



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011

Centre Number

71

Candidate Number

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]



THURSDAY 2 JUNE, 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

Dvorák: **Symphony in E minor, Op. 95, second movement, Bars 21–52**

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

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

_____ [1]

(b) What is the tonic key of this movement?

_____ [1]

(c) What is the subtitle of this symphony?

_____ [1]

(d) Identify **one** style of music which influenced the Romantic composer in this work.

_____ [1]

(e) Identify the **two** chords in Bar 22 (e.g. A minor, first inversion).

1. _____ [1]

2. _____ [1]

(f) Describe the presentation of the melody and its accompaniment in Bars 26–34.

 _____ [5]

Examiner Only	
Marks	Remark

(g) Identify the instrument that takes over the melody in Bar 36.

_____ [1]

(h) Identify the cadence in Bar 40.

_____ [1]

(i) Identify **two** melodic devices used in Bars 41 to 45.

1. _____

2. _____ [2]

(j) Identify the new key in Bar 46.

_____ [1]

(k) Identify **five** other new features of the music in Bars 46 to 52.

1. _____

2. _____

3. _____

4. _____

5. _____ [5]

(l) Identify **six** features of the music that show it was composed in the Romantic period.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____ [6]

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 roles of wind instruments in chamber music of the period 1750–1830. Refer to specific examples to illustrate your answer.

or

- (b) Select a programme of **three** chamber pieces from the period 1750–1830, each by a different composer. Highlight ways in which each piece is typical of the composer's chamber music style.

Music for Solo Piano, 1825–1890

- 3 (a) Comment on **two** of the following characteristics of Chopin's piano music. Refer to specific examples to illustrate your answer.

melody

harmony

texture

or

- (b) Select a programme of **three** piano pieces from the period 1825–1890, each by a different composer. Highlight ways in which each piece is typical of the composer's piano music style.

The Musical, 1900 to Today

- 4 (a) Outline characteristics of the musical during the period 1943 to 1959. Refer to specific examples to illustrate your answer.

or

- (b) Comment on the use of the chorus in musicals composed from 1900 to the present day. Refer to specific examples to illustrate your answer.

THIS IS THE END OF THE QUESTION PAPER

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Flauti

Oboi II. I.

Clarinetti in Bb

Fagotti

Corni I. II. in E

Corni III. IV. in E

Trombe in E

Tromboni I. II.

Trombone basso e Tuba

Tympani Des. As.

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p *pp* *cresc.* *fz* *ff*

p *pp* *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

p *fz* *ff* *pp*

pp *ff* *ff* *pp*

ff *p*

ff *p*

ff *p*

f *p*

ppp

ppp

ppp

ppp

ppp

30

Fl.

Ob. Corno inglese *p*

Cl. (Bb)

Fg.

Cor. I. II. (E)

Cor. III. IV. (E)

Tr. (E)

Tb. I. II.

Tb. basso Tba.

Tym.

Vln. I *cresc.* *dim.* *p* *ppp*

Vln. II *cresc.* *dim.* *p* *ppp*

Vla. *cresc.* *dim.* *pp* *ppp*

Vcl. *cresc.* *dim.* *pp* *ppp* *div.*

Cb. *cresc.* *dim.* *pp* *ppp*

38

Fl.

Ob. *f* Oboi

Cl. (Bb) *p* in A

Fg. *f* *p*

Cor. I. II. (E) *p* con sordini *dim.* *pp*

Cor. III. IV. (E)

Tr. (E)

Tb. I. II.

Tb. basso Tba.

Tym.

Vln. I *f* *fz* *pp*

Vln. II *f* *fz* *pp*

Vla. *f* *fz* *pp*

Vcl. *f* *fz* *pp*

Cb. *f* *fz* *ppp*

Detailed description: This page of a musical score, numbered 38, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The brass section consists of two parts of Cor Anglais (Cor. I. II. and Cor. III. IV. (E)), Trumpet (Tr. (E)), two parts of Trombone (Tb. I. II. and Tb. basso Tba.), and Tympani (Tym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Dynamics range from fortissimo (f) to pianissimo (ppp). Performance instructions include 'con sordini' (with mutes) for the Cor Anglais and 'in A' for the Clarinet. The score shows a dynamic shift from fortissimo (f) to pianissimo (pp) and then to pianississimo (ppp) across the measures.

Un poco più mosso

46

Fl.

Ob.

Cor. I. II. (E)

Cor. III. IV. (E)

Tr. (E)

Tb. I. II.

Tb. basso Tba.

Tym.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

pp

f

p

cresc.

in A.

p

a 2.

p

pp

cresc.

mf

dim.

p

pp

cresc.

pp

cresc.

p

fz

molto cresc.