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Rewarding Learning

Centre Number	
71	

Candidate Number

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2012

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

AU122

THURSDAY 12 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	

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Section A

Examiner Only	
Marks	Remark

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

Mozart: Symphony No. 40, K550, first movement, Bars 88–138

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

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

_____ [1]

(b) During which period was this work composed?

_____ [1]

(c) Identify **two** types of texture in Bars 88–99.

1. _____

2. _____ [2]

(d) What type of cadence is repeated in Bars 94–99?

_____ [1]

(e) **(i)** Identify the following structural sections of this movement.

Bars 88–100 _____ [1]

Bars 101–138 _____ [1]

(ii) Which thematic idea from the exposition is used in Bars 103^4–138?

_____ [1]

(f) Identify the type of chord (e.g. tonic first inversion) in the following bars.

Bar 100 beat 1 _____ [2]

Bar 101 beat 3 _____ [2]

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Marks	Remark

(g) Identify the key at the beginning of the following bars.

Bar 105 _____

Bar 115 _____

Bar 118 _____

Bar 120 _____

Bar 122 _____ [5]

(h) Describe the accompaniment to the main thematic idea in Bars 114^4–118^2.

(i) violins

_____

_____

_____

_____

_____

_____ [4]

(ii) upper woodwind

_____

_____

_____ [2]

(i) Identify the following in Bars 134–138.

(i) **two** harmonic features

1. _____ [1]

2. _____ [1]

(ii) **two** changes in the presentation of the theme

1. _____ [1]

2. _____ [1]

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Marks	Remark

Section B

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

Optional Areas of Study

Chamber Music, 1750 to 1830

2 **(a)** Choose and comment on **three** pieces, one to represent each of the following genres, composed between 1750 and 1830.

Piano Trio **String Quartet** **Piano Quintet**

or

(b) Comment on Haydn's contribution to the chamber music repertoire. Refer to specific works to illustrate your answer.

Music for Solo Piano, 1825 to 1890

3 **(a)** Comment on the following larger scale pieces in Chopin's solo piano music. Refer to specific examples to illustrate your answer.

scherzos **ballades**

or

(b) Choose and comment in detail on **two** programmatic piano collections composed between 1825 and 1890.

The Musical, 1900 to Today

4 **(a)** Choose and comment on **three** musicals composed during the period 1919 to 1942.

or

(b) Identify characteristics of popular music styles which can be heard in musicals composed from 1900 to the present day.

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Marks	Remark

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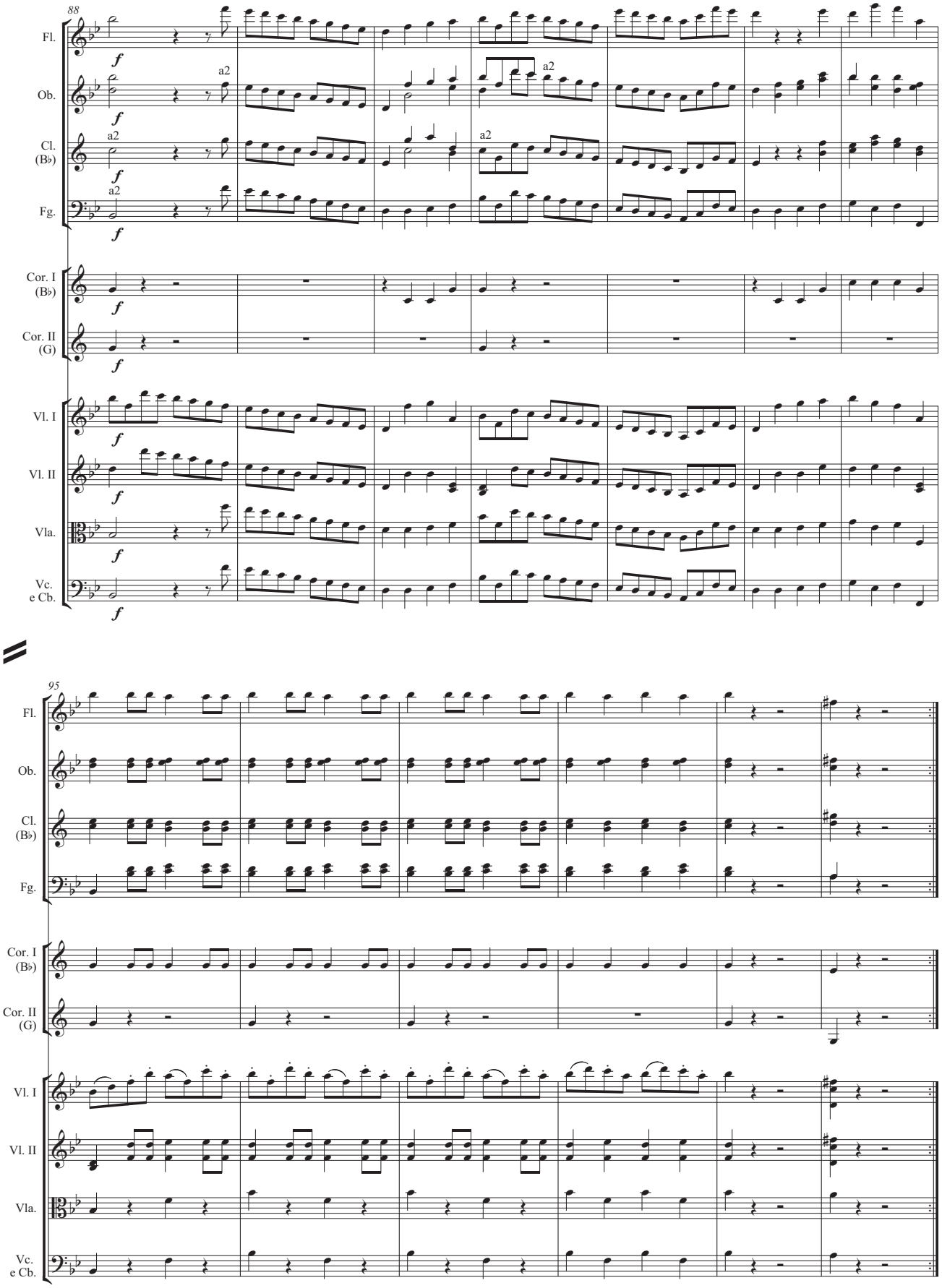
MUSIC AS 2: PART 2 JANUARY 2012

