



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 2

Written Examination



**[AMU32]**

\*AMU32\*

**TUESDAY 18 JUNE, AFTERNOON**

### TIME

2 hours.

### 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 **four** questions.

Answer **all** questions in Sections A and B, **one** question from Section C and **one** question from Section D.

### INFORMATION FOR CANDIDATES

The total mark for this paper is **70** including marks for quality of written communication, structure and presentation of ideas in Sections C and D.

Figures in brackets indicate the marks awarded to each question or part question.

You are provided with an insert booklet for use with Questions 1 and 2 in this paper.

Do not write your answers on this insert booklet.

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\*24AMU3201\*

## Section A

### 1 Compulsory Area of Study: Music for Orchestra in the Twentieth Century

#### Bernstein: *Three Dance Episodes from On the Town*, Mt. 1, 'The Great Lover', Bars 1–40

Answer **all** the following questions using the score provided (see insert booklet).

(NB: Superscript numbers, for example Bar 15<sup>1</sup>, refer to crotchet beats)

(a) Identify **one** ornament and **one** harmonic feature in Bars 1–7.

ornament \_\_\_\_\_ [1]

harmonic feature \_\_\_\_\_ [1]

(b) Identify **three** melodic features of the trombone theme in Bars 11–12.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

3. \_\_\_\_\_ [1]

(c) Identify the chord and its position/inversion in the following bars.

Bar	Chord	Position/inversion
15 <sup>4</sup>	[1]	[1]
16 <sup>2</sup>	[1]	[1]

[4]



(d) Identify the key in the following bars.

Bar	Key
21	[1]
27	[1]
33	[1]

[3]

(e) Identify the woodwind texture in Bars 33–38.

\_\_\_\_\_ [1]

(f) Identify **three** rhythmic features in Bars 37–40.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

3. \_\_\_\_\_ [1]

(g) (i) Which musical style has influenced the composer in this extract?

\_\_\_\_\_ [1]

(ii) Identify **three** features of the instrumental scoring in Bars 15–23 to support your answer.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

3. \_\_\_\_\_ [1]

Total [20]

[Turn over



## Section B

### 2 Unfamiliar Score Analysis

#### Mozart: Symphony No. 40 in G minor K550, Mt. 2, Andante, Bars 1–27<sup>4</sup>

Answer **all** the following questions using the score provided (see insert booklet).

(NB: Superscript numbers, for example Bar 7<sup>5</sup>, refer to quaver beats)

(a) Identify the key and cadence in Bar 7<sup>5–6</sup>.

key \_\_\_\_\_ [1]

cadence \_\_\_\_\_ [1]

(b) Describe the presentation and development of the following motif in Bars 8<sup>6</sup>–11.



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ [3]

(c) At which interval are the second violin and viola paired in Bar 12<sup>1–4</sup>?

\_\_\_\_\_ [1]

(d) Identify the harmonic device in Bars 12–14.

\_\_\_\_\_ [1]



(e) Identify the chord and its position/inversion in the following bars.

Bar	Chord	Position/inversion
11 <sup>4</sup>	[1]	[1]
16 <sup>1</sup>	[1]	[1]
22 <sup>1</sup>	[1]	[1]
24 <sup>1</sup>	[1]	[1]

[8]

(f) Identify **four** ways in which the motif of two demisemi-quavers is developed in Bars 16–26.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

3. \_\_\_\_\_ [1]

4. \_\_\_\_\_ [1]

(g) Identify the key in Bars 26–27.

\_\_\_\_\_ [1]

**Total [20]**

**[Turn over**



**Section C**

**Area of Study: Sacred Vocal Music (Mass/Requiem)**

Answer **one** of the following questions.

- 3 (a)** Describe the following musical features of the *Kyrie* from Byrd's Mass for Five Voices.

**vocal scoring and texture**

**or**

- (b)** Describe the following musical features of the final section of the *Libera me* from Fauré's Requiem Mass (from the return of "Libera me").

**melody**

**vocal scoring and texture**

**instrumental accompaniment**









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[15]











Section D

Area of Study: Secular Vocal Music from 1600 to the present day

Answer **one** of the following questions.

- 4 (a) Identify the musical features of the first section of *Widmung* by Schumann (ending before “Du bist die Ruh”).

or

- (b) Identify the musical features of ‘Simple Gifts’ from *Old American Songs* by Copland, from the beginning up to the end of the first verse (ending at “Twill be in the valley of love and delight”).

