



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011

Centre Number

71	
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Candidate Number

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Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]



THURSDAY 2 JUNE, AFTERNOON

TIME

1 hour 15 minutes.

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 **two** questions.

Answer **Section A** on the compulsory Area of Study **and** one other question in **Section B** on your chosen Area of Study.

INFORMATION FOR CANDIDATES

The total mark for this paper is 54, including a maximum of 3 marks for quality of written communication in your chosen area of study question.

You are provided with an insert for use with **Question 1** in this paper.

Do **not** write your answers on this insert.

All questions carry equal marks, i.e. 27 marks for each question.



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For Examiner's use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

Total Marks	
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Section B

Answer **one** question on your chosen Area of Study.

Examiner Only

Marks Remark

Optional Areas of Study

Chamber Music, 1750–1830

- 2 (a) Comment on the roles of wind instruments in chamber music of the period 1750–1830. Refer to specific examples to illustrate your answer.

or

- (b) Select a programme of **three** chamber pieces from the period 1750–1830, each by a different composer. Highlight ways in which each piece is typical of the composer's chamber music style.

Music for Solo Piano, 1825–1890

- 3 (a) Comment on **two** of the following characteristics of Chopin's piano music. Refer to specific examples to illustrate your answer.

melody

harmony

texture

or

- (b) Select a programme of **three** piano pieces from the period 1825–1890, each by a different composer. Highlight ways in which each piece is typical of the composer's piano music style.

The Musical, 1900 to Today

- 4 (a) Outline characteristics of the musical during the period 1943 to 1959. Refer to specific examples to illustrate your answer.

or

- (b) Comment on the use of the chorus in musicals composed from 1900 to the present day. Refer to specific examples to illustrate your answer.

THIS IS THE END OF THE QUESTION PAPER

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Flauti

Oboi II. I.

Clarineti in Bb

Fagotti

Corni I. II. in E

Corni III. IV. in E

Trombe in E

Tromboni I. II.

Trombone basso e Tuba

Timpani Des. As.

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p *pp* *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

p *fz* *ff* *ff* *pp*

pp *ff* *ff* *pp*

ff *p*

ff *p*

ff *p*

trm trm
f *p*

ppp

ppp

ppp

pp *ppp*

ppp

Fl.

Ob. Corno inglese *p*

Cl. (Bb)

Fg.

Cor. I. II. (E)

Cor. III. IV. (E)

Tr. (E)

Tb. I. II.

Tb. basso Tba.

Tym.

Vln. I *cresc.* *dim.* *p* *ppp*

Vln. II *cresc.* *dim.* *p* *ppp*

Vla. *cresc.* *dim.* *pp* *ppp*

Vcl. *cresc.* *dim.* *pp* *ppp* *div.*

Cb. *cresc.* *dim.* *pp* *ppp*

This musical score page includes the following parts and markings:

- Fl.**: Flute part, mostly silent.
- Ob.**: Oboe part, playing a rhythmic pattern with *f* dynamics.
- Cl. (Bb)**: Clarinet in B-flat part, playing a melodic line with *p* dynamics.
- Fg.**: Bassoon part, playing a rhythmic pattern with *f* dynamics.
- Cor. I. II. (E)**: Trumpet I & II part, playing chords with *p* dynamics, marked *con sordini* and *dim.*
- Cor. III. IV. (E)**: Trumpet III & IV part, silent.
- Tr. (E)**: Trombone part, silent.
- Tb. I. II.**: Tenor Trombone part, silent.
- Tb. basso Tba.**: Bass Trombone part, silent.
- Tym.**: Tympani part, silent.
- Vln. I**: Violin I part, playing a melodic line with *f* and *pp* dynamics.
- Vln. II**: Violin II part, playing a melodic line with *f* and *pp* dynamics.
- Vla.**: Viola part, playing a melodic line with *f* and *pp* dynamics.
- Vcl.**: Violoncello part, playing a melodic line with *f* and *pp* dynamics.
- Cb.**: Contrabasso part, playing a melodic line with *f* and *ppp* dynamics.

Un poco più mosso

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Fl. *pp* *f* *p* *p* *cresc.*

Ob. *pp* *f* *p* *p* *cresc.*

in A.

Fg. *p*

Cor. I. II. (E)

Cor. III. IV. (E)

Tr. (E)

Tb. I. II.

Tb. basso Tba.

Tym.

Un poco più mosso

Vln. I

Vln. II *pp* *cresc.* *mf* *dim.* *p* *pp* *cresc.* *molto cresc.*

Vla. *pp* *cresc.* *mf* *dim.* *p* *pp* *cresc.*

Vcl. *p* *fz*

Cb.