



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education

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]

SMU32

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 printed down the right-hand side of pages 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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24SMU3201

Section A

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

Brahms: Violin Concerto in D major, Op. 77, third movement, Bars 1–57¹

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

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

_____ [1]

(b) Identify **four** melodic features of the solo violin theme in Bars 1–8.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

(c) Identify the key in the following bars.

Bars 7–8¹ _____ [1]

Bars 20–21¹ _____ [1]

Bar 27 _____ [1]

Bar 46 _____ [1]



(d) Identify the following features of the solo violin part in Bars 35–44.

(i) three string techniques

- 1. _____ [1]
- 2. _____ [1]
- 3. _____ [1]

(ii) two rhythmic features

- 1. _____ [1]
- 2. _____ [1]

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

Bar	Chord	Position/inversion
Bar 38 ¹	[1]	[1]
Bar 39 ¹	[1]	[1]
Bar 49 ¹	[1]	[1]

[Turn over



Section B

Unfamiliar Score Analysis

2 Mozart: String Quartet No. 8 in F major, K168, Extract A Mt. 1, Bars 1–18 and Extract B, Bars 42–53

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

Extract A

(a) (i) Identify the ornament played by the first violin in Bar 1.

_____ [1]

(ii) Identify **four** other melodic features of the first violin part in Bars 1–3.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

(b) Identify the type of chord in Bar 4³.

_____ [1]

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

Bar	Chord	Position/inversion
Bar 2 ²	[1]	[1]
Bar 5 ³	[1]	[1]



(d) Identify **two** developmental techniques used in Bars 13–16.

1. _____ [1]

2. _____ [1]

(e) At what interval are the following instruments paired?

Bar	Instruments	Interval
Bar 9	violin 2 and viola	[1]
Bar 17	violin 1 and 2	[1]

(f) Identify the key in Bars 17–18.

_____ [1]

Extract B

(g) Identify the key in the following bars.

Bars 43⁴–44² _____ [1]

Bars 44⁴–45² _____ [1]

Bars 48–49 _____ [1]

(h) Identify the key and cadence in Bars 52–53.

key _____ [1]

cadence _____ [1]

[Turn over



Section C

Area of Study: Sacred Vocal Music (Anthems)

Answer **one** of the following questions.

- 3 (a) Describe the main musical features of the instrumental introduction of Handel's *Zadok the Priest*.

or

- (b) Describe the following musical features of the opening verse and refrain in *For the Beauty of the Earth* by Rutter.

melody

harmony





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[Turn over



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Section D

Area of Study: Secular Vocal Music (Musicals)

Answer **one** of the following questions.

- 4 (a) Describe the main musical features in the **first** “My boy Bill” section of ‘Soliloquy’ from *Carousel* (ending with “No pot-bellied, baggy-eyed bully ’ll boss him around”).

or

- (b) Describe the final choral section of ‘Ol’ Man River’ from *Showboat*.

[Turn over

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Handwriting practice area consisting of 20 horizontal lines.

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

Total Marks	
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Examiner Number

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Rewarding Learning
ADVANCED SUBSIDIARY (AS)
General Certificate of Education

Music

Assessment Unit AS 3: Responding to Music

Paper 2

Written Examination

[SMU32]
Assessment



SMU32

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 1–57¹

1 **Allegro giocoso, ma non troppo vivace**

2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons
1 & 2 in D
4 Horns
3 & 4 in E
2 Trumpets in D
Timpani in D, A

This section of the score is for woodwinds and brass instruments. It consists of five systems of staves. The first system includes 2 Flutes, 2 Oboes, 2 Clarinets in A, and 2 Bassoons. The second system includes 1 & 2 in D, 4 Horns, 3 & 4 in E, and 2 Trumpets in D. The third system is for Timpani in D, A. All staves are currently blank, indicating that the musical notation for these instruments is on the following page.

Allegro giocoso, ma non troppo vivace

Solo Violin
1 Violin
2 Violin
Viola
Violoncello
Double Bass

This section of the score is for string instruments. It consists of six systems of staves. The first system is for the Solo Violin, starting with a forte (*f*) dynamic and a sforzando (*sf*) dynamic. The second system is for Violin 1, starting with a *poco f* dynamic and a *sf* dynamic. The third system is for Violin 2, starting with a *poco f* dynamic and a *sf* dynamic. The fourth system is for Viola, starting with a *poco f* dynamic and a *sf* dynamic. The fifth system is for Violoncello, starting with a *poco f* dynamic. The sixth system is for Double Bass, starting with a *poco f* dynamic. All staves contain musical notation for the first five bars of the section.