For use with Question 1



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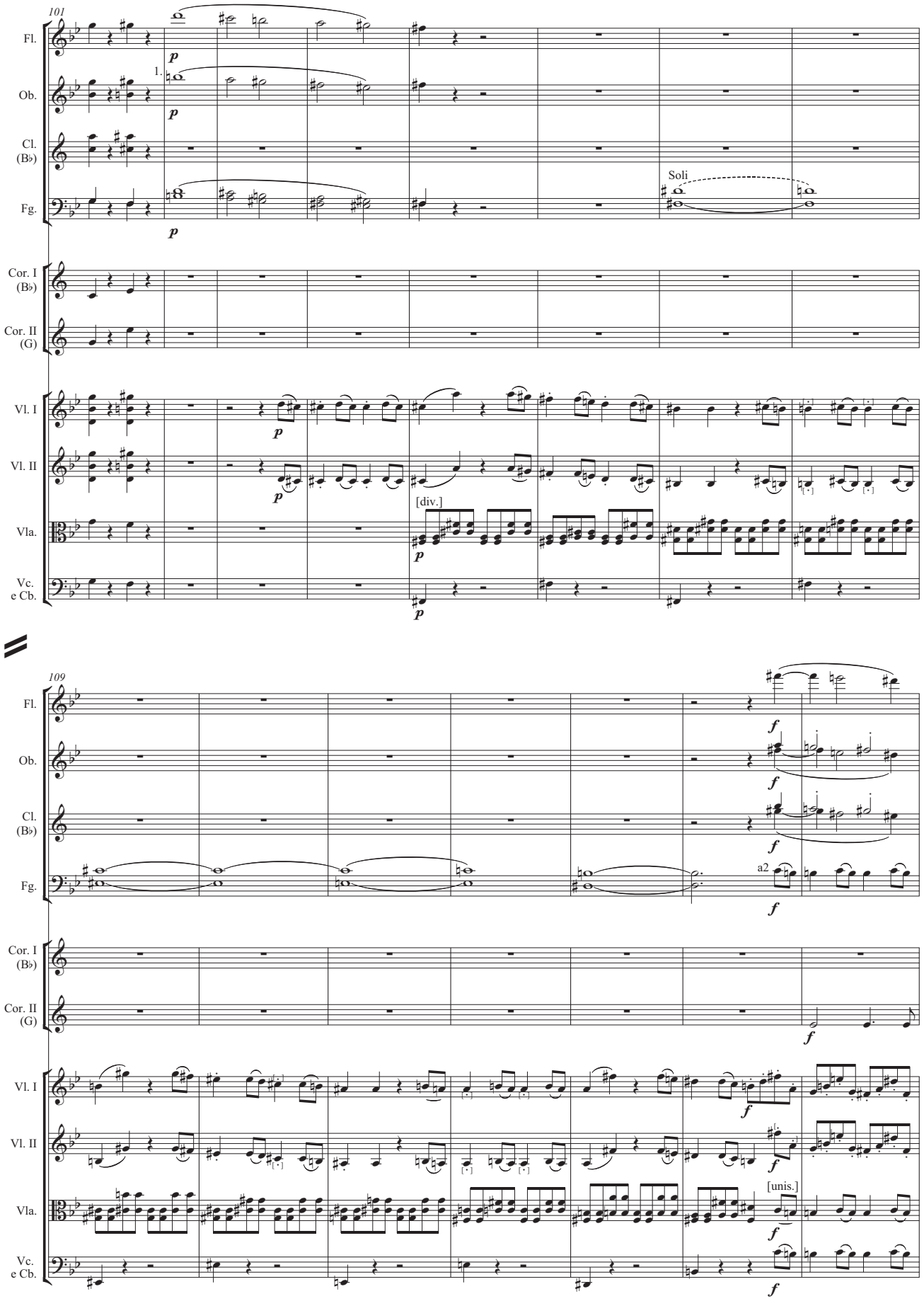

