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Rewarding Learning

Centre Number	
71	

Candidate Number

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2012

Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]

FRIDAY 8 JUNE, AFTERNOON

AU122

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

J S Bach: Brandenburg Concerto No. 2, first movement, Bars 68–95

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

(a) From which type of work is this extract taken?

_____ [1]

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

_____ [1]

(c) Identify **two** features of the bass line in Bars 70–74.

1. _____

2. _____ [2]

(d) Identify **two** harmonic devices used in Bars 77–79.

1. _____

2. _____ [2]

(e) Identify the key in the following bars.

Bar 68^1 _____

Bar 75 _____

Bar 88 _____

Bar 93^3 _____ [4]

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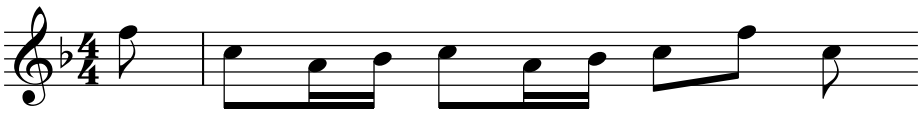
Examiner Only	
Marks	Remark

(f) Here is the principal motif taken from the opening of this movement.



Complete the tables below to show its presentation and development in the following bars.

Table 1

	Instrument playing the motif	Chord upon which the motif is based	Developmental techniques in bars 72 and 73
Bar 72	_____ [½]	_____ [1]	1. _____ [1] 2. _____ [1]
Bar 73	_____ [½]	_____ [1]	3. _____ [1] 4. _____ [1]

[7]

Table 2

	Instruments playing the motif	Chord upon which the motif is based	Developmental techniques
Bars 94–95	1. _____ [½] 2. _____ [½] 3. _____ [½] 4. _____ [½]	_____ [1]	1. _____ [1] 2. _____ [1]

[5]

(g) **(i)** During which period of music was this work composed?

_____ [1]

(ii) Identify features of the scoring which are characteristic of this period.

_____

_____

_____

_____

_____ [4]

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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)** Comment on the use of stringed instruments in chamber music of the period 1750 to 1830. Refer to specific examples to illustrate your answer.

or

(b) Comment on the contributions of Beethoven and Schubert to the string quartet. Refer to specific works by each composer to illustrate your answer.

Music for Solo Piano, 1825 to 1890

3 **(a)** Comment on nationalistic features in the piano music of the following composers. Refer to specific examples to illustrate your answer.

Chopin **Liszt**

or

(b) Comment on how piano music composed between 1825 and 1890 reflected the development of the piano and piano technique. Refer to specific works to illustrate your answer.

The Musical, 1900 to Today

4 **(a)** Outline the main musical characteristics of musicals by Andrew Lloyd Webber. Illustrate your answer by referring to specific musical examples.

or

(b) Comment on how composers communicated emotion in musicals composed between 1900 and the present day. Refer to specific works to illustrate your answer.

