

Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education January 2011

## Music

## Assessment Unit AS 2: Part 1

assessing<br>Test of Aural Perception

[AU121]
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## Centre Number

## 71

Candidate Number

1 You will hear an extract from one of your set works. You will hear the extract four times with pauses between hearings.
(a) Identify the key at the beginning of the extract.
$\qquad$
(b) Which three of the following melodic features can be heard in the first four bar phrase?

Circle your answers.

| acciaccatura | triads and arpeggio | appoggiatura |
| :--- | ---: | ---: |
| anacrusic phrasing | seconds and sixths | ostinato |

(c) Identify two differences in the presentation of the theme when it is repeated.

1. $\qquad$
2. $\qquad$
(d) Which two of the following harmonic features can be heard in the tutti orchestral passage at the end of the extract?

Circle your answers.

| tonic pedal | diminished seventh |
| :---: | :---: |
| suspension | dominant pedal |

(e) Identify two features of the orchestral scoring which are characteristic of the Classical period.

1. $\qquad$
2. 

(f) What is the overall form of this movement?
$\qquad$
(g) From which type of work is this extract taken?

Circle your answer. symphony solo concerto concerto grosso

2 You will hear a short piece of orchestral music. You will hear the extract four times with pauses between hearings.
(a) Describe the bassoon accompaniment.
$\qquad$
$\qquad$
$\qquad$
$\qquad$
(b) Identify the ornament heard in the flute melody.
(c) Identify two features of the string passages which answer the flute melody.

1. $\qquad$
2. $\qquad$
(d) Identify two instruments which double the flute melody.
3. $\qquad$
4. $\qquad$
(e) Identify the metre of the music.
(f) Identify the tonality of the music.
(g) During which period was this music composed?

Circle your answer.
Baroque Classical Romantic Twentieth Century [1]

3 You will hear an extract from one of your set works. You will hear the extract four times with pauses between hearings.
(a) Describe the orchestral presentation of the two melodic ideas in this extract.
$\qquad$
$\qquad$
$\qquad$
$\qquad$
$\qquad$
$\qquad$
$\qquad$
(b) Identify three features of the orchestral accompaniment in this extract.

1. $\qquad$
2. $\qquad$
3. 

(c) Identify the key of this extract.
$\qquad$
(d) From which movement of the work is this extract taken?
$\qquad$
(e) During which period was this work composed?
$\qquad$

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

1 Agnus Dei, qui tollis peccata mundi,
2 Dona nobis pacem.
3 Dona nobis pacem,
4 Pacem, pacem, pacem, pacem.
5 Dona nobis pacem, pacem.
6 Dona nobis pacem, pacem.
7 Dona nobis pacem.
(Lamb of God, who takes away the sins of the world, give us peace.)
(a) Identify the following in Lines 1 to 4 .

1. vocal ensemble
2. vocal texture $\qquad$
(b) Identify three features of the instrumental accompaniment.
3. $\qquad$
4. $\qquad$
5. 

(c) Identify the following in Line 2.

1. one melodic feature
2. one harmonic feature $\qquad$
(d) How does the vocal ensemble change in Line 5?
$\qquad$
(e) Which one of the following chords is heard at the end of Line 5?

Circle your answer.
major minor diminished seventh dominant seventh
(f) From which type of work is this extract most likely to have been taken?

Circle your answer.
anthem mass opera oratorio [1]

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

The form of the extract is as follows:
A A
B
B
(a) Identify the following in Section A.
(i) type of ornament
(ii) musical device $\longrightarrow$ [1
(iii) tonality
(b) Identify the cadence at the end of Section A.
$\qquad$
(c) Which three of the following features are heard in Section B?

Circle your answers.
(d) Which of the following genres is illustrated in this extract?

Circle your answer.

> symphony solo concerto concerto grosso
(e) Identify three features of the instrumentation which are characteristic of the Baroque period.

1. $\qquad$
2. $\qquad$
3. 

##  hemiola modulation to the dominant <br> tierce de picardie suspension dominant pedal

(e) Identry
$\qquad$

## THIS IS THE END OF THE QUESTION PAPER

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