



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2022

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

TUESDAY 31 MAY, MORNING

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.

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24SMU3201

Section A

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

Beethoven: Symphony No. 3 in E^b major (*Eroica*) Mt. 4, Bars 347–380

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

- (a) (i) Identify the instrument playing the contredanse theme at the beginning of the extract.

_____ [1]

- (ii) Identify **three** ways in which this contredanse theme has been varied at the beginning of the extract.

1. _____ [1]

2. _____ [1]

3. _____ [1]

- (b) Identify the key in the following bars.

Bar 349 _____ [1]

Bars 351–352¹ _____ [1]

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

Bar	Chord	Position/inversion
Bar 348 ¹		
Bar 351 ¹		
Bar 353 ¹		

[6]



(d) Identify **two** harmonic features in Bars 356²–364.

1. _____ [1]

2. _____ [1]

(e) Identify **three** melodic features of the first violin in Bars 364²–370.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(f) Identify **two** rhythmic features of the woodwind in Bars 373–376.

1. _____ [1]

2. _____ [1]

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

_____ [1]

Total [20]

[Turn over



Section B

Unfamiliar Score Analysis

2 Mozart: String Quartet No. 19 in C major, K465, Mt. 3, Bars 1–43²

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

(a) Identify **two** different textures in Bars 1–6¹.

1. _____ [1]

2. _____ [1]

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

Bar	Chord	Position/inversion
Bar 2		
Bar 12		
Bar 26		
Bar 35 ¹		

[8]

(c) Identify the ornament in the first violin in Bar 17.

_____ [1]



(d) (i) Identify the key and cadence in Bars 19–20¹.

key _____ [1]

cadence _____ [1]

(ii) Identify the key in Bars 30³–31².

key _____ [1]

(e) Identify the type of chord in Bar 32³.

_____ [1]

(f) The first violin motif from Bar 1 is developed in Bars 31³–42.

Identify **four** ways in which this motif is developed.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

(g) In which dance style is this extract?

_____ [1]

Total [20]

[Turn over



Section C

Area of Study: Sacred Vocal Music (Anthems)

Answer **one** of the following questions.

- 3 (a) Identify the following musical features of Rutter's *A Clare Benediction*:

tonality

harmony

or

- (b) Identify the main musical features of the **second** full chorus in *This is the Record of John* by Orlando Gibbons (beginning at "And they asked him").





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[Turn over



24SMU3209

[15]



[15]



Section D

Area of Study: Secular Vocal Music (Musicals)

Answer **one** of the following questions.

- 4 (a) Describe the melodic material **first** sung by each of the following characters in 'One Day More' from *Les Misérables*. Describe how this melodic material is developed.

Valjean

Marius

Thénardiens

or

- (b) Identify the main melodic features of the "My little girl" section of 'Soliloquy' from *Carousel*. Describe how these melodic features are developed.





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[Turn over



24SMU3221

DO NOT WRITE ON THIS PAGE

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

Total Marks	
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Examiner Number

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Music

Assessment Unit AS 3: Responding to Music

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Written Examination

[SMU32]

TUESDAY 31 MAY, MORNING



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 347–380

Allegro molto 347 **Poco andante** ♩ = 108

Flute 1 2
Oboe 1 2
Clarinet in B \flat 1 2
Bassoon 1 2
Horn in E \flat 1 2 3
Trumpet in E \flat 1 2
Timpani
Violin 1 2
Viola
Cello & Double bass

Poco andante ♩ = 108

13091.10R 3 [Turn over

Fl. (1.)

Ob. *p* *cresc.*

Cl. in B \flat *cresc.*

Bsn. *p*

Hn. in E \flat *p* *sf* *cresc.*

Tpt. in E \flat *sf* *cresc.*

Timp.

1. Vln. *p* *sf* *cresc.*

2. Vln. *p* *sf* *cresc.*

Vla. *p* *sf* *cresc.*

Vc. Db. *p* *sf* *cresc.*

Fl. *(1.)*
sf *p*

Ob.
sf *p*

Cl.
 in B \flat
sf *p* 1. 3 3 3 3

Bsn.

Hn.
 in E \flat
sf *p*

Tpt.
 in E \flat
sf *p*

Timp.
pp

1
 Vln.
sf *p*

2
 Vln.
sf *p*

Vla.
sf *p*

Vc.
 Db.
sf *p* pizz.

367

Fl.

Ob.

Cl.
in B \flat

Bsn.

Hn.
in E \flat

Tpt.
in E \flat

Timp.

Vln.
1

Vln.
2

Vla.

Vc.
Db.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pp

cresc.

cresc.

cresc.

cresc.

371

(1.)

p

Fl.

Ob.

Cl.
in B \flat

Bsn.

(1.)

p

p

Hn.
in E \flat

p

cresc.

p

Tpt.
in E \flat

Timp.

pp

1

Vln.

p

cresc.

p

2

Vla.

p

cresc.

p

Vc.

p

arco

p

3

3

3

3

Db.

p

arco

3

Insert for use with AS 3 Paper 2
Section B, Question 2 Bars 1–43

Allegretto
1

Violin 1: *p* (measures 1-2), *f* (measures 3-4), *p* (measures 5-7)

Violin 2: *p* (measures 3-4), *f* (measures 5-6), *p* (measures 7)

Viola: *p* (measures 3-4), *f* (measures 5-6)

Violoncello: *p* (measures 3-4), *f* (measures 5-6)

8

Violin 1: *f* (measures 8-9), *sf* (measure 10), *p* (measures 11-14)

Violin 2: *f* (measures 8-9), *sf* (measure 10), *p* (measures 11-14)

Viola: *f* (measures 10-11), *sf* (measure 12), *p* (measures 13-14)

Violoncello: *f* (measures 10-11), *sf* (measure 12), *p* (measures 13-14)

15

Violin 1: *f* (measures 15-21)

Violin 2: *f* (measures 15-21)

Viola: *f* (measures 15-21)

Violoncello: *f* (measures 15-21)

22

1 Vln. *p*

2 Vln. *p*

Vla. *p*

Vc. *p*

30

1 Vln.

2 Vln.

Vla.

Vc.

37

1 Vln. *f*

2 Vln. *f*

Vla. *f*

Vc. *f*

Source

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