6

Fl. *f ben marcato*

Ob. *f ben marcato*

Cl. *f ben marcato*

Bsn. *f ben marcato*

(D) *f ben marcato*

Hn. (E)

Tpt.

Timp. *f*

S. VI.

1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

11

Fl. *sf*

Ob. *sf*

Cl. *sf*

Bsn.

(D) *sf*

Hn.

(E) *f ben marc. sf*

Tpt.

Timp.

S. VI.

1 *sf*

VI. *sf*

2 *sf*

Vla. *sf*

Vc.

Db.

26

Fl. *tr* *f* *tr* *tr* *tr* *marc.*

Ob. *tr* *f* *tr* *tr* *tr* *marc.*

Cl. *tr* *f* *tr* *tr* *tr* *marc.*

Bsn. *tr* *f* *tr* *tr* *tr* *marc.*

(D) Hn. *f* *sf* *marc.*

(E)

Tpt. *f* *sf*

Timp. *tr* *f* *tr* *tr*

S. VI. *sf*

1 VI. *arco* *ff* *sf* *marc.*

2 VI. *arco* *ff* *sf* *marc.*

Vla. *div.* *ff* *sf* *marc.*

Vc. *ff* *marc.*

Db. *ff* *marc.*

Fl.
Ob.
Cl.
Bsn.

(D)
Hn.
(E)
Tpt.

Timp.

S. VI.

1
VI.
2
Vla.
Vc.
Db.

46

S. VI.

1

VI.

2

Vla.

Vc.

Db.



50

S. VI.

cresc.

pizz.
f

cresc.

pizz.
f

cresc.

pizz.
f

cresc.

pizz.
f

cresc.

Db.

54

Fl. *p* ————— *f* *f*

Ob. *p* ————— *f* *f*

Cl. *p* ————— *f* *f*

Bsn. *p* ————— *f* *f*

(D) Hn. *mf*

(E) *p* ————— *f* *f*

Tpt.

Timp.

S. VI.

1 *f* *f* *f*

VI. 2 *f* *f* *f*

Vla. arco *ff marc.*

Vc. *f* *f* *f*

Db. pizz. *f* *f* *f*

Insert for use with AS 3 Paper 2
Section B, Question 2 Bars 1–18 and 42–53

Extract A

1 **Allegro**

Violin 1 *f* *p* *f*

Violin 2 *f* *p* *f*

Viola *f* *p* *f*

Violoncello *f* *p* *f*

Detailed description: This system contains measures 1 through 7. It features four staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), and Violoncello (bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro'. Dynamics are indicated by *f* (forte) and *p* (piano). Measure 1 starts with a first violin *f* dynamic. Measures 2-3 show a dynamic shift to *p* for the first violin. Measures 4-5 return to *f*. Measure 6 features a complex sixteenth-note figure in the first violin. Measure 7 concludes with a *f* dynamic.

8

Vln. 1 *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Detailed description: This system contains measures 8 through 13. The key signature changes to two flats (B-flat and E-flat). Measure 8 begins with a first violin *f* dynamic. Measures 9-10 show a dynamic shift to *p* for the first violin. Measures 11-12 return to *f*. Measure 13 concludes with a *f* dynamic. The Viola and Violoncello parts also show dynamic shifts from *p* to *f* in measures 11-12.

14

Vln. 1 *fp* *fp*

Vln. 2 *fp* *fp*

Vla. *fp* *fp*

Vc. *fp* *fp*

Detailed description: This system contains measures 14 through 18. The key signature remains two flats. Measure 14 begins with a first violin *fp* (fortissimo) dynamic. Measures 15-16 continue with *fp*. Measure 17 features a complex sixteenth-note figure in the first violin. Measure 18 concludes with a *fp* dynamic. All instruments maintain the *fp* dynamic throughout this system.

Extract B

42

Vln. 1
Vln. 2
Vla.
Vc.

This system of music covers measures 42 through 47. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final note of measure 47.

48

Vln. 1
Vln. 2
Vla.
Vc.

This system of music covers measures 48 through 53. It features the same four staves as the previous system. The key signature remains one flat. The music continues with complex rhythmic figures, including sixteenth-note runs and trills. Trills are explicitly marked with 'tr' above the notes in measures 51 and 53. A fermata is present over the final note of measure 53.

Sources

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Q2....'Complete String Quartets by Wolfgang Amadeus Mozart'

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