



Rewarding Learning

**ADVANCED**  
**General Certificate of Education**  
**January 2011**

Centre Number

71

Candidate Number

**Music**  
**Assessment Unit A2 2: Part 1**

*assessing*

**Test of Aural Perception**

**[AU221]**

**FRIDAY 21 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 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**

--



**BLANK PAGE**

Answer **all** questions.

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 main interval in the opening motif.

Circle your answer.

**perfect fourth**    **perfect fifth**    **augmented fourth**    [1]

(b) In the opening slow section identify **three** features of the **instrumentation** that contribute to the atmospheric mood of the music.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_ [3]

The music speeds up for the second section of the extract.

(c) Which **two** of the following devices are used in this second section?

Circle your answers.

**fugue**    **pedal**    **tierce de picardie**    **inversion**    [2]

(d) Identify **four rhythmic** features of the second section which show the influence of jazz.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_ [4]

(e) What are the titles of these two sections?

\_\_\_\_\_ [2]

Examiner Only	
Marks	Remark

- 2 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 O didst thou know the pains of absent love,
- 2 Acis would ne'er from Galatea rove.
- 3 As when the dove laments her love, all on the naked spray,
- 4 When he returns, no more she mourns,
- 5 But loves the live-long day.

(a) Identify the type of solo voice. \_\_\_\_\_ [1]

(b) Identify the type of chord on the word "pains" in Line 1.

\_\_\_\_\_ [1]

(c) Identify **three** features of the orchestral accompaniment to Lines 3–5.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_ [3]

(d) Identify **three** melodic features of the vocal line in Lines 3–5.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_ [3]

(e) To which key does the music modulate at the end of Line 5?

\_\_\_\_\_ [1]

Examiner Only	
Marks	Remark



texture

1 2 3

4 5 6

2 solo instruments and 1 textural feature

7 8 9 10

11 12 13 14

key

15 16 17

18 19 20

21 22 23

24 25 26

solo instrument and musical device

27 key etc.

Detailed description: The image shows a musical score in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into measures 1 through 27. Annotations include: 'texture' spanning measures 1-6; '2 solo instruments and 1 textural feature' spanning measures 7-10; 'key' above measure 15; 'solo instrument and musical device' spanning measures 24-26; and 'key' above measure 27 with 'etc.' to its right. Measure numbers 1-14 are placed above their respective measures. Measure 13 has a 3/4 time signature change. Measure 14 has a 2/4 time signature change. Measure 27 has a 3/4 time signature change.

Reproduced by permission of Boosey and Hawkes Music Publishers Ltd

3 You will hear an extract from one of your set works. 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.

(a) Identify the texture in Bars 1–4. \_\_\_\_\_ [1]

(b) In Bars 7–9 identify the following:

(i) **two** solo instruments \_\_\_\_\_  
 \_\_\_\_\_ [2]

(ii) **one** textural feature \_\_\_\_\_ [1]

(c) Identify the key in the following Bars.

(i) Bar 15 \_\_\_\_\_ [1]

(ii) Bar 27 \_\_\_\_\_ [1]

(d) In Bars 24–26 identify the following:

(i) solo instrument \_\_\_\_\_ [1]

(ii) musical device \_\_\_\_\_ [1]

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

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_ [3]

(f) (i) What is the overall form of this movement?

\_\_\_\_\_ [1]

(ii) Identify the twentieth century musical style of this piece.

\_\_\_\_\_ [1]

Examiner Only	
Marks	Remark

- 4 You will hear **three** extracts from a piece of instrumental music. You will hear each extract **three** times with pauses between hearings.

**Extract A**

- (a) Identify **two** different instruments playing in this extract.

1. \_\_\_\_\_  
2. \_\_\_\_\_ [2]

- (b) Identify **two** keys to which the music modulates.

Circle your answers.

**relative minor   supertonic minor   subdominant   dominant** [2]

- (c) Identify **two** other harmonic features of Extract A.

1. \_\_\_\_\_  
2. \_\_\_\_\_ [2]

**Extract B**

- (d) Identify **two** new musical features of Extract B.

1. \_\_\_\_\_  
2. \_\_\_\_\_ [2]

**Extract C**

- (e) Identify **two** new features of the instrumentation in Extract C.

1. \_\_\_\_\_  
2. \_\_\_\_\_ [2]

Examiner Only	
Marks	Remark

(f) Which of the following genres is illustrated in this extract?

Circle your answer.

**overture    lied    concerto    mass** [1]

(g) Suggest a possible date of composition. \_\_\_\_\_ [1]

Examiner Only	
Marks	Remark



---

**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.