



Rewarding Learning

ADVANCED
General Certificate of Education
2022

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

Music

Assessment Unit A2 3:
Responding to Music

Paper 2

Written Examination



[AMU32]

AMU32

MONDAY 20 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.

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.

13131.10RR



24AMU3201

Section A

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

Bernstein: 'Lonely Town' from *Three Dance Episodes from On the Town*, Bars 1–27

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

(a) Identify **three** melodic features of the first clarinet part in Bars 1–2.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(b) At what interval are the following instruments paired in the following bars?

(i) Bars 1–2: first clarinet and bass clarinet

_____ [1]

(ii) Bar 12: second violin and viola

_____ [1]

(c) Identify **one** harmonic device in Bars 1–5.

_____ [1]

(d) Identify the key in the following bars.

Bar 1 _____ [1]

Bar 12 _____ [1]

Bar 18 _____ [1]



(e) Identify the chord in the following bars.

Bar	Chord
6 ¹	[1]
7 ³	[1]
9 ³	[1]
22 ¹	[1]

[4]

(f) (i) Identify the **two** chords played in the strings in Bars 12–13.

1. _____ [1]

2. _____ [1]

(ii) Identify the musical device in the lower strings in Bars 12–13.

_____ [1]

(g) (i) Identify the musical style which has influenced the composer of this extract.

_____ [1]

(ii) Identify **three** musical features of Bars 1–6 to support your answer.

1. _____ [1]

2. _____ [1]

3. _____ [1]

Total [20]

[Turn over

13131.10RR



24AMU3203

Section B

Unfamiliar Score Analysis

2 Extract A: Bars 60–87 and Extract B: Bars 1–25.

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

Extract A (In Extract A, superscript numbers, for example, Bar 62¹, refer to crotchet beats)

(a) Identify the key in the following bars.

Bars 62–63 _____ [1]

Bars 66–67 _____ [1]

Bars 84–85² _____ [1]

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

Bar	Chord	Position/inversion
60 ³	[1]	[1]
62 ¹	[1]	[1]

[4]

(c) Describe the presentation and development of the rising scalic idea in the strings in Bars 63–66.

[4]



Extract B

(d) Identify the interval between the two clarinets in Bars 1–4.

_____ [1]

(e) (i) Identify **two** melodic features of the first clarinet part in Bars 1–4.

1. _____ [1]

2. _____ [1]

(ii) Identify **one** harmonic device used in Bars 1–4.

_____ [1]

(f) Identify the chord and its position/inversion in Bar 23³.

chord _____ [1]

position/inversion _____ [1]

(g) Identify **one** new developmental technique in Bars 18–21².

_____ [1]

(h) Identify the key and cadence in Bars 24–25.

key _____ [1]

cadence _____ [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 in the **first** 'Agnus Dei' section of Chilcott's *A Little Jazz Mass*:

vocal scoring and texture

harmony

or

- (b) Describe the main musical features of the **third** presentation of the *Agnus Dei*, including the final "dona nobis pacem" passage, from Byrd's Mass for Five Voices.



13131.10RR



24AMU3208



[15]

13131.10RR



24AMU3210



Section D

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

Answer **one** of the following questions.

- 4 (a) Comment on the following musical features of Schumann's *Ich grolle nicht*:

piano accompaniment

tonality and harmony

or

- (b) Choose **three** of the following animals and describe how they are depicted musically by Copland in 'I bought me a cat':

duck

goose

hen

pig

cow

horse

[Turn over

13131.10RR



24AMU3215



Blank writing area with horizontal lines.

13131.10RR

[Turn over



24AMU3217

DO NOT WRITE ON THIS PAGE

For Examiner's use only	
Question Number	Marks
1	
2	
3	
4	
Total Marks	

Examiner Number

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA will be happy to rectify any omissions of acknowledgement in future if notified.

AMU32/7
261841



24AMU3224



Rewarding Learning
ADVANCED
General Certificate of Education
2022

Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[AMU32]

MONDAY 20 JUNE, AFTERNOON



AMU32

Insert Booklet for use with

Section A Question 1
Section B Question 2

6

Ob. *p espr.* Solo

1 Cl. in Bb *mf* *p*

2 Cl. in Bb *mf* *p*

B. Cl. in Bb *mf* *p*

Hn. 1 in F 2 *p*

1 Tpt. in Bb *cresc.* *mf* *p*

2 Tpt. in Bb

3 Tpt. in Bb

1 Vln. *p* *p* *cresc.* *mf* *p*

2 Vln. *p* *p* *cresc.* *mf* *p*

Vla. *p* *p* *mf* *p*

Vc. *p* *p* *cresc.* *mf* *p*

Db. *arco* *p*

A

11

Fl. *mf* 3 *cresc.* 3 3 3 3

Ob. *mf* 3 *cresc.* 3 3 3 3

1 Cl. in Bb *f* 3 3 3 3

2 Cl. in Bb *f* 3 3 3 3

B. Cl. in Bb *f* 3 3 3 3

Hn. 1 in F2 *mf* *mf* *mf* *mf*

1 Tpt. in Bb *pp*

2 Tpt. in Bb open *mf* 3 3

3 Tpt. in Bb *mf* 3 3

A

1 Vln. *f* senza sord. 3 *cresc.* 3 3

2 Vln. *f* senza sord. 3 *cresc.* 3 3

Vla. *f* senza sord. 3 3 3 3

Vc. *f* senza sord. 3 3 3 3

Db. *f* 3 3 3 3

B 18 to Piccolo

Fl. *f* 3

Ob. *f* 3

Cl. in 1 Eb *f* 3

Cl. in 2 Bb *f* 3

B. Cl. in Bb *f* (12)

Hn. 1 in F 2 *f* (12)

