



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2014

Centre Number

71

Candidate Number

Music

Assessment AS 2: Part 2

assessing

Written Examination

[AU122]



WEDNESDAY 18 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 in Section B for quality of written communication and 3 marks for structure and presentation of ideas 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
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Section A

1	
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Section B

2	
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3	
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4	
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Total Marks	
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Section A

1 Compulsory area of study: Music for Orchestra, 1700–1900

Haydn, Symphony No. 94, Mt. 2, Bars 33–74

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

(a) During which period was this work composed?

_____ [1]

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

_____ [1]

(c) Describe the countermelody to the theme in Bars 34–36.

 _____ [4]

(d) Identify the key in the following bars.

Bar 33 _____ [1]

Bar 40 _____ [1]

Bar 49 _____ [1]

Bar 56 _____ [1]

(e) (i) Identify the type of chord in Bar 64 (e.g. diminished seventh).

_____ [2]

(ii) Identify the chord which is outlined by the violin in the closing bars of the extract (Bars 70–74).

_____ [2]

Examiner Only	
Marks	Remark

- (f) Describe how the main theme from the start of this work is presented in Bars 49–56. Refer to melody and accompaniment in your answer.

[4]

- (g) Identify **three** musical devices used to develop the thematic ideas in Bars 57–64.

1. _____

2. _____

3. _____ [3]

- (h) In Bars 65–68 identify the following musical features in the string writing.

- (i) **two** types of texture

1. _____

2. _____ [2]

- (ii) **three** melodic features

1. _____

2. _____

3. _____ [3]

- (iii) **one** harmonic feature

1. _____ [1]

Examiner Only	
Marks	Remark

[Turn over

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 of chamber music by Beethoven.

or

(b) Comment on the different roles of instruments in chamber music composed between 1750 and 1830 for a combination of wind and strings.

Music for Solo Piano, 1825 to 1890

3 (a) Comment on virtuosic features in the solo piano music of Liszt. Refer to specific works to illustrate your answer.

or

(b) Choose and comment on **three** pieces of solo piano music composed between 1825 and 1890, **one** to illustrate each of the following genres.

waltz étude sonata

The Musical, 1900 to Today

4 (a) Comment on the role of the chorus in musicals from 1900 to the present day. Refer to specific examples to illustrate your answer.

or

(b) Choose and comment on **three** musicals composed during the period 1960 to the present day.



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MUSIC AS 2: PART 2 SUMMER 2014
Bars 33–74

For use with Question 1

Musical score for bars 33-40. The score is in 2/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (C), Tr. (C), Timp., Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.).

- Fl. (a2): Starts with a whole note *f* at bar 33, then rests. At bar 37, a *Solo* section begins with a sixteenth-note triplet *p*, followed by eighth-note triplets *(fz)* and *(fz)*.
- Ob. (a2): Starts with a whole note *f* at bar 33, then rests.
- Fg. (a2): Starts with a whole note *f* at bar 33, then rests.
- Cor. (C): Starts with a whole note *f* at bar 33, then rests.
- Tr. (C): Starts with a whole note *f* at bar 33, then rests.
- Timp.: Starts with a whole note *f* at bar 33, then rests.
- VI. I: Starts with a whole note *f* at bar 33, then rests. From bar 37, it plays a sixteenth-note triplet *p*, followed by eighth-note triplets *fz*, *fz*, *fz*, and *ten.* (tension).
- VI. II: Starts with a whole note *f* at bar 33, then rests. From bar 37, it plays eighth notes *p*, followed by eighth notes *ten.* and eighth notes *fz*, *fz*.
- Vla.: Starts with a whole note *f* at bar 33, then rests. From bar 37, it plays eighth notes *p*, followed by eighth notes *ten.* and eighth notes *ten.*
- Vc. Cb.: Starts with a whole note *f* at bar 33, then rests. From bar 37, it plays eighth notes *p*.



Musical score for bars 41-48. The score continues from the previous page and includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.).

- VI. I: Starts with a whole note *p* at bar 41, then rests. From bar 42, it plays sixteenth-note triplets *p*, followed by eighth-note triplets *ten.* and eighth notes *ten.*
- VI. II: Starts with a whole note *p* at bar 41, then rests. From bar 42, it plays eighth notes *ten.* and eighth notes *ten.*
- Vla.: Starts with a whole note *p* at bar 41, then rests. From bar 42, it plays eighth notes *ten.* and eighth notes *ten.*
- Vc. Cb.: Starts with a whole note *p* at bar 41, then rests. From bar 42, it plays eighth notes *ten.*

47

Fl. (a2) *f* *ten.* *ten.*

Ob. *f* *ten.* *ten.*

Fg. *f* *ten.* *ten.* (Solo) *p*

VI. I *f* *ten.* *ten.* *p* *ten.*

VI. II *f* *ten.* *ten.* *p*

Vla. *f* *ten.* *ten.* *p*

Vc. Cb. *f* *ten.* *ten.* *p*



55

Fl. *f*

Ob. *f*

Fg. (a2) *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. Cb. *f*

59

Fl.
Ob.
Fg.
I
VI.
II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 59 to 62. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin I (I), Violin II (II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The music features various melodic lines with slurs and dynamic markings.



63

Fl.
Ob.
Fg.
Tr. (C)
Timp.
I
VI.
II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 63 to 66. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Trumpet in C (Tr. (C)), Timpani (Timp.), Violin I (I), Violin II (II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature changes to two flats (B-flat, E-flat). The music includes a dynamic marking of *f* (forte) for the Trumpet and Timpani parts.

67

Fl.
Ob.
Fg.
Tr. (C)
Timp.
I
VI.
II
Vla.
Vc.
Cb.

70

Fl.
Ob.
Fg.
Tr. (C)
Timp.
I
VI.
II
Vla.
Vc.
Cb.

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