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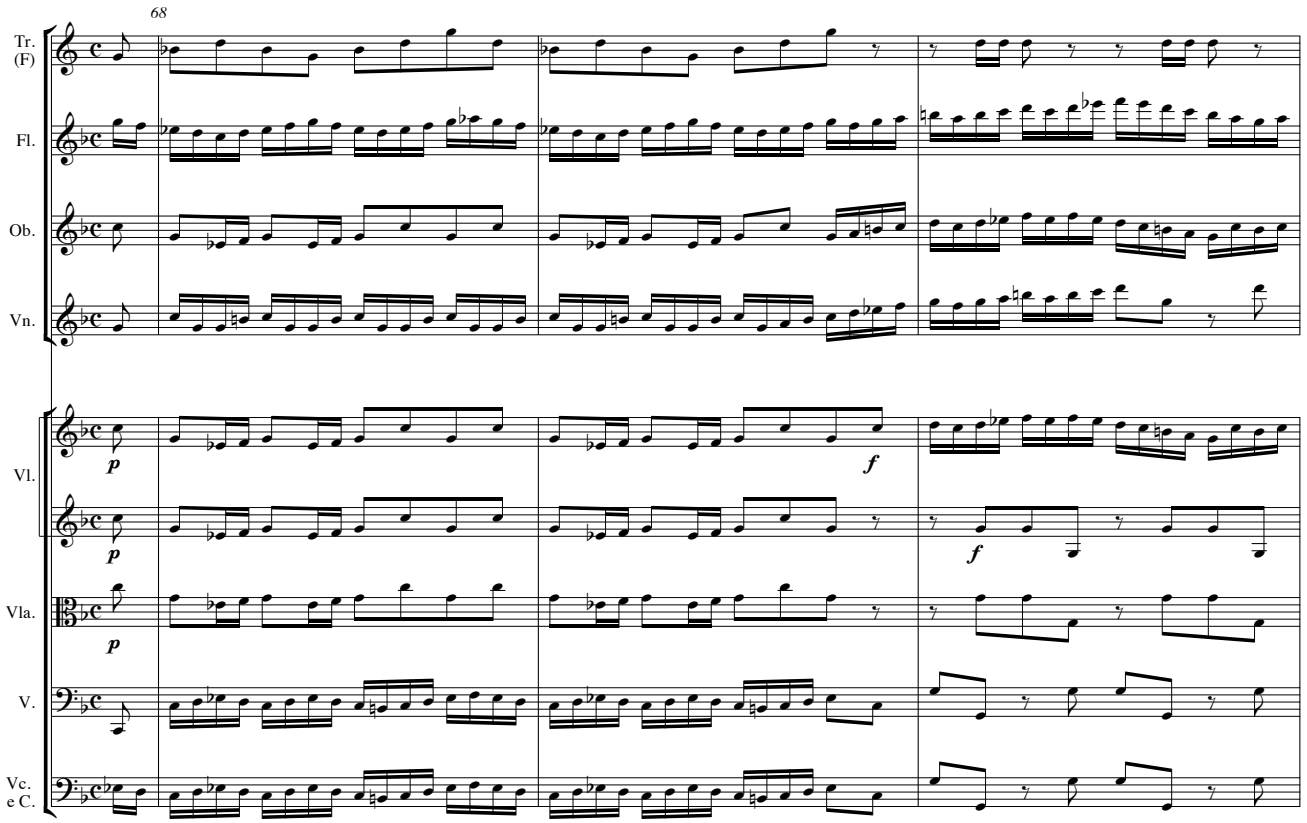
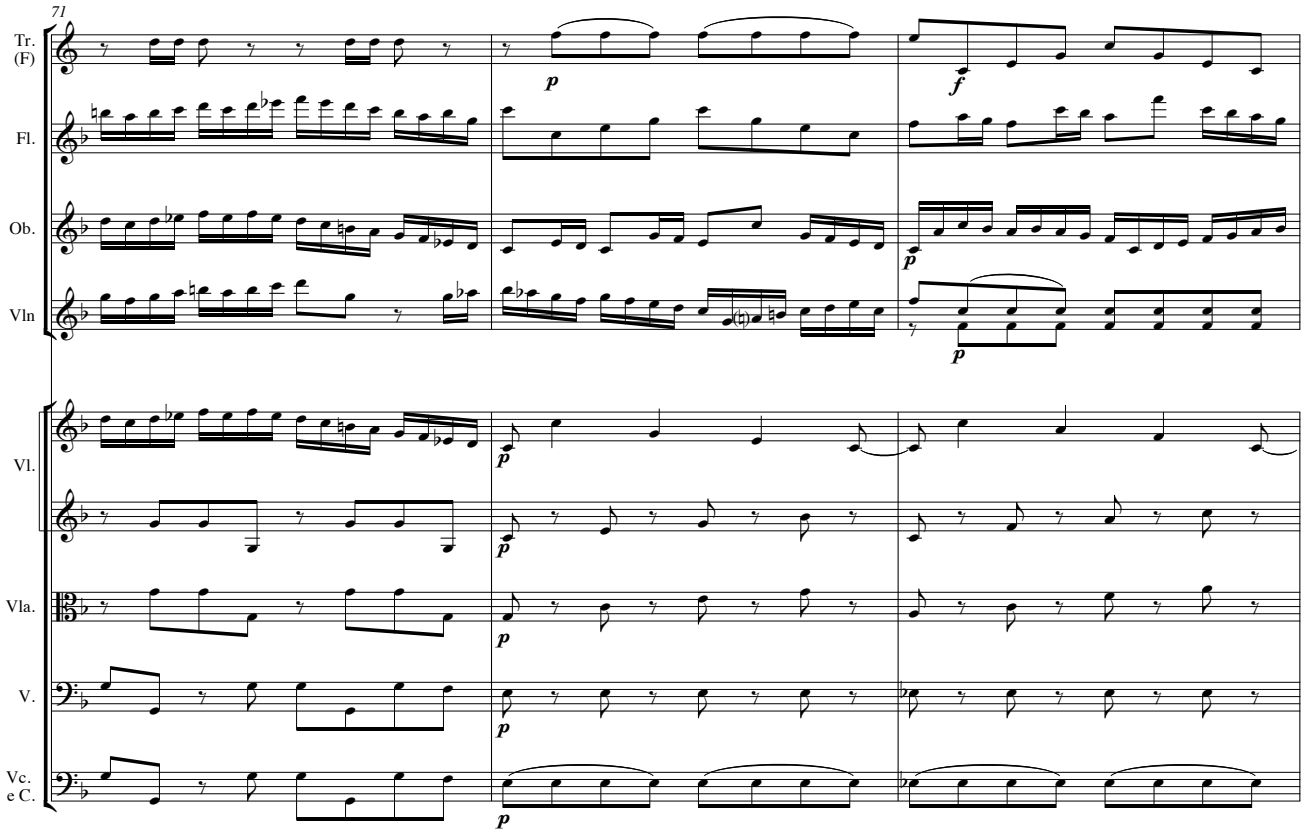
AS 2: PART 2 SUMMER 2012

