



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017

Centre Number

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Candidate Number

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Music

Assessment Unit AS 2: Part 2

assessing
Written Examination



AU122

[AU122]

MONDAY 22 MAY, 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
Section A	
1	
Section B	
2	
3	
4	
Total Marks	

Section A

Examiner Only	
Marks	Remark

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

Dvořák, Symphony No. 9 in E minor, Mt. 2, Bars 90–127

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

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

_____ [1]

(b) What is the subtitle of this work?

_____ [1]

(c) Identify the **three** thematic ideas heard in Bars 96–100.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(d) Identify the key in the following bars.

Bar 90 _____ [1]

Bar 96 _____ [1]

Bar 101 _____ [1]

(e) Identify **five** timbral features of Bars 96–100 which help create a musical climax.

1. _____

2. _____

3. _____

4. _____

5. _____ [5]

(f) Identify the cadence in the following bars.

Bar 104 _____ [1]

Bar 114 _____ [1]

(g) Describe the presentation of the main theme in Bars 101–113.

_____ [6]

(h) (i) During which period was this work composed?

_____ [1]

(ii) Identify **five** features of the closing bars (Bars 120–127) to support your answer.

1. _____
2. _____
3. _____
4. _____
5. _____ [5]

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, 1750–1830

- 2 (a) Identify and comment on the main characteristics of Schubert's chamber music. Refer to specific examples to illustrate your answer.

or

- (b) Comment on the use of the piano in chamber music between 1750 and 1830. Refer to specific works to illustrate your answer.

Music for Solo Piano, 1825–1890

- 3 (a) Choose and comment on the characteristics of **two** of the following genres of Chopin's piano music. Refer to specific works to illustrate your answer.

nocturnes

polonaises

mazurkas

or

- (b) Comment on character pieces in piano music composed between 1825 and 1890. Refer to specific examples to illustrate your answer.

The Musical, 1900 to Today

- 4 (a) Outline the musical features of a range of ensembles (duets, trios etc.), chosen from musicals from 1900 to the present day.

or

- (b) Outline the main musical characteristics of musicals by George and Ira Gershwin. Refer to specific examples to illustrate your answer.

Lined writing area consisting of multiple horizontal lines.

[27]

Examiner Only	
Marks	Remark

THIS IS THE END OF THE QUESTION PAPER

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INSERT

(Score for Question 1)

90 **Largo**

Fl. 1 2

Ob. 1 2

Cl. 1 in A 2

Bsn. 1 2

1 #tr tr w tr tr

p

6 6 3 3 3 3

a 2

p

a 2 6 6 3 3 3 3

p leggiero

cresc.

I + II

Hn. in E

III + IV

Tpt. 1 in E 2

Tbn. I + II

B. Tbn. Tuba

Timp.

Largo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *cresc.*

pp *cresc.*

pp *cresc.*

This page of a musical score contains parts for the following instruments:

- Fl. 1 & 2:** Flute parts starting at measure 93. Includes trills and a sequence of sixteenth-note patterns with slurs and accents.
- Ob. 1 & 2:** Oboe parts with trills and sixteenth-note patterns.
- Cl. 1 in A 2:** Clarinet part with trills and sixteenth-note patterns.
- Bsn. 1 & 2:** Bassoon parts with sixteenth-note patterns.
- I + II Hn. in E:** Horns in E major.
- III + IV:** Horns in E major.
- Tpt. 1 in E 2:** Trumpet part in E major, starting with a rest and then playing sixteenth-note patterns.
- Tbn. I + II:** Trombone parts.
- B. Tbn. Tuba:** Bass Trombone and Tuba part.
- Timp.:** Timpani part.
- Vln. I & II:** Violin parts with triplets and sixteenth-note patterns.
- Vla.:** Viola part with sixteenth-note patterns.
- Vc.:** Violoncello part with sixteenth-note patterns.
- Cb.:** Cello part with sixteenth-note patterns.

The score is divided into three measures. The first measure (measures 93-95) features trills and sixteenth-note patterns with dynamics *p* and *cresc.*. The second measure (measures 96-98) features sixteenth-note patterns with dynamics *mf* and *cresc.*. The third measure (measures 99-101) features sixteenth-note patterns with dynamics *f* and *cresc.*. The key signature is E major. Performance markings include *a 2*, *tr*, *w*, *mf*, *f*, *cresc.*, and *p*. Fingerings are indicated by numbers 1-5. The bassoon part includes an *in C* marking.

96

Fl. 1
2

Ob. 1
2

Cl. 1
in A 2

Bsn. 1
2

in E
I + II

Hn.

III + IV

Tpt. 1
in C 2

Tbn.
I + II

B. Tbn.
Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff *3*

dim. *3*

ff *a 2*

ff *3*

dim. *3*

ff *a 2*

ff *3*

dim. *3*

ff *a 2*

ff

ff

ff

ff *a 2*

f

f

ff

dim.

mf

ff

dim. *p*

ff

ff

dim. *mp dim.*

ff

ff

dim. *mp dim.*

ff *6*

ff *6*

dim. *mp dim.*

ff *6*

ff *6*

dim. *mp dim.*

ff *6*

ff *6*

dim. *mp dim.*

ff *6*

ff *6*

dim. *mp dim.*

rit.

Meno mosso, Tempo I ♩ = 52

100

Fl. 1
2

Ob. 1
2

Cl. in B \flat

Bsn. 1
2

in E
I + II

Hn.

III + IV
in C

Tpt. 1
in C 2

Tbn. I + II

B. Tbn.
Tuba

p

Solo Cor Anglais

pp

dim. *pp*

pp

pp

rit.

Meno mosso, Tempo I ♩ = 52

4 Violins

4 Violins

4 Violas

4 Cellos

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

p

pp

p

pp

p

pp

pp

div.

Fl. 1
2

Ob. 1
2

Cl. in B \flat

Bsn. 1
2

in E
I + II
Hn.

III + IV
in C

Tpt. 1
in C 2

Tbn. I + II

B. Tbn.
Tuba

Timp.

2 Violins con sordini
sempre più diminuendo

Vln. I

Solo
pp

2 Violins con sordini
sempre più diminuendo

Vln. II

2 Violas con sordini
sempre più diminuendo

Vla.

Solo
pp

2 Cellos
pp sempre più diminuendo

Vc.

Solo
pp

2 Basse
pp sempre più diminuendo

Cb.

III

Fl. 1
2

Ob. 1
2

Cl. in B \flat
1
2

Bsn. 1
2

in E
I + II

Hn.

III + IV
in C

Tpt. 1
in C 2

Tbn. I + II

B. Tbn. Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. *p*

in B \flat
p

pp

p

pp

I
p

pp

molto cresc.
Tutti
f *p*

Tutti
f *p*

Tutti
f *p*

Tutti
f *p*

Tutti
f *p*

molto cresc. *f* *p*

116

rit. a tempo

Fl. 1
2

Ob. 1
2

Cl. in B \flat

Bsn. 1
2

in E
I + II

Hn.

III + IV
in C

Tpt. 1
in C 2

Tbn. I + II

B. Tbn.
Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

pp *pp* *pp*

in E a 2

a 2

rit. **Molto adagio**

122

Fl. 1 2

Ob. 1 2

Cl. in B \flat

Bsn. 1 2

I + II Hn. in E

III + IV

Tpt. 1 in C 2

Tbn. I + II

B. Tbn. Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p dim.

f

p dim.

f

p

f

p

fz

p

pp dim.

ppp

pp dim.

ppp

ppp

mf

p dim.

ppp

div.

pp

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