



Rewarding Learning

ADVANCED
General Certificate of Education

Centre Number

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Candidate Number

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Music

Assessment Unit A2 3:
Responding to Music

Paper 2

Written Examination

MV18

[AMU32]

Assessment

Assessment Level of Control Tick the relevant box (✓)

Controlled Conditions	<input type="checkbox"/>
Other	<input type="checkbox"/>

Time

2 hours, plus your additional time allowance.

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 on blank pages.

Complete in black ink only.

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.

Section A

1 Compulsory area of study: Music for Orchestra in the Twentieth Century.

Ravel, Menuet from *Le Tombeau de Couperin*, Bars 74–129

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

(a) Identify the key in the following bars. [1 mark for each]

Bars 74–77 _____

Bars 96–97 _____

(b) Identify **three** instrumental effects used in Bars 74–81.
[1 mark for each]

1. _____

2. _____

3. _____

(c) Identify the key and cadence in Bars 80–81.
[1 mark for each]

key _____

cadence _____

(d) Identify the chord in the following bars.

[1 mark for each]

Bar 101¹ _____

Bar 105¹ _____

Bar 110¹ _____

Bar 111³ _____

(e) (i) Identify the instrument playing the melody in Bars 105–109. [1 mark]

(ii) Describe the string accompaniment to this melody. [3 marks]

(f) Identify **two** developmental techniques used in Bars 110–119. [1 mark for each]

1. _____

2. _____

(g) (i) Identify **two** melodic features of this extract which are typical of the Baroque period.
[1 mark for each]

1. _____

2. _____

(ii) Identify **one** harmonic feature of this extract which shows it was composed in the twentieth century.
[1 mark]

Section B

Unfamiliar Score Analysis

2 Schubert: Octet, Extract A Mt. 2, Bars 1–23¹; Extract B Mt. 5, Bars 1–24

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

Extract A (In Extract A superscript numbers, e.g. Bar 11¹, refer to dotted crotchet beats.)

(a) Identify the type of chord in the following bar. [1 mark]

Bar 9¹ _____

(b) Describe the presentation of the opening melody when it is repeated in Bars 13–17. [2 marks]

(c) (i) Identify a four-bar tonic pedal. [2 marks]

Bar _____ to Bar _____

(ii) Name **one** of the instruments playing this tonic pedal. [1 mark]

(d) Identify the chord and its position/inversion in the following bars. [1 mark for each]

Bar	Chord	Position/inversion
15 ²		
17 ¹		

(e) Identify the key in Bars 19–20. [1 mark]

Extract B

(f) Identify **three** melodic features of the bassoon part in Bars 1–4. [1 mark for each]

1. _____
2. _____
3. _____

(g) Identify the key and cadence in Bars 7–8¹.

[1 mark for each]

key _____

cadence _____

(h) Identify the chord and its position/inversion in the following bars. [1 mark for each]

Bar	Chord	Position/inversion
13 ¹		
18 ¹		

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 opening solo section of the **Libera me** from Fauré's Requiem:

melody

harmony

accompaniment

or

- (b) Outline the main tonal and harmonic features of all three sections of the **Kyrie Eleison** from Byrd's Mass for Five Voices.

Section D

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

Answer **one** of the following questions.

4 (a) Identify and describe examples of word painting in Weelkes's **Thule, the Period of Cosmography** (first part only).

or

(b) Describe how Schumann depicts changing emotions and moods in the song **Widmung**.



This is the end of the question paper

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Question Number	Marks
1	
2	
3	
4	
Total Marks	

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Assessment

Insert Booklet for use with

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

86

Fl. *pp* *mp*

Ob. *mp*

C. A.

Cl. in B \flat *pp* *mp*

Bsn. *pp* *mp*

Hn. in F *pp* *mp*

Tpt. in C *mp*

Harp. *mp*

1. Vl. *mp*

2. Vl. *mp* unis. pizz.

Vla. *mp* unis. pizz.

Vc. *mp* div. unis. div. unis.

Db. *mp* arco

98

Fl. *1 Solo*
p *expressif*

Ob. *Solo*
pp

C. A.

Cl. in B \flat
p

Bsn. *1*
p

Hn. in F
2
p

Tpt. in C
p

Hp.

1
VI. *pp* *div.*

2
pp

Vla. *pp*

Vc. *pizz.*
p

Db. *sur Ré*

110

Fl. *mp* *f* *mf*

Ob. *mp* *f* *mf*

C. A. *f* *mf*

Cl. in B \flat *mp* *f* *mf* *à 2*

Bsn. *mp* *f* *mf*

Hn. in F *mp* *f* *mf*

Tpt. in C

Hp. *ff* *f*

1. VI. *mp* *f* *mf* *unis.*

2. VI. *mp* *f* *mf* *div.*

Vla. *mp* *f* *mf* *div.*

Vc. *mp* *f* *mf* *div.* *sur Ré* *sur Sol*

Db. *mp* *f* *mf* *div.* *unis.*

123

Molto rall.

Picc. Fl. Ob. C. A. Cl. in B \flat Bsn.

pp *pp*

Hn. in F Tpt. in C Hp.

pp 1

Molto rall.

1 VI. 2 Vla. Vc. Db.

Sourd. *pp* *pp* *pp* *pp*

arco arco arco arco

tr. tr. tr. tr.

perdendosi perdendosi perdendosi perdendosi

unis. pizz.

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(Section B, Question 2 continues overleaf)

Insert for use with A2 3 Paper 2

Section B, Question 2, Bars 1–23¹ (Extract A)

1 **Adagio**

Clarinet in Bb
pp

Bassoon

Horn in F

Adagio

1
Violin

2
pp

Viola
pp

Violoncello
pp

Double Bass
pp

4

Cl. in Bb

Bsn.

Hn. in F

1
VI.

2

Vla.

Vc.

Db.

16

Cl. in B \flat

Bsn.

Hn. in F

1 VI.

2 VI.

Vla.

Vc.

Db.

20

Cl. in B \flat

Bsn.

Hn. in F

1 VI.

2 VI.

Vla.

Vc.

Db.

f *p* *decesc.* *pp*

f *p* *decesc.* *pp*

f *p* *decesc.* *pp*

f *p* *decesc.* *pp*

f *p* *decesc.* *pp*

Blank Page

(Section B, Question 2 continues overleaf)

12

Cl. in B \flat

Bsn.

Hn. in F

1

2

Vla.

Vc.

Db.

fp

pp

p

fp

pp

p

fp

pp

p

fp

pp

p

19

Cl. in B \flat

Bsn.

Hn. in F

1

2

Vla.

Vc.

Db.

p

p

p

p

p

p

p

p

p

p

p

Sources

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Q2....Franz Schubert Octet score © Public Domain

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