For use with Question 1





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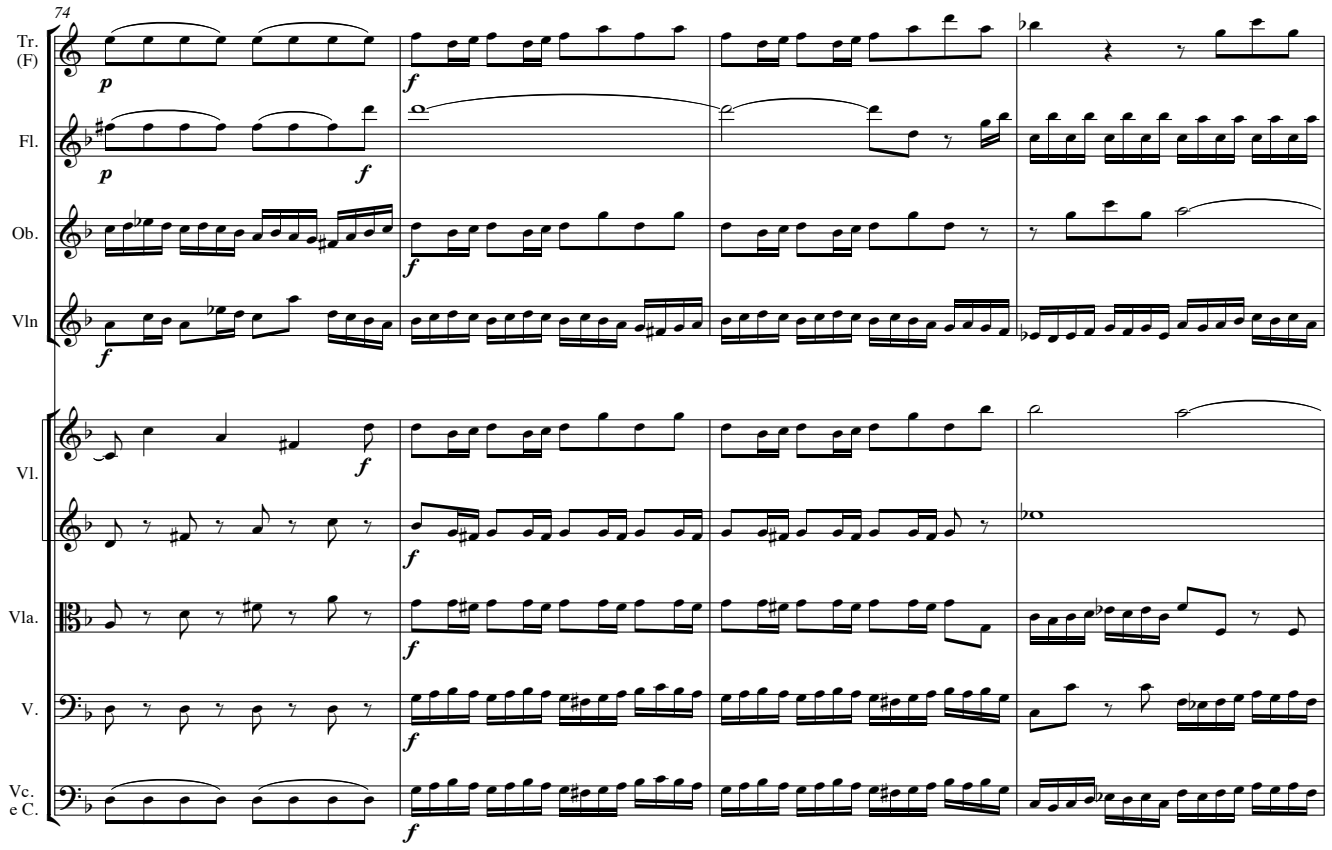

