



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2022**

Centre Number

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Candidate Number

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Music

Assessment Unit AS 3:
Responding to Music

Paper 1

Test of Aural Perception

[SMU31]

SMU31

TUESDAY 17 MAY, AFTERNOON

TIME

Approximately 1 hour.

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 five** 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.



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) (i)** Identify **three** melodic features of the solo violin theme played in octaves at the beginning of the extract.

1. _____ [1]

2. _____ [1]

3. _____ [1]

- (ii)** Identify **one** way in which this solo violin theme is immediately developed by the lower strings.

_____ [1]

- (b)** Which **three** of the following features can be heard when the full orchestra repeats the opening theme of this extract?

Circle your answers.

plagal cadence

augmentation

pedal

ascending sequence

diminished seventh

tierce de Picardie

[3]

- (c)** The solo violin then plays the opening theme of the movement.

Identify the key.

_____ [1]



(d) The full orchestra then repeats the opening theme of the movement.

The solo violin then re-enters.

Identify **four** features of the solo violin part.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

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

_____ [1]

(f) What is the overall form of the movement from which this extract is taken?

_____ [1]

Total [14]

[Turn over

13090.04R



12SMU3103

- 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 Alleluia, alleluia, alleluia, amen.
- 2 Long live the king! God save the king! Long live the king!
- 3 May the king live, may the king live forever.
- 4 Forever, forever, amen, amen, alleluia, alleluia, amen.
- 5 Amen, amen.
- 6 Amen, amen, amen, alleluia, amen.
- 7 Alleluia, amen, amen, alleluia, alleluia.

(a) Identify the key in the following lines.

(i) end of Line 1 _____ [1]

(ii) beginning of Line 2 _____ [1]

(b) Describe the music played by the violins between Lines 1 and 2.

_____ [2]

(c) Identify the choral texture in Lines 2–3.

_____ [1]

(d) Identify the melodic device used in Line 3.

_____ [1]



(e) Describe the vocal setting of Line 6.

[3]

(f) Which **two** of the following features can be heard in Line 7?

Circle your answers.

modulation to the dominant

modulation to the subdominant

interrupted cadence

plagal cadence

suspension

[2]

(g) (i) During which period was this extract composed?

[1]

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

1. _____ [1]

2. _____ [1]

3. _____ [1]

Total [15]

[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:

Lyrics removed due to copyright

Lyrics - Kern: 'Ol' Man River' from Showboat, Bars 45-74 fade

Starting with – Pullin' dose boats, from de dawn til sunset.
Finishing with – Old river for ever keeps rollin' on.

Note: I've given two examples of where these lyrics can be found as there are original lyrics and revised lyrics.

We have used the revised lyrics in paper

<https://www.allmusicals.com/lyrics/showboat/olmanriver.htm>

<https://www.lyrics.com/lyric/31186699/Paul+Robeson/Ol%27+Man+>

- (a) Identify the type of solo voice singing Lines 1–2.

_____ [1]

- (b) Identify the instruments doubling the vocal melody in the following lines.

Line 1 _____ [1]

Line 11 _____ [1]

- (c) Identify the key at the beginning of the following lines.

Line 3 _____ [1]

Line 11 _____ [1]



(d) Which **three** of the following features can be heard in the setting of Lines 3–10?

Circle your answers.

augmentation ascending sequence descending sequence
tonic pedal perfect cadence tierce de Picardie [3]

(e) Identify the type of chord at the beginning of Line 9.

_____ [1]

(f) Describe the vocal setting of Lines 11–14.

_____ [3]

(g) Which popular musical style has influenced the composer of this extract?

_____ [1]

Total [13]

[Turn over



- 4 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 Dona nobis pacem.
- 2 Agnus Dei,
- 3 Dona nobis pacem.

(a) Identify the **four** types of voice, in the order in which they enter, in Line 1.

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

(b) Identify **two** melodic features of the **first** setting of Line 1.

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

(c) Identify the key (e.g. tonic, relative minor etc.) and cadence at the end of the final statement of Line 1.

key _____ [1]

cadence _____ [1]

(d) Identify **two** vocal textures in the setting of Lines 2 and 3.

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



(e) Identify **one** rhythmic feature of the vocal setting of “pacem” in Line 3.

_____ [1]

(f) (i) During which period was this extract composed?

_____ [1]

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

1. _____ [1]

2. _____ [1]

Total [14]

[Turn over

13090.04R



12SMU3109

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

Extract A

The form of the extract is as follows:

A A B

- (a) Identify **one** instrument playing the melody in Section A.

_____ [1]

- (b) Identify the following features at the beginning of Extract A.

metre _____ [1]

tonality _____ [1]

- (c) Which **two** of the following features can be heard in Section B?

Circle your answers.

ascending sequence

descending sequence

dominant pedal

modulation to the subdominant

modulation to the relative major

[2]

- (d) Identify the **two** types of chord (e.g. major, dominant seventh etc.) which alternate in the closing bars of the extract.

1. _____ [1]

2. _____ [1]

- (e) Identify **one** percussion instrument playing in Extract A.

_____ [1]



Extract B

(f) Identify the texture at the beginning of Extract B.

_____ [1]

(g) Identify the ornament heard in the main melody.

_____ [1]

(h) (i) During which period were these **two** extracts composed?

_____ [1]

(ii) Identify **three** features of the extracts to support your answer.

1. _____ [1]

2. _____ [1]

3. _____ [1]

Total [14]

THIS IS THE END OF THE QUESTION PAPER



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For Examiner's use only	
Question Number	Marks
1	
2	
3	
4	
5	

Total Marks	
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Examiner Number

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