

New
Specification



Rewarding Learning

ADVANCED
General Certificate of Education
2010

Centre Number

71	
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Candidate Number

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Music

Assessment Unit A2 2: Part 1

assessing

Test of Aural Perception

[AU221]

FRIDAY 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 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

Examiner Only	
Marks	Remark

1 You will hear an extract from **one** of your set works. You will hear the extract **four** times with pauses between hearings.

The 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.

 _____ [2]

(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 the twentieth century.

1. _____

2. _____ [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]

Examiner Only	
Marks	Remark

2 You will hear an extract from a piece of instrumental music. You will hear the extract **four** times with pauses between hearings. Look at the outline score printed on the opposite page and the accompanying questions before the music begins.

Examiner Only	
Marks	Remark

(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?

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]

Andante

1 2 3 4

Musical notation for measures 1-4. Measure 1: quarter note G4. Measure 2: quarter notes G4, A4, B4. Measure 3: quarter notes G4, F4, E4. Measure 4: quarter notes D4, C4, B3. A slur covers measures 2 and 3.

5 6 7 8 9

Musical notation for measures 5-9. Measure 5: quarter notes G4, A4. Measure 6: quarter notes B4, C5. Measure 7: quarter notes D5, E5. Measure 8: quarter notes F5, G5. Measure 9: quarter note A5. A slur covers measures 5-9.

10 11 12 13

key

type of chord/melodic features

fz

Musical notation for measures 10-13. Measure 10: repeat sign. Measure 11: quarter notes G4, A4. Measure 12: quarter notes B4, C5. Measure 13: quarter notes D5, E5. A slur covers measures 11-13. A bracket under measure 10 is labeled "key". A bracket over measure 13 is labeled "type of chord/melodic features". The dynamic marking "fz" is below measure 13.

14 15 16 17

Musical notation for measures 14-17. Measure 14: quarter note G4. Measure 15: eighth notes G4, A4, B4. Measure 16: eighth notes C5, D5, E5. Measure 17: quarter note F5. A slur covers measures 14-17.

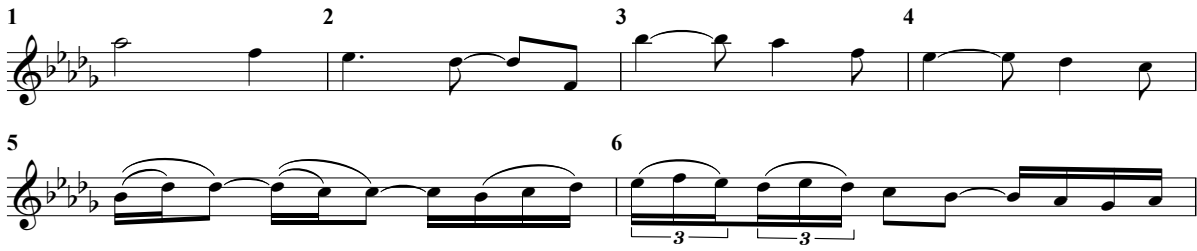
18 19 20 21

piano accompaniment

Musical notation for measures 18-21. Measure 18: quarter note G4. Measure 19: quarter notes G4, A4. Measure 20: quarter notes B4, C5. Measure 21: quarter notes D5, E5. A slur covers measures 18-21. The dynamic marking "piano accompaniment" is below the slur.

3 You will hear an extract from one of your set works. You will hear the extract **four** times with pauses between hearings.

(a) Comment on the use of the following melody in this extract. Refer to specific bar numbers of the printed melody below.



[6]

(b) Identify **two** rhythmic features of the accompaniment to this melody.

- 1. _____
- 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?
_____ [1]

(e) In which twentieth century style is this music composed?
_____ [1]

- 4 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 Confutatis maledictis flammis acribus addictis
- 2 Voca, voca me, voca me cum benedictus

(Translation)

- 1 When the accused are confounded, and doomed to flames of woe,
- 2 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?

plagal cadence suspension tierce de picardie diminished seventh

(i) Line 1 _____ [1]

(ii) Line 2 _____ [1]

Examiner Only

Marks Remark

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

(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 **three** other percussion instruments playing in this extract.

1. _____

2. _____

3. _____ [3]

(c) Identify **three** rhythmic features of the music which show the music was composed in the twentieth century.

1. _____

2. _____

3. _____ [3]

(d) Identify **three** string timbres or effects heard in this extract.

1. _____

2. _____

3. _____ [3]

(e) Suggest a possible composer for this piece, which was written by one of the composers of your set works.

_____ [1]

Examiner Only

Marks Remark

THIS IS THE END OF THE QUESTION PAPER

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