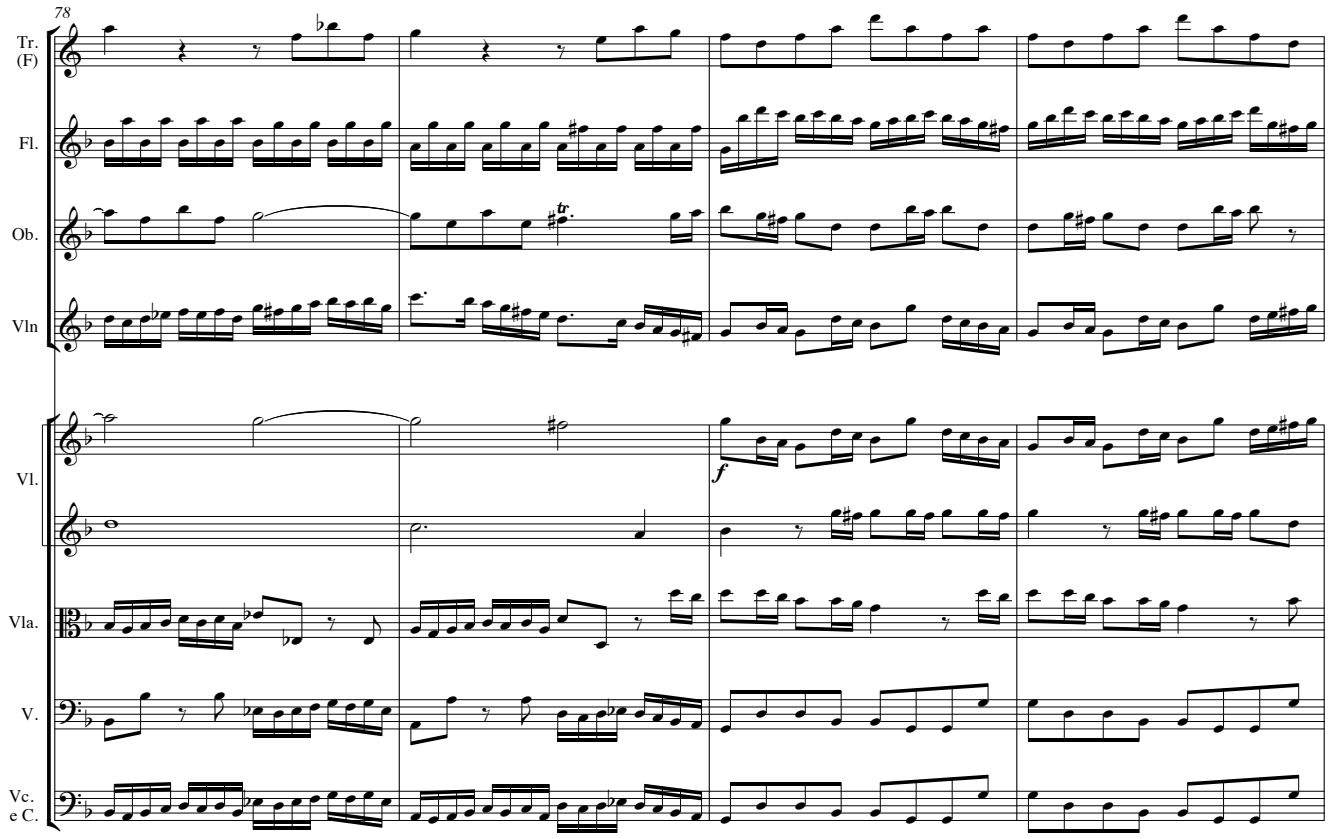