[Turn over

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Question Number	Marks
1	
2	
3	
4	
<b>Total Marks</b>	

Examiner Number

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Paper 2

Written Examination

**[AMU32]**

**TUESDAY 18 JUNE, AFTERNOON**

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AMU32

**Insert Booklet for use with**

**Section A Question 1**  
**Section B Question 2**

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Insert for use with A2 3 Paper 2  
Section A, Question 1, Bars 1–40

**Allegro pesante** (♩ = 116)

1  
Flute *ff*

Oboe *ff*

1  
2  
Clarinet in B $\flat$  *ff*

3

1  
2  
Horn in F *ff*

1  
2  
3  
Trumpet in B $\flat$  *ff*

1  
Trombone *ff*

2  
3

Timpani *ff*

Susp. Cym. *ff*

Traps *ff*

Piano *ff*

**Allegro pesante** (♩ = 116)

A  
Violin *ff*

B

C

Viola *ff*

Violoncello *ff*  
*pizz.*

Contrabass *ff*  
*pizz.*

A

7

1  
2  
Cl. in B $\flat$

*p* *f*

3

*p* *f*

Hn. 1  
in F 2

*p* *f*

Tpt. 1  
in B $\flat$  3

Tbn. 1

Solo *f*

Timp.

Pno.

*p* *f*

A

A

Vn. B

C

Vla.

Vc.

Cb.

*p* *f*

*f* *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

**B**

13

Cl. 3 to Bs. Cl. a2

Cl. 1 2 3 in B $\flat$  *mp* *cresc.*

Hn. 1 in F 2 *mp* *cresc.*

Tpt. 1 2 in B $\flat$  straight mutes *mf*

Tpt. 3 in B $\flat$  straight mute *mf*

Tbn. 1 *p*

Traps S.D. (with brushes) *pp* B.D. *pp*

Pno. *mp* *cresc.*

**B**

A arco *mp* *cresc.*

Vn. B arco *mp* *cresc.*

C

Vla. arco *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*





27 **D**

Ob.

Cl. 1  
in B $\flat$  2 *mp*

Bs. Cl. *mp*

Hn. 1  
in F 2 *p*

1  
2  
Tpt.  
in B $\flat$  *p*

3 *p*

1  
Tbn. 2 *p*

3 *p*

S.D. *p*

B.D. *p*

Pno. *p*

**D**

A *mp*

Vn. B *mp*

C *mp*

Vla. arco *mp*

Vc. pizz. *mp*

Cb. pizz. *mp*



36

Fl.

Ob.

Cl. 1  
in B $\flat$  2

Bs. Cl.

Hn. 1  
in F 2

Tpt. 1 2  
in B $\flat$  3

1

Tbn. 2

3

Timp.

Pno.

A

Vn.

B

Vla.

Vc.

Cb.

open a3

*ff*

open

*ff*

open

*ff*

Solo

*sffz*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

Source

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**(Questions continue overleaf)**

Insert for use with A2 3 Paper 2  
Section B, Question 2, Bars 1–27<sup>4</sup>

Andante

1

Musical score for bars 1-5. The score includes parts for Flute, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in Eb 1 and 2, Violin 1, Violin 2, Viola, and Cello and Double bass. The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. The tempo is Andante. Dynamics include *p* (piano) for the Horn in Eb, Violin 1, Violin 2, Viola, and Cello and Double bass.

Musical score for bars 6-9. The score includes parts for Horn in Eb 1 and 2, Violin 1, Violin 2, Viola, and Cello and Double bass. The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. The tempo is Andante. Dynamics include *sf* (sforzando) and *p* (piano) for the Horn in Eb, Violin 1, Violin 2, and Cello and Double bass. A trill (*tr*) is marked in the Viola part in bar 8.

11

Hn. 1  
in Eb 2

Vn. 1

Vn. 2

Vla.

Vc.  
+ Db.

*sf sf*

*sf sf*

*sf sf*

*sf p sf*

16

Fl.

Cl. 1  
in Bb 2

Bsn. 1  
2

Hn. 1  
in Eb 2

Vn. 1

Vn. 2

Vla.

Vc.  
+ Db.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



Source

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