



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2014

Centre Number

71	
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Candidate Number

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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 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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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 ties, and rhythmic patterns including eighth and sixteenth notes.



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 features various melodic lines with slurs and ties, and rhythmic patterns including eighth and sixteenth notes. A dynamic marking of *f* (forte) is present in the Tr. (C) and Timp. staves.

67

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

70

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

p

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