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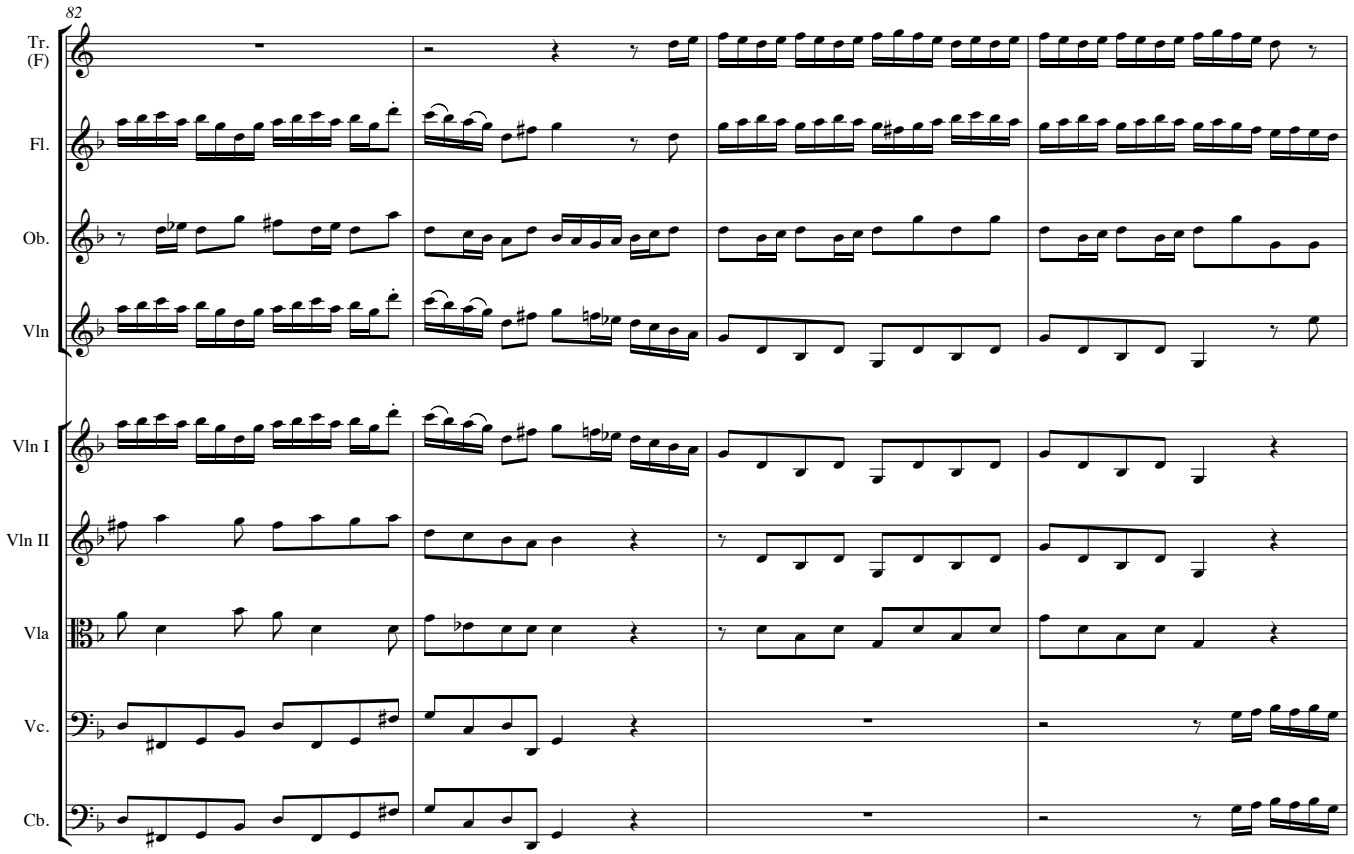