Tpt. in Bb 1 *mf* 3

2 *f* (12)

Tbn. 1 *pp*

2 *pp*

3 *pp*

Timp. *mf*

Pno. *f* (12)

B

Vln. 1 *ff* 3 *cresc. molto* 3

2 *ff* 3 *cresc. molto* 3

Vla. *ff* 3 *cresc. molto* 3

Vc. *ff* 3 *cresc. molto* 3

Db. *f* pizz. *pesante* (12)

C

Sostenuto

21

Picc. *ff* 3

Ob. *ff* 3

Cl. in 1 Eb *ff* 3

Cl. in 2 Bb *ff* 3

B. Cl. in Bb *ff*

Hn. 1 in F 2 *ff* a 2 *f*

1 *ff* 3 *mf* 3

Tpt. 2 in Bb *ff* 3

3 *ff* 3

1 2 *ff* 3

Tbn. 3 *ff* 3

Timp. *ff*

Pno. *ff*

C

Sostenuto

1 *fff* 3

2 *fff* 3

Vla. *fff* 3

Vc. *fff* 3

Db. *fff* arco *ff* 3

24

Picc. *f* *pp* *p*

Ob. *mf* *pp* *p*

Cl. in 1 in Eb *mf* *pp*

Cl. in 2 in Bb *mf* *pp*

B. Cl. in Bb *mf* *p* *pp*

Hn. 1 in F 2 *dim.* *p*

1 *pp*

Tpt. in Bb 2 *p*

3

1 2 *dim.* *p* *pp*

Tbn. 3 *dim.* *p* *pp*

Timp. *dim.* *pp*

1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *dim.* *p*

Db. *dim.* *p*

to Flute

Flute

to Cor Anglais

Cor Anglais

Source

Q1.....© Copyright 1977 by The Estate of Leonard Bernstein, Betty Comden and Adolph Green
All Rights Reserved. International Copyright Secured.

BLANK PAGE

(Section B, Question 2 continues overleaf)

66

Fl. 1
2

Ob. 1
2

Cl. 1
in A2

Bsn. 1
2

Hn. in F
1
2
3
4

Tpt. 1
in Bb
2

Timp.

Vln. 1
2

Vla.

Vc.

Db.

a2

ff

ff

ff

f

ff

ff

ff

ff

ff

ff

tr

tr

ff

ff

ff

ff

ff

73

Fl. 1 2 *ff* a 2

Ob. 1 2 *ff*

Cl. 1 in A 2 *ff*

Bsn. 1 2 *ff* a 2

Hn. in F 1 2 3 4 *f*

Tpt. 1 in B \flat 2 *v*

Timp.

Vln. 1 2

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 73 through 77. It features a woodwind section with Flute 1 and 2, Oboe 1 and 2, Clarinet 1 in A and 2, and Bassoon 1 and 2. The brass section includes Horns in F (first and second positions), Trumpets in B-flat (first and second positions), and Timpani. The string section consists of Violins (first and second), Viola, Violoncello, and Double Bass. The woodwinds and strings play a melodic line with various articulations and dynamics, while the brass provides harmonic support. The timpani plays a steady rhythmic pattern. The score includes dynamic markings such as *ff* and *f*, and articulation marks like *v* and *a 2*. There are also slurs and triplets throughout the piece.

78

Fl. 1
2

Ob. 1
2

Cl. 1
in A 2

Bsn. 1
2

Hn. in F
1 2
3 4

Tpt. 1
in Bb 2

Timp.

Vln. 1
2

Vla.

Vc.

Db.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

83

Fl. 1
2

Ob. 1
2

Cl. 1
in A2

Bsn. 1
2

Hn. 1
in F
2

3
4

Tpt. 1
in Bb 2

Timp.

Vln. 1
2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 83 through 87. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinet in A2 (1), and Bassoons (1 and 2). The string section includes Horns in F (1 and 2), Trumpets in Bb (3 and 4), and Timpani. The string parts for Violins (1 and 2), Viola, Violoncello, and Double Bass are also present. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The woodwinds play sustained chords and melodic lines with slurs. The strings provide harmonic support with sustained chords and rhythmic patterns.

Insert for use with A2 3 Paper 2
Section B, Question 2, Bars 1–25 (Extract B)

Flute 1

Clarinet in Bb

Bassoon 1

Violoncello

1

p dolce

p dolce

p

Fl. 1

Cl. in Bb

Bsn. 1

Vc.

9

f

pp

pp

pizz.

p

Fl. 1

Cl. in Bb

Bsn. 1

Vc.

18

p

cresc.

p

cresc.

p

cresc.

p

cresc.

1.

2.

Source

Q2.....© 'reproduced by permission of Ernst Eulenburg Ltd. All rights reserved.'

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.