



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2024

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

THURSDAY 30 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) Identify **four** melodic features of the opening violin theme.

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

(b) This opening violin theme is then repeated by the lower strings.

Identify **two** instruments which imitate the lower strings.

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

(c) A section for full orchestra then leads to a bridge passage which begins with descending semiquaver scales.

Identify **two** developmental techniques in this bridge passage.

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

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

Circle your answers.

- | | | | |
|---------------------------|---------------------------|------------------------|------------|
| false relation | pedal | suspension | |
| diminished seventh | tierce de Picardie | perfect cadence | [3] |



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

beginning of the extract _____ [1]

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

14197.07R



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 Hear my prayer, O God incline Thine ear!
- 2 The enemy shouteth, The enemy shouteth,
- 3 The godless come fast! The godless come fast!
- 4 Iniquity, hatred, upon me they cast!
- 5 Iniquity, hatred, upon me they cast!
- 6 The wicked oppress me, The wicked oppress me,
- 7 Ah, where shall I fly?
- 8 Perplex'd and bewilder'd, O God, hear my cry,
- 9 O God, hear my cry! O God, hear my cry,
- 10 Perplex'd and bewilder'd, O God, hear my cry!
- 11 O God, O God, hear my cry!

- (a) Identify the vocal texture in Line 1.

_____ [1]

- (b) Identify the key and metre in Lines 2–3.

key _____ [1]

metre _____ [1]

- (c) Identify the cadence at the end of Line 5.

_____ [1]

- (d) Describe the use of word painting on the words “I fly” in Line 7.

_____ [2]



(e) Identify the vocal texture in Line 9.

_____ [1]

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

Circle your answers.

diminished seventh

plagal cadence

tonic pedal

modulation to relative major

tierce de Picardie

dominant pedal

[3]

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

_____ [1]

(ii) Identify **one** melodic feature of the extract to support your answer.

_____ [1]

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

_____ [1]

Total [13]

14197.07R

[Turn over



12SMU3105

- 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:

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There are 15 lines of text for this extract.

This extract begins with the text “One more day before the storm” on Line 1, and finishes with “Most of them are goners so they won’t miss much” on Line 15.

- (a) Identify the metre of this extract.

_____ [1]

- (b) Identify the type of solo voice singing in Lines 1 and 3.

_____ [1]

- (c) Identify **one** rhythmic feature in Lines 1–7.

_____ [1]

- (d) Identify **one** melodic device in Lines 1–7.

_____ [1]



(e) Describe the vocal setting of Line 8.

[2]

(f) Identify the key and cadence at the end of Line 9.

key _____ [1]

cadence _____ [1]

(g) Describe the instrumental accompaniment in Lines 10 and 11.

[4]

(h) Identify **two** melodic features of Lines 12 and 14.

1. _____ [1]

2. _____ [1]

Total [14]

[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:

A **A1** **B** **link** **A** **B** **C**

- (a) Identify **four** melodic features of Sections A and A1.

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

- (b) Identify the key (e.g. dominant, relative major etc.) at the beginning of Section B.

_____ [1]

- (c) A semiquaver passage in the piano links the end of Section B and the return of Section A.

Identify **two** wind instruments playing in this link passage.

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



(d) Which **three** of the following features can be heard in Section C?

Circle your answers.

- | | | |
|-----------------------|----------------------------|-----------------------------------|
| inverted pedal | circle of fifths | cadential second inversion |
| suspension | interrupted cadence | diminished seventh [3] |

(e) Identify the metre of this extract.

_____ [1]

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

_____ [1]

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

_____ [1]

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

1. _____ [1]

2. _____ [1]

Total [15]

[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 Dona, dona eis, Domine:
- 2 Et lux perpetua, et lux perpetua
- 3 Luceat eis, luceat eis, luceat eis, luceat eis.
- 4 Kyrie eleison.
- 5 Christe, Christe eleison.

- (a) Which **three** of the following features can be heard in the setting of Line 1?

Circle your answers.

plagal cadence	rising sequence	falling sequence	
perfect cadence	suspension	ostinato	[3]

- (b) Identify the vocal texture in Line 2.

_____ [1]

- (c) Identify the tonality and cadence at the end of Line 3.

tonality _____ [1]

cadence _____ [1]

- (d) Describe the instrumental accompaniment in Lines 4 and 5.

_____ [2]



(e) Identify the type of solo voice singing Line 5.

_____ [1]

(f) Identify the type of vocal ensemble singing in this extract.

_____ [1]

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

Circle your answer.

anthem **Lied** **motet** **requiem mass** [1]

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

_____ [1]

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

1. _____ [1]

2. _____ [1]

Total [14]

THIS IS THE END OF THE QUESTION PAPER



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Question Number	Marks
1	
2	
3	
4	
5	

Total Marks	
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Examiner Number

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