



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2012

Centre Number

71

Candidate Number

Music
Assessment Unit AS 2: Part 2
assessing
Written Examination
[AU122]



FRIDAY 8 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.



7665

For Examiner's use only

| Question Number | Marks |
|-----------------|-------|
| Section A | |
| 1 | |
| Section B | |
| 2 | |
| 3 | |
| 4 | |

| | |
|--------------------|--|
| Total Marks | |
|--------------------|--|

Section A

| Examiner Only | |
|---------------|--------|
| Marks | Remark |
| | |

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

J S Bach: Brandenburg Concerto No. 2, first movement, Bars 68–95

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

(a) From which type of work is this extract taken?

_____ [1]

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

_____ [1]

(c) Identify **two** features of the bass line in Bars 70–74.

1. _____

2. _____ [2]

(d) Identify **two** harmonic devices used in Bars 77–79.

1. _____

2. _____ [2]

(e) Identify the key in the following bars.

Bar 68¹ _____

Bar 75 _____

Bar 88 _____

Bar 93³ _____ [4]

(f) Here is the principal motif taken from the opening of this movement.



Complete the tables below to show its presentation and development in the following bars.

Table 1

| | Instrument playing the motif | Chord upon which the motif is based | Developmental techniques in bars 72 and 73 |
|--------|------------------------------|-------------------------------------|--|
| Bar 72 | _____ [$\frac{1}{2}$] | _____ [1] | 1. _____ [1] 2. _____ [1] |
| Bar 73 | _____ [$\frac{1}{2}$] | _____ [1] | 3. _____ [1] 4. _____ [1] [7] |

Table 2

| | Instruments playing the motif | Chord upon which the motif is based | Developmental techniques |
|------------|-------------------------------|-------------------------------------|--------------------------|
| Bars 94–95 | 1. _____ [$\frac{1}{2}$] | _____ [1] | 1. _____ [1] |
| | 2. _____ [$\frac{1}{2}$] | | 2. _____ [1] |
| | 3. _____ [$\frac{1}{2}$] | | |
| | 4. _____ [$\frac{1}{2}$] | | |

(g) (i) During which period of music was this work composed?

_____ [1]

(ii) Identify features of the scoring which are characteristic of this period.

_____ [4]

| Examiner Only | |
|---------------|--------|
| Marks | Remark |
| | |

Section B

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

Examiner Only

Marks Remark

Optional Areas of Study

Chamber Music, 1750 to 1830

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

or

- (b) Comment on the contributions of Beethoven and Schubert to the string quartet. Refer to specific works by each composer to illustrate your answer.

Music for Solo Piano, 1825 to 1890

- 3 (a) Comment on nationalistic features in the piano music of the following composers. Refer to specific examples to illustrate your answer.

Chopin Liszt

or

- (b) Comment on how piano music composed between 1825 and 1890 reflected the development of the piano and piano technique. Refer to specific works to illustrate your answer.

The Musical, 1900 to Today

- 4 (a) Outline the main musical characteristics of musicals by Andrew Lloyd Webber. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on how composers communicated emotion in musicals composed between 1900 and the present day. Refer to specific works to illustrate your answer.

Examiner Only**Marks Remark**

[27]

THIS IS THE END OF THE QUESTION PAPER

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AS 2: PART 2 SUMMER 2012

For use with Question 1

68

Tr. (F)
Fl.
Ob.
Vn.
VI.
Vla.
V.
Vc. c.C.

p *f*

Detailed description: This block contains the musical score for measures 68, 69, and 70. The score is for a full orchestra. The instruments listed are Trumpet (F), Flute, Oboe, Violin, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat major or D minor) and the time signature is common time (C). Measure 68 starts with a dynamic of *p*. Measure 69 has a dynamic of *f*. Measure 70 has a dynamic of *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

71

Tr. (F)
Fl.
Ob.
Vln.
VI.
Vla.
V.
Vc. c.C.

p *f* *p*

Detailed description: This block contains the musical score for measures 71, 72, and 73. The instruments listed are Trumpet (F), Flute, Oboe, Violin, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat major or D minor) and the time signature is common time (C). Measure 71 starts with a dynamic of *p*. Measure 72 has a dynamic of *f*. Measure 73 has a dynamic of *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

74

Tr. (F) *p* *f*

Fl. *p* *f*

Ob. *f*

Vln. *f*

VI. *f*

Vla. *f*

V. *f*

Vc. e C. *f*



78

Tr. (F)

Fl.

Ob.

Vln.

VI.

Vla.

V.

Vc. e C.

82

Tr. (F)
Fl.
Ob.
Vln
Vln I
Vln II
Vla
Vc.
Cb.

Detailed description: This system contains measures 82 through 85. The Tr. (F) part is mostly silent, with some activity in measures 83 and 84. The Flute, Oboe, Violin, and Viola parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The Violin I and II parts have a more melodic line. The Cello and Double Bass parts provide a steady bass line with some syncopation.



86

Tr. (F)
Fl.
Ob.
Vln
Vln I
Vln II
Vla
Vc.
Cb.

Detailed description: This system contains measures 86 through 89. The Tr. (F) part has a melodic line. The Flute and Oboe parts continue with their rhythmic patterns. The Violin and Viola parts feature long, sustained notes with a slur over them. The Cello and Double Bass parts continue with their bass line.

90

Tr. (F)

Fl.

Ob.

Vln.

VI.

Vla.

V.

Vc. e C.

p

p



93

Tr. (F)

Fl.

Ob.

Vln.

VI.

Vla.

V.

Vc. e C.

f

f

p

p

f

f

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