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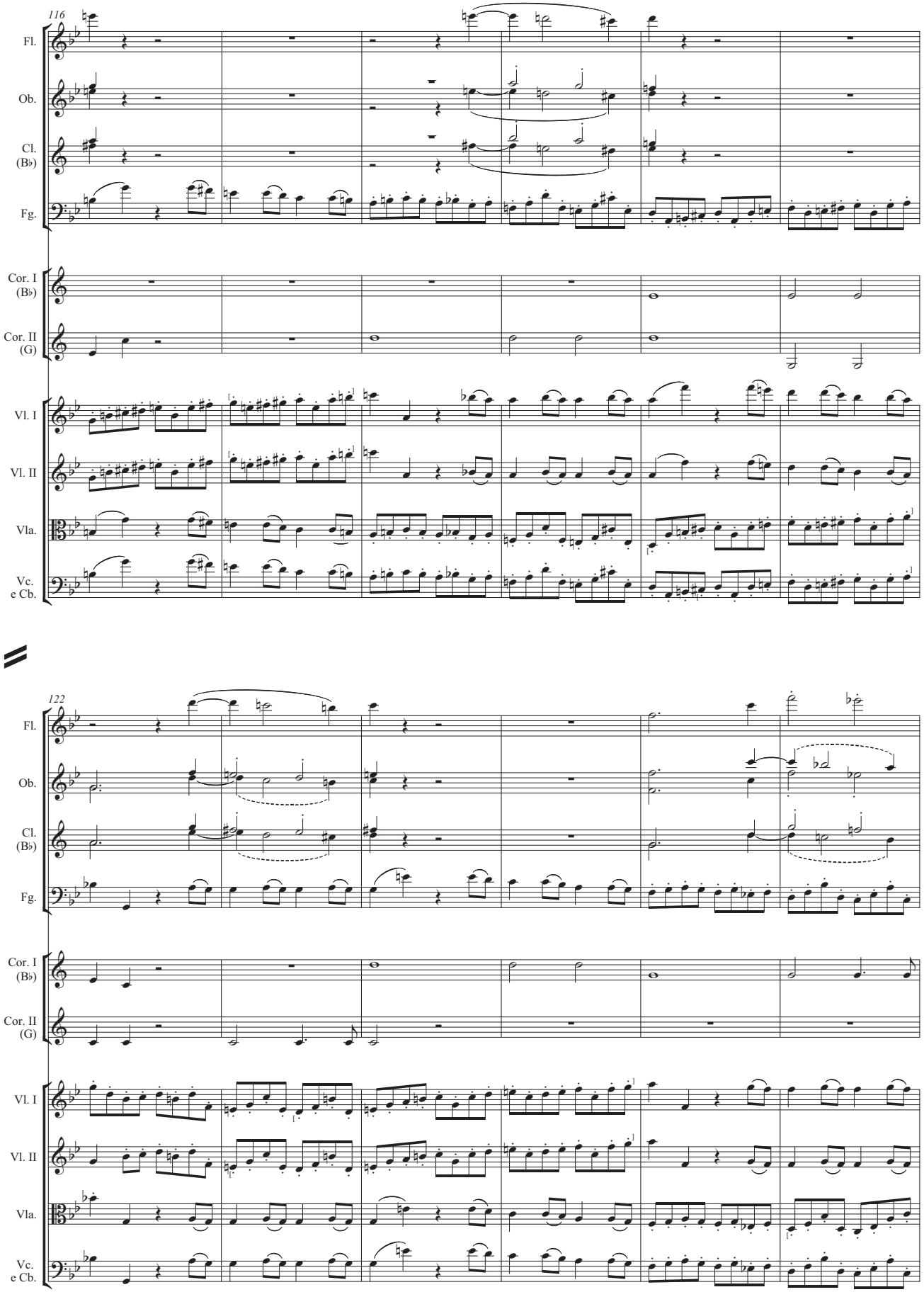

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128

Fl.

Ob.

Cl. (B♭)

a2

Fg.

Cor. I (B♭)

Cor. II (G)

Vl. I

Vl. II

Vla.

Vc. e Cb.

133

Fl.

a2

Ob.

Cl. (B♭)

Fg.

Cor. I (B♭)

Cor. II (G)

Vl. I

p

Vl. II

Vla.

Vc. e Cb.

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