



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011

Centre Number

71	
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Candidate Number

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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.



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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

**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]

(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

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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.

Lined writing area consisting of multiple horizontal lines.

Examiner Only

Marks | **Remark**

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THIS IS THE END OF THE QUESTION PAPER

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Flauti

Oboi II. I.

Clarineti in Bb

Fagotti

p *3* *3* *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

pp *cresc.* *fz* *ff*

Corni I. II. in E

Corni III. IV. in E

Trombe in E

Tromboni I. II.

Trombone basso e Tuba

Timpani Des. As.

p *fz* *ff* *ff* *pp*

pp *ff* *ff* *pp*

ff *p*

ff *p*

ff *p*

trm trm
f *p*

Violino I

Violino II

Viola

Violoncello

Contrabasso

ppp

ppp

ppp

ppp

ppp

Fl.

Ob. *Corno inglese*

Cl. (Bb)

Fg.

Cor. I. II. (E)

Cor. III. IV. (E)

Tr. (E)

Tb. I. II.

Tb. basso Tba.

Tym.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

cresc. *dim.* *p* *ppp*

cresc. *dim.* *p* *ppp*

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

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

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

div.

This page of a musical score includes the following parts and markings:

- Fl.**: Flute part, mostly silent.
- Ob.**: Oboe part, playing a rhythmic pattern with *f* dynamics.
- Cl. (Bb)**: Clarinet in B-flat part, playing a melodic line with *p* dynamics.
- Fg.**: Bassoon part, playing a rhythmic pattern with *f* dynamics.
- Cor. I. II. (E)**: Trumpet I & II part, playing a melodic line with *p* dynamics, marked *con sordini* (with mutes) and *dim.* (diminuendo).
- Cor. III. IV. (E)**: Trumpet III & IV part, silent.
- Tr. (E)**: Trombone part, silent.
- Tb. I. II.**: Tenor Trombone I & II part, silent.
- Tb. basso Tba.**: Bass Trombone part, silent.
- Tym.**: Tympani part, silent.
- Vln. I**: Violin I part, playing a melodic line with *f* dynamics, then *pp*.
- Vln. II**: Violin II part, playing a melodic line with *f* dynamics, then *pp*.
- Vla.**: Viola part, playing a melodic line with *f* dynamics, then *pp*.
- Vcl.**: Violoncello part, playing a melodic line with *f* dynamics, then *pp*.
- Cb.**: Contrabasso part, playing a melodic line with *f* dynamics, then *ppp*.

Un poco più mosso

46

Fl.

Ob.

in A.

a 2.

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

p

cresc.

pp

f

p

p

cresc.

pp

cresc.

mf

dim.

p

pp

cresc.

pp

cresc.

pp

cresc.

molto cresc.

p

fz