



Rewarding Learning

ADVANCED
General Certificate of Education
2022

Centre Number

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Candidate Number

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Music

Assessment Unit A2 3:
Responding to Music

Paper 1

Test of Aural Perception

[AMU31]

AMU31

WEDNESDAY 8 JUNE, AFTERNOON

TIME

Approximately 1 hour 15 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

You must answer the questions in the spaces provided.

Do not write outside the boxed area on each page or on blank pages.

Complete in black ink only. **Do not write with a gel pen.**

Answer **all six** questions.

INFORMATION FOR CANDIDATES

The total mark for this paper is 70.

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.



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 solo instrument which plays the theme at the beginning of the extract.

_____ [1]

(b) Identify **three** melodic features of this opening theme.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(c) Identify **two** instruments which play a falling two-note motif after this opening theme.

1. _____ [1]

2. _____ [1]

(d) Identify **two** features of the string accompaniment in this extract.

Circle your answers.

augmentation

diminution

ascending sequence

descending sequence

ostinato

[2]



(e) (i) In which twentieth-century musical style is this extract?

_____ [1]

(ii) Identify **three** harmonic features of this extract to support your answer.

1. _____ [1]

2. _____ [1]

3. _____ [1]

Total [12]

[Turn over



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

You will hear the extract **four** times with pauses between hearings.

The text is as follows:

- 1 Dies illa, dies irae
- 2 Calamitatis et miseriae
- 3 Dies illa, dies magna
- 4 Et amara valde.
- 5 Requiem aeternam dona eis Domine,
- 6 Et lux perpetua luceat eis, luceat eis
- 7 Libera me Domine,
- 8 De morte aeterna.

(a) Describe the brass accompaniment in Lines 1–2.

[4]

(b) Identify the key at the end of the following lines:

(i) end of Line 2

[1]

(ii) end of Line 4

[1]



(c) Identify **one** developmental technique used in Line 5.

_____ [1]

(d) Identify **two** harmonic features of the setting of Line 6.

Circle your answers.

interrupted cadence

circle of fifths

diminished seventh

augmented triad

tierce de Picardie

[2]

(e) Identify **two** features of the vocal setting in the **second** presentation of "luceat eis" in Line 6.

1. _____ [1]

2. _____ [1]

(f) During which period was this work composed?

_____ [1]

Total [12]

[Turn over



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

You will hear the extract **four** times with pauses between hearings.

The text is as follows:

- 1 I rage, I rage, I rage,
- 2 I melt, I burn,
- 3 The feeble god has stabb'd me to the heart.
- 4 Thou trusty pine!
- 5 Prop of my god-like steps, I lay thee by!
- 6 Bring me a hundred reeds of decent growth,
- 7 To make a pipe for my capacious mouth;
- 8 In soft enchanting accents let me breathe
- 9 Sweet Galatea's beauty, and my love.

(a) Identify **three** melodic features of the **first** presentation of "I rage" in Line 1.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(b) Identify the interval outlined in the setting of the words "I burn" in Line 2.

_____ [1]

(c) Identify **three** harmonic features of the setting of Line 3.

1. _____ [1]

2. _____ [1]

3. _____ [1]



(d) Describe the vocal setting of “capacious mouth” in Line 7.

[2]

(e) Identify the key at the end of the extract.

[1]

(f) Identify the type of solo voice singing in this extract.

[1]

Total [11]

[Turn over



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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:

Lyrics removed due to copyright

Lyrics - Stainer: The Crucifixion; Extract A, Mt. 2 Bars 83–932; Extract B, Mt. 3 Bars 63–82."

Extract A Starting with – Ad they laid their hands on Him - Finishing with – the Son of the Blessed?

Extract B Starting with - Flung wide the gates! - Finishing with – He waits! The Saviour waits!

(a) Identify the type of voice singing in Lines 1–3.

_____ [1]

(b) Identify the tonality at the end of Line 2.

_____ [1]

(c) Identify the type of chord on the word "said" in Line 3.

_____ [1]

(d) Identify the vocal style of Extract A.

_____ [1]

[Turn over



Extract B

The text is as follows:

- 1 Fling wide the gates!
- 2 For the Saviour waits to tread in His royal way;
- 3 He has come from above, in His power and love,
- 4 To die on this Passion day.
- 5 Fling wide the gates!
- 6 He waits, the Saviour waits!
- 7 Fling wide the gates!
- 8 He waits, the Saviour waits!
- 9 To tread in His royal way,
- 10 Fling wide the gates!
- 11 He waits! The Saviour waits!

(e) Identify **two** melodic features of the soprano part in Line 1.

1. _____ [1]

2. _____ [1]

(f) (i) Describe the vocal texture of Line 5.

_____ [2]

(ii) Identify the vocal texture of Line 6.

_____ [1]



(g) Identify the cadence at the end of Line 11.

_____ [1]

(h) From which type of work are these **two** extracts taken?

Circle your answer.

Lied **motet** **oratorio** **requiem** [1]

Total [11]

[Turn over



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:

Solo Tutti

(a) Identify **two** of the solo instruments playing in the solo section.

1. _____ [1]

2. _____ [1]

(b) Identify **two** textural features of the solo section.

1. _____ [1]

2. _____ [1]

(c) Which **two** of the following features can be heard in the solo section?

Circle your answers.

pedal suspension augmentation

plagal cadence descending sequence [2]



(d) Identify the tonality at the beginning and end of the extract.

(i) at the beginning of the extract _____ [1]

(ii) at the end of the extract _____ [1]

(e) From what type of work is this extract taken?

_____ [1]

(f) (i) Suggest a possible date of composition.

_____ [1]

(ii) Identify **two** features of the instrumental scoring to support your answer.

1. _____ [1]

2. _____ [1]

Total [12]

[Turn over



6 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 C A A1

(a) Identify the tonality at the beginning of the extract.

_____ [1]

(b) Identify the ornament heard in Section A.

_____ [1]

(c) Identify **two** rhythmic features of Section A1.

1. _____ [1]

2. _____ [1]

(d) Identify **one** developmental technique used in Section B.

_____ [1]

(e) Describe the use of **three** percussion instruments in Section C.

_____ [3]



(f) In which twentieth-century style is this extract?

Circle your answer.

nationalism **neoclassicism** **impressionism** **jazz** [1]

(g) Identify **one** melodic feature and **one** harmonic feature which show this extract was written in the twentieth-century.

(i) melodic feature _____ [1]

(ii) harmonic feature _____ [1]

(h) In which dance style is this extract?

_____ [1]

Total [12]

THIS IS THE END OF THE QUESTION PAPER



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Question Number	Marks
1	
2	
3	
4	
5	
6	

Total Marks	
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Examiner Number

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