



Rewarding Learning

ADVANCED
General Certificate of Education
2024

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

MONDAY 10 JUNE, MORNING



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.

The form of the extract is as follows:

two-bar introduction A A1 B

(a) Identify the key and cadence in the opening two-bar introduction.

key _____ [1]

cadence _____ [1]

(b) (i) Identify the instrument playing the melody at the beginning of Section A.

_____ [1]

(ii) Describe the accompaniment to the melody in Section A.

_____ [3]

(c) Identify the instrument which imitates the last two bars of the melody in Sections A and A1.

_____ [1]

(d) Identify the ornament played at the beginning of Section B.

_____ [1]



(e) Identify **three** instrumental timbres introduced in Section B.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(f) Identify the dance style of this extract.

_____ [1]

(g) Identify the twentieth-century musical style of this extract.

_____ [1]

Total [13]



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 Kyrie, Kyrie,
- 2 Kyrie eleison, Kyrie eleison, Kyrie,
- 3 Kyrie eleison, Kyrie eleison,
- 4 Christe, Christe, Christe eleison,
- 5 Christe, Christe, Christe eleison,
- 6 Kyrie, Kyrie eleison.

- 7 Kyrie, Kyrie,
- 8 Kyrie eleison, Kyrie eleison, Kyrie,
- 9 Kyrie eleison, Kyrie eleison,
- 10 Christe, Christe, Christe eleison,
- 11 Christe, Christe, Christe eleison,
- 12 Kyrie, Kyrie eleison.

(a) Which **two** of the following harmonic features can be heard in the instrumental introduction?

Circle your answers.

plagal cadence

false relation

circle of fifths

tierce de Picardie

added sixth chords

[2]

(b) Identify the key in Line 1.

_____ [1]

(c) Identify **two** vocal textures in Lines 4 and 5.

1. _____ [1]

2. _____ [1]



(d) Identify **three** rhythmic features of this extract.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(e) Identify the **three** instruments playing in this extract.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(f) Identify the style of music which has influenced the composer in this extract.

_____ [1]

Total [12]



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 O ruddier than the cherry! O sweeter than the berry!
- 2 O ruddier than the cherry! O sweeter than the berry!
- 3 O nymph, more bright than moonshine night,
- 4 Like kidlings, blithe and merry.

- 5 O nymph, more bright than moonshine night,
- 6 Like kidlings, blithe and merry,
- 7 Like kidlings, blithe and merry, like kidlings, blithe and merry,
- 8 O ruddier than the cherry! O sweeter than the berry!
- 9 O ruddier than the cherry! O sweeter than the berry!
- 10 O ruddier than the cherry! O sweeter than the berry!
- 11 O nymph, more bright than moonshine night,
- 12 Like kidlings, blithe and merry, blithe and merry,
- 13 O nymph, more bright than moonshine night,
- 14 Like kidlings, blithe and merry.

(a) Identify **three** features of the vocal melody in Lines 1 and 2.

1. _____ [1]
2. _____ [1]
3. _____ [1]

(b) Identify the **two** keys to which the music modulates in this extract.

Circle your answers.

subdominant

dominant

relative minor

relative major

tonic major

[2]



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

_____ [1]

(d) Identify the woodwind instrument playing throughout this extract.

_____ [1]

(e) Describe the melodic material and its development in the instrumental passage which follows Line 14.

_____ [4]

(f) From which type of work is this extract taken?

_____ [1]

Total [12]

[Turn over



4 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:

tutti **solo** **tutti**

(a) Identify the metre at the beginning of this extract.

_____ [1]

(b) (i) Identify the key (for example, tonic, relative minor etc.) at the beginning of the solo section.

_____ [1]

(ii) Identify the instrument playing the melody in the solo section.

_____ [1]

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

Circle your answers.

triplet

tonic pedal

rising sequence

diminished seventh

hemiola

perfect cadence

[3]

(d) From which type of work is this extract taken?

_____ [1]



(e) Identify the dance style of this extract.

Circle your answer.

gigue **waltz** **minuet** **sarabande** [1]

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

_____ [1]

(ii) Identify **two** melodic features to support your answer.

1. _____ [1]

2. _____ [1]

Total [11]

[Turn over



5 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 Sweet, sweet, sweet Suffolk owl,
 - 2 Sweet, sweet, sweet Suffolk owl,
 - 3 Sweet, sweet, sweet Suffolk owl, sweet Suffolk owl,
 - 4 So trimly dight with feathers like a lady bright,
 - 5 Sweet Suffolk owl, so trimly dight with feathers like a lady bright,
 - 6 Thou, thou sing'st alone, sitting by night,
 - 7 Thou sing'st alone, sitting by night,
 - 8 Te whit, te whoo *etc.*
-
- 9 Thy note, that forth so freely rolls,
 - 10 Thy note, that forth so freely rolls,
 - 11 With shrill command the mouse controls,
 - 12 With shrill command the mouse controls,
 - 13 And sings a dirge for dying souls.

(a) Identify the melodic device used in Lines 1 and 2.

_____ [1]

(b) Identify **two** vocal textures in Line 8.

1. _____ [1]

2. _____ [1]

(c) Identify the cadence at the end of the following lines.

Line 9 _____ [1]

Line 13 _____ [1]



(d) Identify **two** melodic features of the setting of the word “rolls” at the end of Line 10.

1. _____ [1]

2. _____ [1]

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

_____ [1]

(ii) Identify **two** musical features of the extract to support your answer.

1. _____ [1]

2. _____ [1]

(f) During which period was this work composed?

_____ [1]

Total [11]

[Turn over



6 You will hear **two** extracts from a piece of instrumental music.

You will hear Extract A **four** times with pauses between hearings followed by Extract B **four** times with pauses between hearings.

Extract A

(a) Identify the tonality and metre at the beginning of Extract A.

tonality _____ [1]

metre _____ [1]

(b) Identify the instrument playing the melody at the beginning of Extract A.

_____ [1]

(c) Identify **two** differences when this melody is repeated.

1. _____ [1]

2. _____ [1]

(d) Identify the cadence at the end of Extract A.

_____ [1]



Extract B

(e) Identify **two** rhythmic features of the solo violin melody at the beginning of Extract B.

1. _____ [1]

2. _____ [1]

(f) Describe the accompaniment to the melody in Extract B.

_____ [2]

(g) In which twentieth-century style are Extracts A and B?

Circle your answer.

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

Total [11]

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Question Number	Marks
1	
2	
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Examiner Number

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