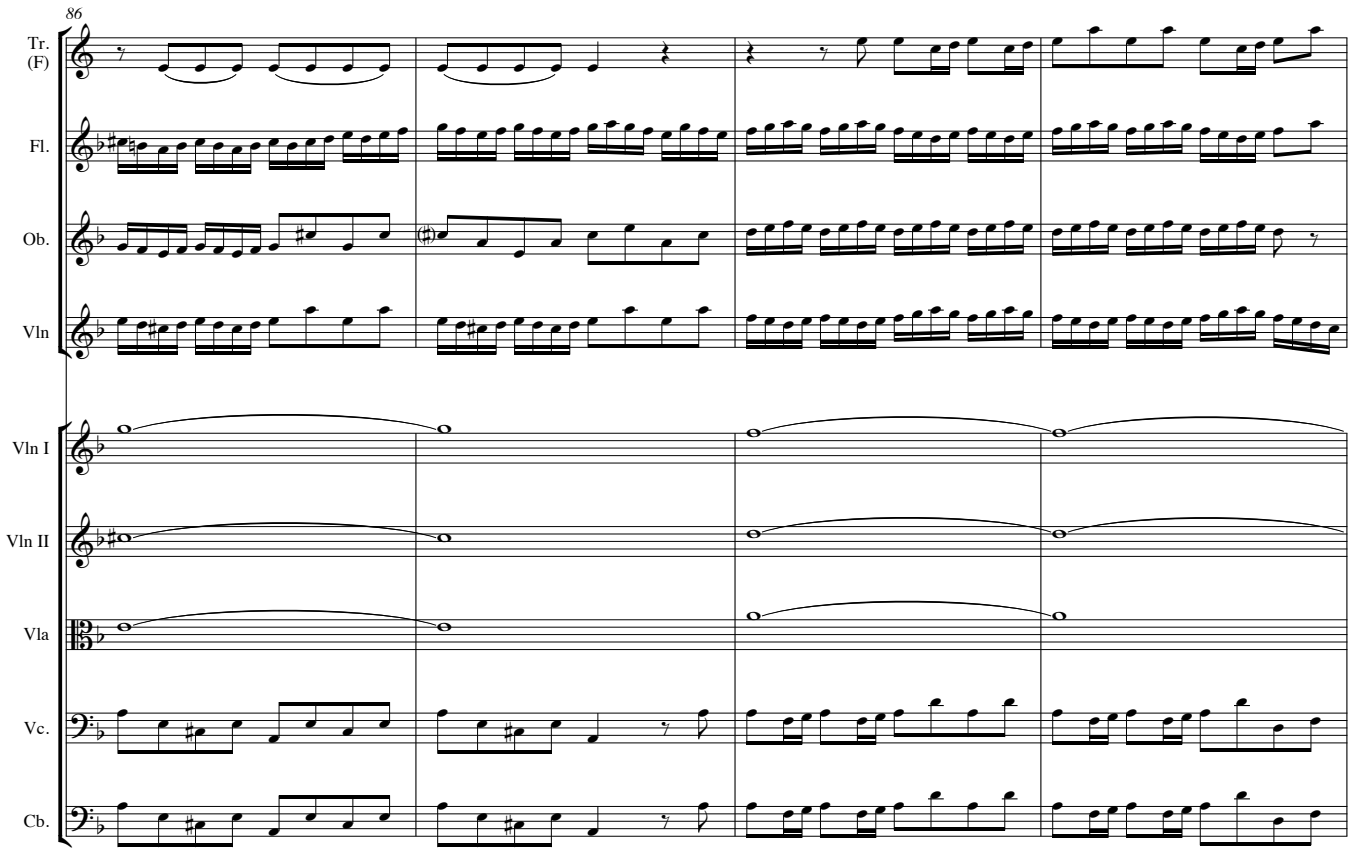

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