



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2012

Centre Number

71

Candidate Number

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

Section A

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 103⁴–138?

_____ [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]

Examiner Only

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 114⁴–118².

(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]

Examiner Only	
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.

Examiner Only	
Marks	Remark

THIS IS THE END OF THE QUESTION PAPER

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.

MUSIC AS 2: PART 2 JANUARY 2012

For use with Question 1

Musical score for measures 88-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bassoon (Fg.), Cor. I (Bb), Cor. II (G), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is Bb major. The dynamic marking is *f*. The Flute part has a trill in measure 88. The Oboe and Clarinet parts have a trill in measure 88. The Bassoon part has a trill in measure 88. The Cor. I and Cor. II parts are silent in measures 88-94. The Violin I and Violin II parts play a rhythmic pattern. The Viola part has a trill in measure 88. The Violoncello/Double Bass part has a trill in measure 88.



Musical score for measures 95-101. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bassoon (Fg.), Cor. I (Bb), Cor. II (G), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is Bb major. The dynamic marking is *f*. The Flute part has a trill in measure 95. The Oboe part has a trill in measure 95. The Clarinet part has a trill in measure 95. The Bassoon part has a trill in measure 95. The Cor. I part has a trill in measure 95. The Cor. II part has a trill in measure 95. The Violin I and Violin II parts play a rhythmic pattern. The Viola part has a trill in measure 95. The Violoncello/Double Bass part has a trill in measure 95.

101

Fl. *p*

Ob. *p*

Cl. (B \flat)

Fg. *p* *Soli*

Cor. I (B \flat)

Cor. II (G)

VI. I *p*

VI. II *p*

Vla. *p* [div.]

Vc. e Cb. *p*

Detailed description: This system of musical notation covers measures 101 through 108. It includes staves for Flute, Oboe, Clarinet in B-flat, Bassoon, Cor. I (B-flat), Cor. II (G), Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature has two flats. Dynamics are marked *p* (piano) for most instruments. The Bassoon part features a *Soli* section starting in measure 106. The Viola part includes a *[div.]* (divisi) instruction in measure 104.

109

Fl. *f*

Ob. *f*

Cl. (B \flat) *f*

Fg. *f* a2

Cor. I (B \flat)

Cor. II (G) *f*

VI. I *f*

VI. II *f*

Vla. *f* [unis.]

Vc. e Cb. *f*

Detailed description: This system of musical notation covers measures 109 through 116. It includes the same instruments as the previous system. Dynamics are marked *f* (forte) for most instruments. The Bassoon part includes a *a2* (second octave) instruction in measure 110. The Viola part includes a *[unis.]* (unison) instruction in measure 114.

116

Fl.
Ob.
Cl. (B \flat)
Fg.
Cor. I (B \flat)
Cor. II (G)
VI. I
VI. II
Vla.
Vc. e Cb.

122

Fl.
Ob.
Cl. (B \flat)
Fg.
Cor. I (B \flat)
Cor. II (G)
VI. I
VI. II
Vla.
Vc. e Cb.

128

Fl.
Ob.
Cl. (Bb)
Fg.
Cor. I (Bb)
Cor. II (G)
VI. I
VI. II
Vla.
Vc. e Cb.

133

Fl.
Ob. a2
Cl. (Bb)
Fg.
Cor. I (Bb)
Cor. II (G)
VI. I
VI. II
Vla.
Vc. e Cb.

© 2010 Ernst Eulenberg Ltd, London and Ernst Eulenberg & Co GmbH, Mainz