

## ADVANCED SUBSIDIARY (AS) General Certificate of Education January 2011

Cano	didate	Number
Cuit	iidato	- TTGTTIBOT

**Centre Number** 

## Music

Assessment Unit AS 2: Part 1

assessing

Test of Aural Perception
[AU121]

**MONDAY 10 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					

Total Marks	



Answer	all	questions.
/ \li   O \li \li \li	u	questions.

Examiner Only

Marks Remark

(a)	Identify the key at th	e beginning	g of the extract.			
					[1]	
(b)	Which <b>three</b> of the four bar phrase?	ollowing me	elodic features c	an be heard i	n the first	
	Circle your answers.					
ac	cciaccatura t	riads and	arpeggio	appoggiat	ura	
an	acrusic phrasing	seco	nds and sixths	ostii	n <b>ato</b> [3]	
	Identify <b>two</b> difference repeated.	es in the p	resentation of th	e theme whe	[3] n it is	
	Identify <b>two</b> difference	es in the p	resentation of th	e theme whe	[3] In it is	
(c)	Identify <b>two</b> difference repeated.  1	es in the p	resentation of th	e theme whe	[3] en it is [2]	
(c)	Identify <b>two</b> difference repeated.  1  2  Which <b>two</b> of the following the solution in the solution is a second or solution in the solution in the solution in the solution in the solution is a second or solution in the solu	es in the powing ham	resentation of th	e theme whe	[3] en it is [2]	

(e)	Identify <b>two</b> features of the orchestral scoring which are characteristic of the Classical period.	Examir Marks	er Only Remark
	1		
	2[2]		
(f)	What is the overall form of this movement?		
	[1]		
(g)	From which type of work is this extract taken?		
	Circle your answer.		
	symphony solo concerto concerto grosso [1]		

		_
		[3]
)	Identify the ornament heard in the flute melody.	[1]
-	Identify <b>two</b> features of the string passages which answer the flute melody.	
	1	_
	2	[2]
•	Identify <b>two</b> instruments which double the flute melody.	
	1	_
	2	[2]
<del>)</del> )	Identify the metre of the music	[1]
)	Identify the tonality of the music.	[1]
g)	During which period was this music composed?	
	Circle your answer.	
		[1]
	Baroque Classical Romantic Twentieth Century	F.1

(a)	Describe the orchestral presentation of the <b>two</b> melodic ideas in extract.	this
		_ [4]
'h)	Identify <b>three</b> features of the orchestral accompaniment in this	
,D)	extract.	
	1	
	2	
	3	[3]
(c)	Identify the key of this extract.	
		_ [1]
(d)	From which movement of the work is this extract taken?	
		_ [1]
(۵)	During which period was this work composed?	
( <b>C</b> )	During which period was this work composed:	F41
		_ [1]

	will hear an extract from a piece of vocal music. You will hear the ract <b>four</b> times with pauses between hearings.		Examin Marks	er Only Remark
	agnus Dei, qui tollis peccata mundi, Dona nobis pacem.			
4 F 5 E 6 E	Oona nobis pacem, Pacem, pacem, pacem. Oona nobis pacem, pacem. Oona nobis pacem, pacem. Oona nobis pacem, pacem. Oona nobis pacem.			
(La	mb 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	[1]		
	2. vocal texture	[1]		
(b)	Identify three features of the instrumental accompaniment.			
	1			
	2			
	3	_ [3]		
(c)	Identify the following in Line 2.			
	1. <b>one</b> melodic feature	_ [1]		
	2. <b>one</b> harmonic feature	_ [1]		
(d)	How does the vocal ensemble change in Line 5?			
		_ [1]		

(e)	Which o	ne of the	following cho	ords is hear	d at the end of Line 53	?	Examin Marks	er Only Remark
	Circle yo	our answe	er.				Walks	Remark
	major	minor	diminished	l seventh	dominant seventh	[1]		
(f)	From whtaken?	nich type	of work is this	s extract mo	ost likely to have been			
	Circle yo	our answe	er.					
	anther	m	mass	opera	oratorio	[1]		

You will hear an extract from a piece of orchestral music. You will the extract <b>four</b> times with pauses between hearings.	hear Examiner Only Marks Remark
The form of the extract is as follows:	
A A B B	
(a) Identify the following in Section A.	
(i) type of ornament	[1]
(ii) musical device	[1]
(iii) tonality	[1]
(b) Identify the cadence at the end of Section A.	
	[1]
(a) Miliah Managari Mariah Kallandin ni farah mara ana barandin Orakian DO	
(c) Which three of the following features are heard in Section B?	
Circle your answers.	
tierce de picardie suspension dominant pedal	
hemiola modulation to the dominant	[3]
(d) Which of the following genres is illustrated in this extract?	
Circle your answer.	
symphony solo concerto concerto grosso	[1]
(e) Identify three features of the instrumentation which are chara of the Baroque period.	cteristic
1	
2	
3	[3]

THIS IS THE END OF THE QUESTION PAPER

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA will be happy to rectify any omissions of acknowledgement in future if notified.