



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2013

Centre Number

71

Candidate Number

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.

| 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

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]

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

(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.

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.

Examiner Only

Marks

Remark

THIS IS THE END OF THE QUESTION PAPER

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MUSIC AS 2: PART 2 JANUARY 2013

For use with Question 1

54 *Poco meno mosso*

Fl. 1 & 2

Ob. 1 & 2 *pp* *a2* *dim.* *pp*

Cl. 1 & 2 in A *pp* *pp*

Bsn. 1 & 2

VI. *p* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* *pizz.*



58

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

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

Cl. 1, 2 in A *dim.*

Bsn. 1, 2 *fz*

VI. *pp* *pizz.* *pp* *fz* *p* *pp*

Vla.

Vc.

Cb. *pp* *cresc.* *mf* *p* *dim.*

62 **3 Poco più mosso**

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.

Musical score for measures 69-71. The score is for a woodwind and string ensemble. The woodwinds include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, and Bassoon 1 & 2. The strings include Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 69-71 show a crescendo in the woodwinds and strings, reaching fortissimo (ff) by measure 71. The flute and oboe parts feature a triplet of eighth notes in measure 69. The clarinet part has a 'cresc.' marking in measure 69. The violin and viola parts have 'cresc.' and 'f' markings in measure 70, and 'ff' in measure 71. The cello and double bass parts are silent in measures 69-70 and enter in measure 71 with a 'ppp' marking.



Musical score for measures 72-75. The score is for a woodwind and string ensemble. The woodwinds include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, and Bassoon 1 & 2. The strings include Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 72-75 show a decrescendo in the woodwinds and strings, reaching pianissimo (pp) by measure 75. The flute and oboe parts are silent in measures 72-75. The clarinet part has a 'mf' marking in measure 72. The violin and viola parts have 'mf' and 'dim.' markings in measure 72, 'fp' and 'dim.' in measure 73, and 'pp' in measure 74. The cello and double bass parts have 'ppp' markings in measure 74 and 'arco' in measure 75.

78 **Meno**

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
in A
Bsn. 1, 2
VI.
Vla.
Vc.
Cb.

pp
Sul G
pp
pizz.
pp
ppp tremolo



82

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
in A
Bsn. 1, 2
VI.
Vla.
Vc.
Cb.

mf
dim.
cresc.
mf
dim.
cresc.
mf
dim.
cresc.
dim.

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*

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

VI. *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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