



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



[AMU32]

AMU32

Assessment

TIME

2 hours.

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 **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.

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.

Bars 74–77 _____ [1]

Bars 96–97 _____ [1]

(b) Identify **three** instrumental effects used in Bars 74–81.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(c) Identify the key and cadence in Bars 80–81.

key _____ [1]

cadence _____ [1]

(d) Identify the chord in the following bars.

Bar 101¹ _____ [1]

Bar 105¹ _____ [1]

Bar 110¹ _____ [1]

Bar 111³ _____ [1]



(e) (i) Identify the instrument playing the melody in Bars 105–109.

_____ [1]

(ii) Describe the string accompaniment to this melody.

_____ [3]

(f) Identify **two** developmental techniques used in Bars 110–119.

1. _____ [1]

2. _____ [1]

(g) (i) Identify **two** melodic features of this extract which are typical of the Baroque period.

1. _____ [1]

2. _____ [1]

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

_____ [1]

[Turn over

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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.

Bar 9¹ _____ [1]

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

_____ [2]

(c) (i) Identify a four-bar tonic pedal.

Bar _____ to Bar _____ [2]

(ii) Name **one** of the instruments playing this tonic pedal.

_____ [1]



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

Bar	Chord	Position/inversion
15 ²	[1]	[1]
17 ¹	[1]	[1]

(e) Identify the key in Bars 19–20.

_____ [1]

Extract B

(f) Identify **three** melodic features of the bassoon part in Bars 1–4.

1. _____ [1]

2. _____ [1]

3. _____ [1]

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

key _____ [1]

cadence _____ [1]

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

Bar	Chord	Position/inversion
13 ¹	[1]	[1]
18 ¹	[1]	[1]

[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 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.



[15]

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[Turn over



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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*.

[Turn over

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Question Number	Marks
1	
2	
3	
4	
Total Marks	

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24AMU3224



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Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[AMU32]
Assessment



AMU32

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. VI. *mp*

2. VI. *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. *div.*
pp

2
pp

Vla. *pp*

Vc. *pizz.*
p

Db. *sur Ré*

Fl.

Ob.

C. A.

Cl. in B \flat

Bsn.

Solo

pp *expressif*

p *poco cresc.*

Hn. in F

Tpt. in C

pp

poco cresc.

Hp.

1

2

Vl. 1

Vl. 2

Vla.

Vc.

Db.

unis.

div.

unis.

arco

pp

poco cresc.

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.*

Picc. *pp*
 Fl. *pp*
 Ob. *pp*
 C. A. *pp*
 Cl. in B \flat
 Bsn.
 Hn. in F
 Tpt. in C
 Hp. *mf* *pp* *gliss.* *8^{va}*
 Fab
 U \flat
 1 *pp*
 Vl. *pp* *pizz.* *unis.*
 2 *pp*
 Vla. *pp*
 Vc. *pp* *unis. sur Ré*
 Db.

Molto rall.

123

Picc.

Fl.

Ob.

C. A.

Cl. in B \flat

Bsn.

pp

pp

pp

Hn. in F

Tpt. in C

Hp.

1

pp

Molto rall.

1

VI.

2

Vla.

Vc.

Db.

Sourd.

arco

tr

perdendosi

unis. pizz.

arco

tr

perdendosi

Sourd. pizz.

arco

tr

perdendosi

pp

perdendosi

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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)

Adagio

1

Clarinet in B \flat

pp

Bassoon

Horn in F

Adagio

1

Violin

2

pp

Viola

pp

Violoncello

pp

Double Bass

pp

4

Cl. in B \flat

Bsn.

Hn. in F

1

Vi.

2

Vla.

Vc.

Db.

8

Cl. in B \flat

Bsn.

Hn. in F

1

2

Vl. 1

Vl. 2

Vc.

Db.

f

p *delesc.*

pp *emoriendo*

12

Cl. in B \flat

Bsn.

Hn. in F

1

2

Vl. 1

Vl. 2

Vc.

Db.

a tempo

pp

a tempo

pp

pp

pp

pp

16

Cl. in B \flat

Bsn.

Hn. in F

1

2

VI.

Vla.

Vc.

Db.

20

Cl. in B \flat

Bsn.

Hn. in F

1

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*

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(Section B, Question 2 continues overleaf)

Insert for use with A2 3 Paper 2
Section B, Question 2, Bars 1–24 (Extract B)

Trio 1

Cl. in B \flat
Bsn.
Hn. in F
1
VI.
2
Vla.
Vc.
Db.

pp
pp
pp
pp
pp

Cl. in B \flat
Bsn.
Hn. in F
1
VI.
2
Vla.
Vc.
Db.

1. 2.
p *cresc.* 3
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*

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