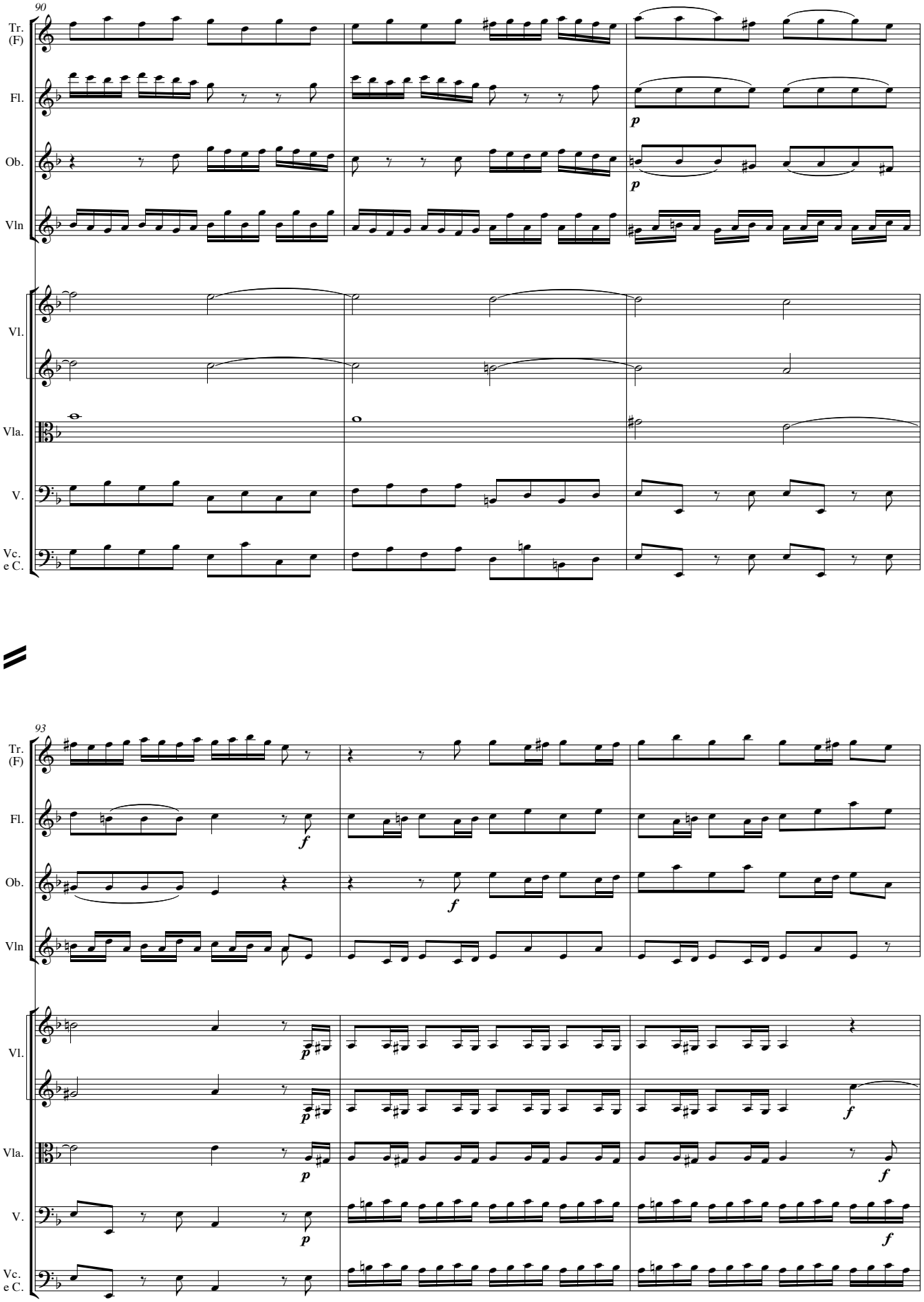

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