



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018

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]

TUESDAY 22 MAY, AFTERNOON



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

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

Beethoven: Symphony No. 3 in E^b major (*Eroica*), Mt. 4, Bars 76–178

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

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

_____ [1]

(b) Name **two** other works by Beethoven which are also based on the same theme as this movement.

1. _____ [1]

2. _____ [1]

(c) (i) Describe the presentation of the theme in Bars 84–91.

 _____ [2]

(ii) Describe the brass accompaniment to the theme in Bars 84–91.

 _____ [4]

(d) Identify the chord and its position/inversion on the first beat of Bar 103.

chord _____ [1]

position/inversion _____ [1]

Examiner Only	
Marks	Remark

Section B

Unfamiliar Score Analysis

2 Haydn: String Quartet in G minor, Op. 74, No. 3, Mt. 3, Menuetto and Trio, Bars 1–46

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

- (a) Describe the presentation of the opening melody when it is repeated in Bars 4³–6.

_____ [2]

- (b) Identify the relationship between the two violin parts in Bars 5³–8¹.

_____ [1]

- (c) Identify the key and cadence in Bars 7–8.

(i) **key** _____ [1]

(ii) **cadence** _____ [1]

- (d) Identify **two** ways in which the opening melody is developed in Bars 8³–14².

1. _____ [1]

2. _____ [1]

Examiner Only	
Marks	Remark

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

Bar	Chord	Position/inversion
Bar 4 ¹		
Bar 13 ²		
Bar 33 ¹		
Bar 42		

[8]

(f) Identify the key in the following bars.

(i) Bars 39–40 _____ [1]

(ii) Bars 45–46 _____ [1]

(g) Identify a four-bar inverted dominant pedal and the instrument playing it.

Bar _____ to Bar _____ [2]

Instrument _____ [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 76–178

Allegro molto

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (B♭)), Bassoon (Bsn.), Horn (Hn. (E♭)), and Trumpet (Tpt. (E♭)). The second system includes Horn (Hn. (E♭)), Trumpet (Tpt. (E♭)), and Timpani (Timp.). The music is in 7/8 time and begins at bar 76. Dynamics include *p*, *p dolce*, *cresc.*, and *sf*. The tempo is **Allegro molto**.

Musical score for strings. The score includes Violin I (I), Violin II (II), Viola (Vla.), and Violoncello/Double Bass (Vc. & Db.). The music is in 7/8 time and begins at bar 76. Dynamics include *p*, *cresc.*, and *sf*. The tempo is **Allegro molto**.

100

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 (B \flat) 2 *f*

Bsn. 1 2 *a 2* *f*

Hn. (E \flat) 1 2 *f*

3 *f*

Tpt. 1 (E \flat) 2 *f*

Timp. *f*

I *f*

VI. *f*

II *f*

Vla. *f*

Vc. & Db. *f*

106

Fl. 1
2

Ob. 1
2

Cl. 1
(B \flat) 2

Bsn. 1
2

Hn. (E \flat)
1
2
3

Tpt. 1
(E \flat) 2

Timp.

VI. I
II

Vla.

Vc.

Db.

p *cresc.*

cresc.

cresc.

p *sf* *sf* *cresc.*

sf *sf* *cresc.*

sf *sf* *cresc.*

sf *sf* *cresc.*

122

Bsn. 1
2

I
VI.
II

p

130

I
VI.
II

Vla.

Vc.

p

sf

sf

p

138

Ob. 1
2

Cl. 1
(B \flat)

Bsn. 1
2

I
VI.
II

Vla.

Vc. &
Db.

a 2

p

cresc.

cresc.

cresc.

sf

sf

cresc.

cresc.

cresc.

145

Fl. 1 2 *a 2*
cresc. *f*

Ob. 1 2 *a 2*
f

Cl. 1 (Bb) 2 *cresc.* *f*

Bsn. 1 2 *a 2*
f

Vl. I *f*

Vl. II *f*

Vla. *f* *sf*

Vc. & Db. *f*

152

Fl. 1 2 *a 2*

Ob. 1 2 *a 2*
sf

Cl. 1 (Bb) 2 *a 2*
sf

Bsn. 1 2 *a 2*
sf

Hn. 1 (Eb) 2 *sf*

Vl. I *sf*

Vl. II *sf* *f*

Vla. *sf*

Vc. & Db. *sf* *f*

159

Fl. 1
2

Ob. 1
2

Cl. 1
(Bb) 2

Bsn. 1
2

Hn. 1
(Eb) 2

I
VI.

II

Vla.

Vc. &
Db.

sf

a 2

sf

sf

165

Fl. 1
2

Ob. 1
2

Cl. 1
(Bb) 2

Bsn. 1
2

I
VI.

II

Vla.

Vc. &
Db.

f

a 2

f

f

f

sf

più f

più f

sf

più f

più f

171

Fl. 1
2

Ob. 1
2

Cl. 1
(B \flat) 2

Bsn. 1
2

Hn. (E \flat)
1
2
3

Tpt. 1
(E \flat) 2

Timp.

Vl. I

Vl. II

Vla.

Vc. & Db.

ff *ff* *ff* *ff* *p* *p* *p* *p*

ff *ff* *ff* *ff* *p* *p* *p* *p*

ff *ff* *ff* *ff* *p* *p* *p* *p*

ff *ff* *ff* *ff* *p* *pizz.* *pizz.* *pizz.*

1.

Insert for use with AS 3 Paper 2
Section B, Question 2 Bars 1–46

Menuetto
Allegretto

1

Musical score for Menuetto, bars 1-8. The score is in 3/4 time and D major. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The dynamics are marked as *mf* for the first half and *f* for the second half, with a *cresc.* marking between them. The first measure is marked with a first ending bracket.

Musical score for Menuetto, bars 9-18. The score continues with four staves: Violin 1, Violin 2, Viola, and Violoncello. The dynamics are marked as *f* for the first half and *p* for the second half. A first ending bracket is present at the end of the section.

Musical score for Menuetto, bars 19-28. The score continues with four staves: Violin 1, Violin 2, Viola, and Violoncello. The dynamics are marked as *f*. The section concludes with a repeat sign.

28

VI.1
VI.2
Vla.
Vc.

Trio

35

VI.1
VI.2
Vla.
Vc.

p

41

VI.1
VI.2
Vla.
Vc.

fz *f*

fz *f*

fz *f*

f

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