

ADVANCED SUBSIDIARY (AS) General Certificate of Education January 2013

Centre Number		
71		
Can	didate Number	

Music

Assessment Unit AS 2: Part 2 assessing Written Examination

[AU122]

THURSDAY 10 JANUARY, 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.

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					
Secti	on 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, Op. 95, second movement, bars 54–100.

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

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

(b)	What is the subtitle of this work?	
		[4

_____ [1]

(c)	During which period was this work composed?	
		Γ4 ⁻

(d)	Identify	the ke	y in	each	of the	following	bars.
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Bar 54	[1
	-
Bar 90	[1]

(e)	Identify 1	the chord	played in	each of the	following	bars
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Bar 60 ¹	 [1]
Bar 61 ¹	[1]
Bar 62 ¹	 [2]

(f) Comment on the use of the triplet motif in Bars 64–6	5.
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[2]	

2

(g)		s 68–70.		Examiner Only Marks Remark
	1			
	2.			
(h)	Ide	ntify four features of the orchestral scoring in Bars 78–82.		
	1			
	2			
	3.			
	4.		[4]	
(i)		ntify the features of the music in Bars 90–92 which create a storal atmosphere.		
(j)	(i)	Identify three thematic ideas in Bars 96–100 played by the following instruments. trombones		
		trumpets		
		violins & woodwind	[3]	
	(ii)	Identify three other features of the music which contribute to build-up of a climax in Bars 94–96.	the	
		1		
		2		
		3	[3]	

Section B

Examiner Only

Marks Remark

Answer **one** question on your chosen Area of Study.

Optional Areas of Study

Chamber Music, 1750 to 1830

2 (a) Comment on the contribution of **two** of the following composers to the

Haydn Mozart Beethoven Schubert

or

(b) Select a programme of **three** chamber pieces by Mozart and highlight ways in which each piece is typical of his musical style.

Music for Solo Piano, 1825 to 1890

3 (a) Select a programme of **three** solo piano pieces by Liszt and highlight ways in which each piece is typical of his musical style.

or

(b) Comment on form and structure in **each** of the following pieces for solo piano composed between 1825 and 1890. Illustrate your answer by referring to specific musical examples.

sonatas (11 marks) scherzos (5 marks) ballades (5 marks)

The Musical, 1900 to Today

4 (a) Outline the contribution made by the Gershwin brothers to the musical. Refer to specific examples to illustrate your answer.

or

(b) Choose and comment on songs, from a range of musicals, which effectively portray aspects of the characters who sing them.

	Examine	
	Marks	Remark

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	Marks	Remark

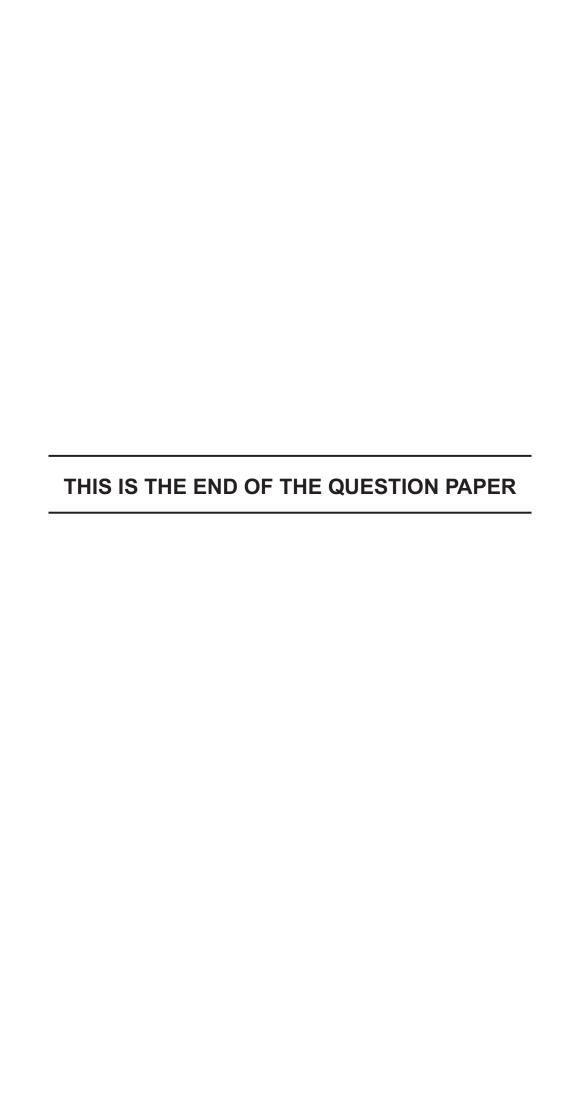
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MUSIC AS 2: PART 2 JANUARY 2013

For use with Question 1



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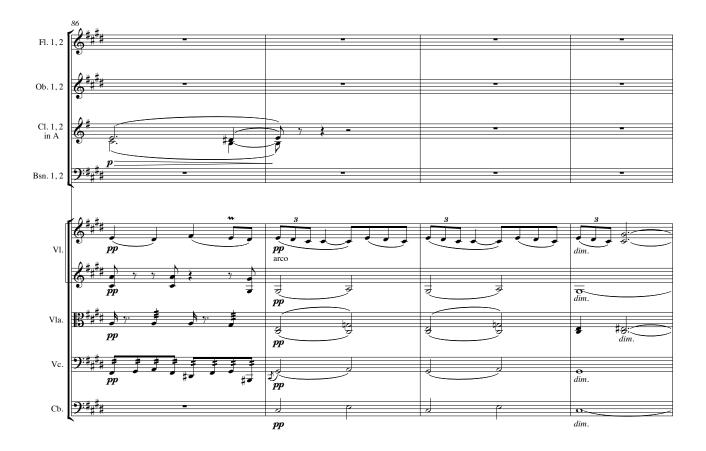




















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