



ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2010

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							

- 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]

	g which period your answer.	was this music	composed?		Examiner Marks F
		Romantic	Twentieth century	[1]	
(ii) Give	one reason for	your answer.			
				[1]	

	will hear an extract from one of your set works. You will hear the fact <b>four</b> times with pauses between hearings.	Examiner Only  Marks Remark
(a)	Identify <b>two</b> melodic features of the solo violin writing.	
	1	
	2	_ [2]
(b)	Describe how the following motif is used in the accompaniment.	
		_ [4]
(c)	Identify three harmonic features of this extract.	
	1	
	2	
	3	_ [3]
(d)	What is the overall form of this movement?	
		_[1]
(e)	Which part of the movement would you expect to hear following t extract?	his
		_[1]
(f)	From which type of work is this extract taken? Circle your answe	r.
	symphony solo concerto concerto grosso	[1]

Ext	will hear <b>two</b> extracts from one of your set works. You will hear ract A <b>four</b> times, followed by Extract B <b>four</b> times, with pauses ween hearings.		Examin Marks	er Only Remark
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			
(d)	Name the <b>two</b> instrumental families performing the melody in this extract.			
	1 2	[2]		
(e)	Describe the accompaniment to the melody.			
		_ [3]		
(f)	From which movement of the work is this extract taken?			
( )		_ [1]		
		- r.1		

3

			ract from a pi			You will he	ear the	Examiner Only  Marks Remark
The	e forn	n of the extr	act is as follo	ws:				
	Tut	ti	Solo	Tutti		Solo		
(a)	Whi	ch of the fol	llowing genre	s is illustrate	d in this ext	ract?		
	Circ	le your ans	wer.					
	syn	nphony	solo coi	ncerto	concert	o grosso	[1]	
(b)	Sug	gest a poss	sible form for t	this moveme	nt			
()		g					[1]	
							,	
(c)		ntify <b>four</b> fea	atures of the r	music which	are charact	eristic of the	Э	
	3.							
	4.						[4]	
(d)		ntify <b>four</b> feation.	atures of the s	solo violin pa	rt in the <b>se</b> o	cond solo		
	1.							
	2.							
	3.							
	4.						[4]	

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(Questions continue overleaf)

(a) Which of the following rhythms is heard in the first two bars?  Tick your answer.  (i)		ract <b>f</b>	our tii	u will hear an extract from a piece of orchestral music. You will hear the tract <b>four</b> times with pauses between hearings.											
(ii)	(a)	Which of the following rhythms is heard in the first <b>two</b> bars?													
(iii)		Tick	your	answe	r.										
(iii)		(i)	<b>.</b>		<b>)</b>	<b>]</b> .		<b>.</b>	<b>.</b>	<b>J</b> .		<b>)</b>	<b>.</b>		
(iii)		(ii)	<b>]</b> .						] ].	<b>J</b> .			<b>]</b> .	1	
(b) Name the percussion instrument playing this rhythm.  [1]  (c) Identify, in order, the three solo instruments that enter to present the opening melody.  1.  2.  3.  [3]  (d) Identify the string technique used in the accompaniment to this melody.		(iii)													
(b) Name the percussion instrument playing this rhythm.  [1]  (c) Identify, in order, the three solo instruments that enter to present the opening melody.  1.  2.  3.  [3]  (d) Identify the string technique used in the accompaniment to this melody.			•				•	•	••	•	•				Examiner
													[′	1]	Marks I
(c) Identify, in order, the three solo instruments that enter to present the opening melody.  1	(b)	Nam	ne the	percus	ssio	n inst	trume	ent playi	ng this	rhythn	٦.				
opening melody.  1													[1	]	
opening melody.  1															
1	(c)					thre	e so	lo instru	ments t	hat en	ter to p	rese	nt the		
2		oper	ning n	nelody.											
3. [3]  (d) Identify the string technique used in the accompaniment to this melody.		1.												_	
(d) Identify the string technique used in the accompaniment to this melody.		2.												_	
(d) Identify the string technique used in the accompaniment to this melody.		3.											[3	1	
melody.														-	
[1]	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpanii	ment to	this			
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpanii	ment to	this			
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpani	ment to	this		]	
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpani	ment to	this		]	
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpaniı	ment to	this		]	
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpaniı	ment to	this		]	
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpaniı	ment to	this		]	
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpani	ment to	this		]	
	(d)		-	e strinç	g ted	chniq	ue us	sed in th	ne accor	mpaniı	ment to	this		]	

(e)	Which <b>two</b> of the following can be heard in the music?										
						Marks	Remark				
	Circle your answers.										
	ostinato	melisma	ground bass	countermelody	[2]						
(6)	<i>(</i> ) 5 :			10							
<b>(†)</b>	(i) Durin	ig which period	was this music o	composed?							
	Circle	NOUR OBOMOR									
	Circie	e your answer.									
	Baroque	Classical	Romantic	Twentieth century	[1]						
	Daroquo	• idoorou	Ttomanio	i mondour contary	[,]						
	(ii) Give	one reason for	your answer.								
					[1]						

# THIS IS THE END OF THE QUESTION PAPER

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