



ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2009

Ce	ntre Number
71	
Cano	didate Number

## Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception

[AU121]

**THURSDAY 28 MAY, 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 Exa	
Question Number	Marks
1	
2	
3	
4	
5	

Total Marks	

You will hear an extract from a piece of vocal music. You will hear the extract four times with pauses between hearings.

The text is as follows:

- 1 Stomp your foot upon the floor. Throw the windows open.
- 2 Take a breath of fresh June air and dance around the room.
- 3 And dance around the room.
- 4 The air is free, the night is warm,
- 5 The music's here and here's my home.
- 6 Men must labour to be happy, ploughing fields and planting rows.
- 7 But ladies love a life that's easy, churning butter, milking cows.
- Churning butter, milking cows, gathering eggs, feeding sows,

	<ul> <li>Mending, cooking, cleaning, ironing, raising families, families.</li> <li>Copyright 1954, 1955 the Aaron Copland Fund for Music Inc. Copyright renewed. Boosey &amp; Hawke sole licensee. Reproduced by permission of Boosey &amp; Hawkes Music Publishe</li> </ul>	
(a)	Identify the metre of the music.	/3 Li [1]
(b)	Identify <b>one</b> line in which each of the following vocal textures is hear	
	1. Unison	
	2. Homophony	_
	3. Imitation	[3]
(c)	Identify <b>two</b> percussion instruments heard in the extract.  1	_
	2	[2]
(d)	Identify <b>three</b> ways in which the setting of Lines 6 and 7 differs from the setting of Lines 1 to 5.  1	
	3	[3]

(i) During which period was this music composed?	
Circle your answer.	
aroque Classical Romantic Twentieth century [	[1]
(ii) Give <b>one</b> reason for your answer.	
	[1]

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(a)	What is the overall form of this movement?	
		[1]
b)	During which period was the work composed?	
		[1]
(c)	Comment on how the composer uses the orchestra to build the mu towards a climax.	sic
		_
		_
		_
		_

You will hear **two** extracts based on the theme given below. You will 3 hear Extract A four times, followed by Extract B four times, with pauses between hearings. **Extract A** (a) Which three of the following can be heard in the music? Circle your answers. ostinato drone ground bass syncopation melisma imitation [3] (b) Identify three other features which help to create the lighthearted mood of the music.

## **Extract B**

(c) Which three of the following can be heard in the music?

Circle your answers.

falling sequence canon pizzicato countermelody syncopation pedal [3]

- (d) Identify three other features which help to create the solemn mood of the music.
  - 1. \_\_\_\_\_

	will hear an extract from one of your set works. You will hear the act <b>four</b> times, with pauses between hearings.	Examiner C Marks Re
(a)	Identify the tonality at the <b>start</b> of the extract.	[1]
(b)	Identify the tonality at the <b>end</b> of the extract.	_ [']
		_ [1]
	List the solo instruments <b>in the order</b> in which they present the following theme:	
	tr.	
	1	
	2	
	3.     4.	 _[4]
` '	Identify <b>three</b> harmonic features in the passage after the final presentation of the theme given above.  1	
	2.         3.	
(e)	(i) From which type of work is this extract taken?	
	Circle your answer.	
	symphony solo concerto concerto grosso	[1]
(	ii) Give one reason for your answer.	
		[1]

a)	Identify <b>two</b> features of the music which show it to be the opening rondo form movement.	of a
	1	
	2	_ [2]
b)	Identify the solo instrument.	_ [1]
c)	Identify <b>five</b> features of the music which are characteristic of the Classical period.	
	1	
	2	
	3	
	4	
	5	_ [5]
d)	From which movement of the work is this extract most likely to be taken?	
		_ [1]
•	THIS IS THE END OF THE QUESTION PAPER	_