



Rewarding Learning
ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2019

Centre Number

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Candidate Number

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Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[SMU32]

THURSDAY 23 MAY, MORNING



SMU32

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **four** questions.

Answer **all** questions in Section 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.

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

Total Marks	
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Section A

Examiner Only

Marks Remark

1 Compulsory area of study: Music for Orchestra, 1700–1900

Mozart: Symphony No. 39 in E \flat major K543, first movement, Bars 143–179

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

(a) What is the overall form of this movement?

_____ [1]

(b) From which section of the movement is this extract taken?

_____ [1]

(c) Identify the key in the following bars.

Bars 143–144 _____ [1]

Bars 147–149 _____ [1]

Bars 158–160 _____ [1]

(d) (i) Identify the theme which is presented in Bars 147–151.

_____ [1]

(ii) Identify **three** techniques used to develop this theme in Bars 152–159.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(e) Identify the chord and its position/inversion in the following bars (e.g. E minor, first inversion).

Bar	Chord	Position/inversion
Bar 146 ¹		
Bar 161 ¹		
Bar 162 ¹		

[6]

(f) Identify **two** string textures in Bars 170–173.

1. _____ [1]

2. _____ [1]

(g) Identify the type of chord in the following bars (e.g. dominant seventh).

Bar 173 _____ [1]

Bar 175 _____ [1]

(h) Identify the cadence in Bar 179²⁻³.

_____ [1]

Total [20]

Examiner Only	
Marks	Remark

THIS IS THE END OF THE QUESTION PAPER

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Insert Booklet for use with

Section A Question 1
Section B Question 2

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Insert for use with AS 3 Paper 2
Section A, Question 1 Bars 143–179

143 **Allegro**

Fl.

Cl. 1
(Bb) 2

Bsn. 1
2

Hn. 1
(Eb) 2

Tpt. 1
(Eb) 2

Timp.

Allegro

I

VI.

II

Vla.

Vc.
& Db.

p

f

p

f

p

f

pizz.

p

Fl.

Cl. 1
(Bb) 2

Bsn. 1
2

I

VI.

II

Vla.

Vc.
& Db.

p

p

p

p

p

p

arco

168

Fl.

Cl. 1 (Bb) 2

Bsn. 1 2

Hn. 1 (Eb) 2

Tpt. 1 (Eb) 2

VI. I

VI. II

Vla.

Vc. & Db.

174

Fl.

Cl. 1 (Bb) 2

Bsn. 1 2

Hn. 1 (Eb) 2

Tpt. 1 (Eb) 2

VI. I

VI. II

Vla.

Vc. & Db.

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Insert for use with AS 3 Paper 2
Section B, Question 2 Bars 1–30

Allegretto 1

The musical score is arranged in four systems, each containing staves for Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *p*, *fp*, and *f*. Measure numbers 8, 16, and 23 are indicated at the start of their respective systems. The first system (measures 1-7) features a rhythmic pattern of eighth notes in the strings, with dynamics *p* and *fp*. The second system (measures 8-15) continues this pattern, with dynamics *fp* and *f*. The third system (measures 16-22) shows a change in the upper strings' rhythm, with dynamics *p* and *f*. The fourth system (measures 23-30) features a more complex rhythmic texture, with dynamics *p* and *f*.

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