



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2012

Centre Number

71

Candidate Number

**Music**  
Assessment Unit AS 2: Part 2  
*assessing*  
Written Examination  
[AU122]



FRIDAY 8 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	

<b>Total Marks</b>	
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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<sup>1</sup> \_\_\_\_\_

Bar 75 \_\_\_\_\_

Bar 88 \_\_\_\_\_

Bar 93<sup>3</sup> \_\_\_\_\_ [4]

(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	_____ [ $\frac{1}{2}$ ]	_____ [1]	1. _____ [1] 2. _____ [1]
Bar 73	_____ [ $\frac{1}{2}$ ]	_____ [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. _____ [ $\frac{1}{2}$ ]	_____ [1]	1. _____ [1]
	2. _____ [ $\frac{1}{2}$ ]		2. _____ [1]
	3. _____ [ $\frac{1}{2}$ ]		
	4. _____ [ $\frac{1}{2}$ ]		

(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]

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 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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**THIS IS THE END OF THE QUESTION PAPER**

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AS 2: PART 2 SUMMER 2012

For use with Question 1

68

Tr. (F)  
Fl.  
Ob.  
Vn.  
VI.  
Vla.  
V.  
Vc. c C.

*p* *f*

Detailed description: This block contains the musical score for measures 68, 69, and 70. The score is for a full orchestra. The instruments listed are Trumpet (F), Flute, Oboe, Violin, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure 68 shows a variety of rhythmic patterns across the instruments. Measure 69 features a dynamic change from piano (*p*) to forte (*f*). Measure 70 continues the orchestral texture with various melodic and rhythmic lines.

71

Tr. (F)  
Fl.  
Ob.  
Vln.  
VI.  
Vla.  
V.  
Vc. c C.

*p* *f* *p*

Detailed description: This block contains the musical score for measures 71, 72, and 73. The instruments listed are Trumpet (F), Flute, Oboe, Violin, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure 71 begins with a dynamic change to piano (*p*). Measure 72 features a dynamic change to forte (*f*). Measure 73 continues the orchestral texture with various melodic and rhythmic lines, including a dynamic change back to piano (*p*) in the violin part.

74

Tr. (F) *p* *f*

Fl. *p* *f*

Ob.

Vln. *f*

VI. *f*

Vla. *f*

V. *f*

Vc. e.C. *f*

Musical score for measures 74-77. The score includes parts for Tr. (F), Fl., Ob., Vln., VI., Vla., V., and Vc. e.C. Dynamics range from *p* to *f*.



78

Tr. (F)

Fl.

Ob.

Vln.

VI. *f*

Vla.

V.

Vc. e.C.

Musical score for measures 78-81. The score includes parts for Tr. (F), Fl., Ob., Vln., VI., Vla., V., and Vc. e.C. Dynamics range from *f*.

82

Tr. (F)  
Fl.  
Ob.  
Vln  
Vln I  
Vln II  
Vla  
Vc.  
Cb.

This system contains measures 82 through 85. The Tr. (F) part is silent in measure 82 and begins in measure 83. The Flute and Violin parts feature intricate sixteenth-note patterns. The Violin I and II parts have a more melodic line, while the Viola, Violoncello, and Contrabass parts provide a steady bass line.



86

Tr. (F)  
Fl.  
Ob.  
Vln  
Vln I  
Vln II  
Vla  
Vc.  
Cb.

This system contains measures 86 through 89. The Tr. (F) part has a melodic line with some rests. The Flute and Violin parts continue with their sixteenth-note patterns. The Violin I and II parts play sustained notes with long slurs. The Viola, Violoncello, and Contrabass parts continue their bass line.

90

Tr. (F)  
Fl.  
Ob.  
Vln.  
VI.  
Vla.  
V.  
Vc. e.C.

*p*

*p*

Detailed description: This system of musical notation covers measures 90 to 92. It includes staves for Trumpet (F), Flute, Oboe, Violin, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat). Measure 90 features a melodic line in the trumpet and flute, with a rhythmic accompaniment in the violin and double bass. Measure 91 continues the melodic development. Measure 92 shows a change in dynamics to piano (*p*) for the flute and oboe, with a more active bass line.



93

Tr. (F)  
Fl.  
Ob.  
Vln.  
VI.  
Vla.  
V.  
Vc. e.C.

*f*

*f*

*p*

*p*

*f*

*f*

*p*

*f*

Detailed description: This system of musical notation covers measures 93 to 95. It includes staves for Trumpet (F), Flute, Oboe, Violin, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat). Measure 93 features a melodic line in the trumpet and flute, with a rhythmic accompaniment in the violin and double bass. Measure 94 continues the melodic development. Measure 95 shows a change in dynamics to forte (*f*) for the flute and oboe, with a more active bass line.

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