



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education

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

Assessment

TIME

Approximately 1 hour.

Assessment Level of Control:
Tick the relevant box (✓)

Controlled Conditions	
Other	

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) Which **three** of the following melodic features can be heard in the opening three-bar phrase?

Circle your answers.

anacrusis	falling fifth	appoggiatura	
lower auxiliary note	falling sixth	triplet	[3]

- (b) Identify **three** developmental techniques used in the opening tutti section.

1. _____ [1]

2. _____ [1]

3. _____ [1]

- (c) Which **two** of the following harmonic features can be heard in the opening tutti section?

Circle your answers.

tonic pedal	modulation to the subdominant	tierce de Picardie	
modulation to the relative minor	modulation to the tonic minor		[2]



(d) (i) Identify the solo instrument playing in this extract.

_____ [1]

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

1. _____ [1]

2. _____ [1]

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

(i) beginning of the extract _____ [1]

(ii) end of the extract _____ [1]

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

_____ [1]

[Turn over

12530.06R



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 and is sung twice:

- 1 And they asked him,
- 2 What art thou then?
- 3 Art thou Elias?
- 4 And he said, I am not.
- 5 Art thou the prophet?
- 6 And he answered, No.

- (a) Identify the type of solo voice singing at the beginning of the extract.

_____ [1]

- (b) Identify **two** melodic features of the first setting of Line 3.

1. _____ [1]

2. _____ [1]

- (c) Identify the key at the end of the first setting of the following lines.

(i) Line 4 _____ [1]

(ii) Line 6 _____ [1]

- (d) Describe the vocal setting when Lines 1 to 6 are repeated.

_____ [5]



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

_____ [1]

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

_____ [1]

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

1. _____ [1]

2. _____ [1]

3. _____ [1]

[Turn over

12530.06R



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:

- 1 The Jets are gonna have their day tonight.
- 2 The Sharks are gonna have their way tonight.
- 3 The Puerto Ricans grumble: "Fair fight."
- 4 But if they start a rumble, we'll rumble 'em right.
- 5 We're gonna hand 'em a surprise tonight.
- 6 We're gonna cut 'em down to size tonight.
- 7 We said, "O.K., no rumpus, no tricks."
- 8 But just in case they jump us, we're ready to mix
- 9 Tonight! We're gonna rock it tonight,
- 10 We're gonna jazz it up and have us a ball!
- 11 They're gonna get it tonight; the more they turn it on, the harder they'll fall!
- 12 Well, they began it! Well, they began it!
- 13 And we're the ones to stop 'em once and for all, tonight!

- (a) Identify **three** melodic features of the ostinato in the bass instruments at the beginning of the extract.

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

- (b) (i) Identify the falling interval featured at the beginning of Lines 1 and 2 on the words "the Jets" and "the Sharks".

_____ [1]

- (ii) Identify **two** other melodic features of Lines 1 and 2.

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



(c) Identify the key and metre at the beginning of Line 9.

(i) key _____ [1]

(ii) metre _____ [1]

(d) Identify the vocal texture in Lines 9–11.

_____ [1]

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

_____ [1]

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

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

[Turn over

12530.06R



12SMU3107

- 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 A B development of A violin link A1

- (a) Identify the metre.

_____ [1]

- (b) Identify **three** melodic features of the opening melody.

Circle your answers.

Scotch snap augmentation turn

hemiola trill anacrusis [3]

- (c) Identify **three** techniques used to develop the melody from Section A.

1. _____ [1]

2. _____ [1]

3. _____ [1]

- (d) Identify the cadence at the end of the following sections.

(i) end of Section A _____ [1]

(ii) end of Section A1 _____ [1]



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

Circle your answer.

concerto grosso **sonata** **symphony** **fugue** [1]

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

_____ [1]

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

1. _____ [1]

2. _____ [1]

3. _____ [1]

[Turn over

12530.06R



12SMU3109

- 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 B A1

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

_____ [1]

- (ii)** Identify the tonality at the beginning of Section A.

_____ [1]

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

_____ [3]

- (b)** Identify the following features of the melody in Section A.

- (i) one rhythmic feature**

_____ [1]

- (ii) two ornaments**

1. _____ [1]

2. _____ [1]



(c) Which **one** of the following describes the texture in Section B?

Circle your answer.

antiphonal fugal monophonic polyphonic [1]

(d) Describe **three** differences when the opening melody returns in Section A1.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(e) During which period was this extract composed?

_____ [1]

THIS IS THE END OF THE QUESTION PAPER



DO NOT WRITE ON THIS PAGE

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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12SMU3112