



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2013

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 10 JANUARY, 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 in Section B for quality of written communication and 3 marks for structure and presentation of ideas.

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.



8361

For Examiner's use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

Total Marks	
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Section A

Examiner Only	
Marks	Remark

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

Dvořák: Symphony No. 9 in E minor, Op. 95, second movement, bars 54–100.

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

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

_____ [1]

(b) What is the subtitle of this work?

_____ [1]

(c) During which period was this work composed?

_____ [1]

(d) Identify the key in each of the following bars.

Bar 54 _____ [1]

Bar 90 _____ [1]

(e) Identify the chord played in each of the following bars.

Bar 60¹ _____ [1]

Bar 61¹ _____ [1]

Bar 62¹ _____ [2]

(f) Comment on the use of the triplet motif in Bars 64–65.

_____ [2]

(g) Identify **three** ways in which the triplet motif is developed in Bars 68–70.

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

(h) Identify **four** features of the orchestral scoring in Bars 78–82.

1. _____
2. _____
3. _____
4. _____ [4]

(i) Identify the features of the music in Bars 90–92 which create a pastoral atmosphere.

- _____
- _____
- _____
- _____ [3]

(j) (i) Identify **three** thematic ideas in Bars 96–100 played by the following instruments.

- trombones _____
- trumpets _____
- violins & woodwind _____ [3]

(ii) Identify **three** other features of the music which contribute to the build-up of a climax in Bars 94–96.

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

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 contribution of **two** of the following composers to the trio.

Haydn

Mozart

Beethoven

Schubert

or

- (b) Select a programme of **three** chamber pieces by Mozart and highlight ways in which each piece is typical of his musical style.

Music for Solo Piano, 1825 to 1890

- 3 (a) Select a programme of **three** solo piano pieces by Liszt and highlight ways in which each piece is typical of his musical style.

or

- (b) Comment on form and structure in **each** of the following pieces for solo piano composed between 1825 and 1890. Illustrate your answer by referring to specific musical examples.

sonatas (11 marks)

scherezos (5 marks)

ballades (5 marks)

The Musical, 1900 to Today

- 4 (a) Outline the contribution made by the Gershwin brothers to the musical. Refer to specific examples to illustrate your answer.

or

- (b) Choose and comment on songs, from a range of musicals, which effectively portray aspects of the characters who sing them.

THIS IS THE END OF THE QUESTION PAPER

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For use with Question 1

54 **Poco meno mosso**

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2 in A

Bsn. 1 & 2

VI.

Vla.

Vc.

Cb.

pp

pp

pp

pp

ppizz.

pp

a2

dim.

pp

58

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

Bsn. 1, 2

VI.

Vla.

Vc.

Cb.

p

dim.

p

dim.

dim.

fz

pp

pizz.

pp

fz

p

pp

pp

cresc.

mf

p

dim.

3 Poco più mosso

62

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Cl. 1, 2 in A *pp* a 2. *pp* *cresc.*

Bsn. 1, 2

Vl. *dim.* *pp* *arco* *cresc.*

Vla. *pp* *cresc.*

Vc.

Cb. *pp*



66

Fl. 1, 2 *f* *dim.* *p*

Ob. 1, 2 *f* *dim.* *p*

Cl. 1, 2 in A *f* *dim.* *p*

Bsn. 1, 2 *f* *dim.* *p*

Vl. *f* *pp* *cresc.*

Vla. *f* *dim.* *pp* *cresc.*

Vc.

Cb.

69

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in A

Bsn. 1, 2

VI.

Vla.

Vc.

Cb.

f

fz

cresc.

fz

cresc.

f

ff

cresc.

f

ff



72

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in A

Bsn. 1, 2

VI.

Vla.

Vc.

Cb.

mf

dim.

fz

dim.

pp

mf

fp

dim.

pp

mf

fp

dim.

pp

ppp

arco

ppp

78 **Meno**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in A

Bsn. 1, 2

VI. *Sul G*
pp

Vla. *pizz.*
pp

Vc. *ppp tremolo*

Cb.



82

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in A

Bsn. 1, 2

VI. *cresc.* *mf* *dim.*

Vla. *cresc.* *mf* *dim.*

Vc. *cresc.* *mf* *dim.*

Cb.

96

Fl. 1, 2 *ff* *ff* *dim.* *rit.*

Ob. 1, 2 *ff* *ff* *dim.*

Cl. 1, 2 in A *ff* *ff* *dim.*

Bsn. 1, 2 *ff* *ff* *dim.*

Hn. 1, 2 in E *ff* *sfz*

Hn. 3, 4 in C *ff*

Tpt. 1, 2 in C *ff* *dim.* *mf* *pp*

Tbn. 1, 2 *ff*

B. Tbn. *f* *f*

Timp. *ff* *dim.* *p* *ppp*

Vl. *ff* *sfz* *dim.* *mp* *dim.* *p*

Vla. *ff* *sfz* *dim.* *mp* *dim.* *p*

Vc. *ff* *sfz* *dim.* *mp* *dim.* *p*

Cb. *ff* *sfz* *dim.* *mp* *dim.* *p*

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