



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

Centre Number

71

Candidate Number

**Music**

**Assessment Unit A2 2: Part 1**  
*assessing*  
**Test of Aural Perception**  
**[AU221]**



**MONDAY 23 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**

--



**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 instrument playing the opening melody.

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

(b) Identify the key at the beginning of the extract.

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

(c) Of which theme is this melody a parody?

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

(d) Identify **two** melodic features of the opening melody.

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

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

(e) Identify **four** features of the instrumentation which help create a burlesque-like sound in this extract.

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

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

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

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

(f) Comment on the last **two** statements of the opening melody heard at the end of the extract.

\_\_\_\_\_

\_\_\_\_\_

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

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.

(a) Identify the **two** main textures in this extract.

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

(b) Comment on the following features of this extract.

(i) **melody**

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

(ii) **harmony**

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

(iii) **instrumentation**

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

(c) Suggest a possible period of composition.

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

Examiner Only	
Marks	Remark

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

(a) Name the solo instrument playing the melody at the beginning of the extract.

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

(b) Which interval is outlined in the opening bar of the melody?

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

(c) (i) Which solo instrument enters to play a countermelody a bar later?

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

(ii) Describe this countermelody.

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

(d) Identify **three** timbral features of the orchestral accompaniment.

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

(e) Which **two** of the following harmonic features can be heard in this extract?

Circle your answers.

**tonic pedal**

**tierce de picardie**

**dominant pedal**

**seventh chord** [2]

(f) What is the overall form of this work?

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

(g) In which twentieth century style is this piece?

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

Examiner Only

Marks Remark

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

### Extract A

The text is as follows:

#### Translation

- |   |                  |                        |
|---|------------------|------------------------|
| 1 | Laudate dominum, | <i>Praise the Lord</i> |
| 2 | Laudate eum.     | <i>Praise Him.</i>     |

- (a) Identify the following in this extract.

(i) type of vocal ensemble \_\_\_\_\_ [1]

(ii) vocal texture \_\_\_\_\_ [1]

- (b) Identify the section of brass instruments doubling the vocal lines.

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

- (c) Which **three** of the following features can be heard in Extract A?

Circle your answers.

<b>ground bass</b>	<b>ostinato</b>	<b>tierce de picardie</b>	
<b>rising sequence</b>	<b>syncopation</b>	<b>hemiola</b>	[3]

Examiner Only	
Marks	Remark

**Extract B**

The text is as follows:

Translation

- |   |                                  |  |
|---|----------------------------------|--|
| 1 | Laudate eum in timpano et choro, | <i>Praise him with the timpani and choir</i> |
| 2 | Laudate eum.                     | <i>Praise him.</i>                           |

**(d)** Identify the **two** voice types performing in Extract B.

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

**(e)** Identify the following features in the setting of the text in Extract B.

**one** rhythmic feature \_\_\_\_\_ [1]

**one** melodic feature \_\_\_\_\_ [1]

**(f)** Which of the following terms best describes the vocal texture of Extract B?

Circle your answer.

**antiphonal    homophonic    unison    canon** [1]

**(g)** Identify the twentieth century style of these extracts.

Circle your answer.

**jazz    nationalism    impressionism    neoclassical** [1]

Examiner Only	
Marks	Remark

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

The form of the extract is as follows:

**A                      A1                      B**

- (a) Describe the accompaniment to the melody in Section A.

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

- (b) Identify the tonality of the music. \_\_\_\_\_ [1]

- (c) Identify the ornament featured in the opening melody.

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

- (d) Identify **four** ways in which the music of Section A1 differs from Section A.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_ [4]

- (e) Identify **three** features of the B section that show the music was composed in the Romantic period.

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

- (f) In which of the following dance styles is this piece?

Circle your answer.

**waltz                      sarabande                      minuet                      gigue                      [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.