



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2011

Centre Number

71

Candidate Number

**Music**

Assessment Unit AS 2: Part 2

*assessing*

Written Examination

[AU122]



MONDAY 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 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.

For Examiner's  
use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

Total  
Marks

## Section A

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

Haydn: Symphony No. 94 in G major, second movement,  
Bars 107–156

Answer **all** the following questions using the score provided.

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

\_\_\_\_\_ [1]

(b) Which section of the movement is shown in this score?

\_\_\_\_\_ [1]

(c) During which period was this work composed?

\_\_\_\_\_ [1]

(d) Identify the tonality at the opening of this extract.

\_\_\_\_\_ [1]

(e) Describe in detail the presentation of the theme and its accompaniment in Bars 107–114.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ [5]

Examiner Only

Marks

Remark

(f) Identify **three** new features of the melody in Bars 115–130.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_ [3]

(g) Identify the key and cadence in Bars 121–122.

Key \_\_\_\_\_  
 Cadence \_\_\_\_\_ [2]

(h) Identify the chord in each of the following Bars.

- (i) Bar 140 beat 2 \_\_\_\_\_
- (ii) Bar 142 beat 2 \_\_\_\_\_
- (iii) Bar 145 \_\_\_\_\_ [6]

(i) (i) Identify bars in which there is an example of a tonic pedal.

Begins in Bar \_\_\_\_\_ Ends in Bar \_\_\_\_\_ [2]

(ii) Name **one** instrument playing this pedal.

\_\_\_\_\_ [1]

(j) What is the musical term for the section of the movement in Bars 139–156?

\_\_\_\_\_ [1]

(k) Comment on the final appearance of the original melody in these bars.

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ [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, 1750–1830

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

or

- (b) Outline the main characteristics of Mozart's chamber music. Refer to specific examples to illustrate your answer.

#### Music for Solo Piano, 1825–1890

- 3 (a) Choose and comment on **three** pieces composed between 1825 and 1890, **one** to illustrate each of the following types of piano music.

**nocturne          étude          sonata**

or

- (b) Comment on character pieces in Schumann's piano music repertoire. Refer to specific examples to illustrate your answer.

#### The Musical, 1900 to Today

- 4 (a) Comment on the contribution made by Rodgers and Hammerstein to the musical. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on songs from a range of musicals in which composers have communicated emotion effectively.

















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**THIS IS THE END OF THE QUESTION PAPER**

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AS 2: PART 2 JANUARY 2011

For use with Question 1

Musical score for measures 107-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part starts at measure 107 with a dynamic of *f* and includes an *[a2]* marking. The Oboe and Bassoon parts also start at measure 107 with a dynamic of *f* and include an *[a2]* marking. The Cor Anglais and Trumpet parts start at measure 107 with a dynamic of *ff*. The Timpani part starts at measure 107 with a dynamic of *f*. The Violin I part starts at measure 107 with a dynamic of *ff* and includes a sixteenth-note triplet marked with a '6'. The Violin II part starts at measure 107 with a dynamic of *f* and includes a sixteenth-note triplet marked with a '6'. The Viola part starts at measure 107 with a dynamic of *f*. The Violoncello part starts at measure 107 with a dynamic of *f*. The Contrabass part starts at measure 107 with a dynamic of *f*.



Musical score for measures 111-114. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part starts at measure 111 with a dynamic of *f* and includes a triplet marked with a '3'. The Oboe part starts at measure 111 with a dynamic of *f* and includes a triplet marked with a '3'. The Bassoon part starts at measure 111 with a dynamic of *f*. The Cor Anglais part starts at measure 111 with a dynamic of *f*. The Trumpet part starts at measure 111 with a dynamic of *f*. The Timpani part starts at measure 111 with a dynamic of *f*. The Violin I part starts at measure 111 with a dynamic of *ff* and includes a sixteenth-note triplet marked with a '6'. The Violin II part starts at measure 111 with a dynamic of *f* and includes a sixteenth-note triplet marked with a '6'. The Viola part starts at measure 111 with a dynamic of *f*. The Violoncello part starts at measure 111 with a dynamic of *f*. The Contrabass part starts at measure 111 with a dynamic of *f*.

115

Fl.

Ob.

Fg. [Solo] *p* *ten.*

Cor. (C)

Tr. (C)

Timp.

VI. I *pianissimo e dolce* *p*

VI. II *p*

Vla. *p* *ten.*

Vc. *p* *ten.*

Cb. *p* *ten.*

123

Fl.

Ob.

Fg. [1.]

Cor. (C)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

Musical score for measures 131-136. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Tympani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is marked with a forte (*f*) dynamic. The Flute part has a *ten* marking above the final measure. The Bassoon part has a *[a2]* marking above the first measure. The Violin II part has a *6* marking above the final measure. The Viola part has a *f* marking below the first measure. The Cello and Double Bass parts have a *f* marking below the first measure.



Musical score for measures 137-142. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Tympani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is marked with a forte (*f*) dynamic. The Flute part has a *ten* marking above the final measure. The Violin II part has a *6* marking above the first measure. The Viola part has a *6* marking above the first measure. The Cello and Double Bass parts have a *f* marking below the first measure.

143

Fl. [Solo] *p* *ten.* *ten.* *pp*

Ob. *p* *ten.* *ten.* *pp*

Fg. *p* *ten.* *ten.* *pp*

Cor. (C) *pp*

Tr. (C) *pp*

Timp. *pp*

VI. I *p* [*pp*]

VI. II *p* [*pp*]

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

150

Fl. 1. [*pp*]

Ob. 1. *ten.* *ten.* *pp*

Fg. 1. *ten.* *ten.* *pp*

Cor. (C) *pp*

Tr. (C) *pp*

Timp. *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*