2 2: Part 1 assessing **Test of Aural Perception**

[AU221]

FRIDAY 28 MAY, MORNING

71

Candidate Number

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 60.

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			
Total Marks			



6246

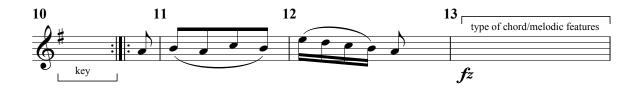
	Answer all questions		Examin Marks	R
	a will hear an extract from one of your set works. You will hear the ract four times with pauses between hearings.			
The	e form of the extract is as follows:			
	A A B			
(a)	Name the instrument playing the opening melody.			
		_ [1]		
(b)	Identify the metre of the music.	_ [1]		
(c)	Describe the accompaniment to the opening melody.			
(d)	Identify the key and cadence at the end of the first section?			
	(i) Key	_ [1]		
	(ii) Cadence	_ [1]		
(e)	Identify two musical devices used at the beginning of Section B.			
	1			
	2	_ [2]		

(f)	Identify two features of the music which show it was composed in twentieth century.	the	Examiner Only Marks Remark
	1		
	2		
()			
(g)	Of which twentieth century musical style is this piece an example?	,	
	Circle your answer.		
	neoclassicism nationalism impressionism jazz	[1]	
(h)	What is the overall form of this movement?		
		_ [1]	

the sco	a will hear an extract from a piece of instrumental music. You will he extract four times with pauses between hearings. Look at the outli re printed on the opposite page and the accompanying questions ore the music begins.				
(a)	Identify the ornament featured on the first note of the melody.				
		_ [1]			
(b)	Name the key in bar 10.	_ [1]			
(c)	In Bar 13 identify the following features:				
	(i) type of chord (e.g. augmented sixth, dominant seventh etc.)				
		_ [2]			
	(ii) two melodic features				
	1				
	2	_ [2]			
(d)	Identify bars in which you can hear the following features:				
	diminished chord Bar beat	[1]			
	rising sequence Bar to Bar	[1]			
	falling sequence Bar to Bar	[1]			
(e)	Which one of the following is heard in the piano accompaniment in Bars 19–20?	n			
	Circle your answer.				
	ostinato syncopation alberti bass imitation	[1]			
(f)	Name the type of ensemble performing this extract.				
		_ [1]			
(g)	(i) Suggest a possible date of composition.	_ [1]			
	(ii) Give a reason for your answer.				
		_ [1]			











3		a will hear an extract from one of your set works. You will hear the ract four times with pauses between hearings.	Examin Marks	er Only Remark
	(a)	Comment on the use of the following melody in this extract. Refer to specific bar numbers of the printed melody below.		
5				
		[6]		
	(b)	Identify two rhythmic features of the accompaniment to this melody.		
		2 [2]		
	(c)	What is the overall form of this piece? [1]		
	(d)	What happens in the music following the end of the recorded extract?		
	(e)	In which twentieth century style is this music composed?		
		[1]		

4		u will hear an extract from a piece of vocal music. You will hear the ract four times with pauses between hearings.	Examiner Marks	[.] Only Remark
	The	e text is as follows:		
	1 2	Confutatis maledictis flammis acribus addictis Voca, voca me, voca me cum benedictus		
	(Tra 1 2	anslation) When the accused are confounded, and doomed to flames of woe, Call me among the blessed		
	(a)	Identify five striking ways in which the composer creates contrast between the musical settings of Lines 1 and 2. You must refer to both lines in each answer.		
		Refer to the following musical features: tonality , types of voice , vocal texture , melody and instrumental accompaniment .		
		1		
		2		
		3		
		4		
		5		
		[10]		
	(b)	Which one of the harmonic features below can be heard in each of the following lines?		
	plag	gal cadence suspension tierce de picardie diminished seventh		
		(i) Line 1 [1]		

	i will hear an extract four		•		music. You will he gs.	ear Exa Mar	aminer Only ks Rema	
(a)	a) Which two of the following textures can be heard in the piano part?							
	Circle your answers.							
	imitation	fugal	octaves	chordal	antiphonal	[2]		
(b)	Identify thre	e other pe	ercussion ins	truments pla	ying in this extra	ct.		
()								
(c)	was compos	sed in the	twentieth cer	ntury.	hich show the mu			
	2							
	3					[3]		
(d)								
	3					[3]		
(e)			mposer for t our set works		nich was written b	by one		
						[1]		
						_		
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