

ADVANCED SUBSIDIARY (AS) General Certificate of Education 2014

# Music

Assessment AS 2: Part 2 assessing Written Examination

[AU122]

# WEDNESDAY 18 JUNE, AFTERNOON

AU122

71

**Centre Number** 

**Candidate Number** 



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
Sect	ion A
1	
Secti	ion B
2	
3	
4	
Total Marks	

		Section A		Examine Marks	er Only Remark
Со	mpu	lsory area of study: Music for Orchestra, 1700–1900		Marks	Remark
Hay	ydn,	Symphony No. 94, Mt. 2, Bars 33–74			
Ans	swer	all the following questions using the score provided.			
(a)	Dur	ing which period was this work composed?			
			_ [1]		
(h)	\\/b	at is the everall form of this mevement?			
(d)	VVIId	at is the overall form of this movement?	[4]		
			_ [1]		
(c)	Des	cribe the countermelody to the theme in Bars 34–36.			
			_ [4]		
(d)		ntify the key in the following bars.			
		33			
	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 I of the extract (Bars 70–74).	oars		
			_ [2]		
			_ [-]		

	[4] ideas in [3] tring [2]
[4]         ) Identify three musical devices used to develop the thematic ideas in Bars 57–64.         1.         2.         3.       [3]         ) In Bars 65–68 identify the following musical features in the string writing.         (i) two types of texture         1.       [2]         (ii) three melodic features         1.       [2]         (ii) three melodic features         1.       [3]	[4] ideas in [3] tring [2]
[4]         ) Identify three musical devices used to develop the thematic ideas in Bars 57–64.         1.         2.         3.       [3]         ) In Bars 65–68 identify the following musical features in the string writing.         (i) two types of texture         1.       [2]         (ii) three melodic features         1.       [2]         (ii) three melodic features         1.       [3]	[4] ideas in [3] tring [2]
[4]         I Identify three musical devices used to develop the thematic ideas in Bars 57–64.         1.         2.         3.       [3]         3.       [3]         In Bars 65–68 identify the following musical features in the string writing.         (i) two types of texture         1.       [2]         (ii) three melodic features         1.       [2]         (ii) three melodic features         1.       [3]	[4] ideas in [3] tring [2]
[4]         I Identify three musical devices used to develop the thematic ideas in Bars 57–64.         1	[4] ideas in [3] tring [2] [2]
[4]         Identify three musical devices used to develop the thematic ideas in Bars 57–64.         1	[4] ideas in [3] tring [2]
Identify three musical devices used to develop the thematic ideas in Bars 57–64.         1.         2.         3.       [3]         In Bars 65–68 identify the following musical features in the string writing.         (i) two types of texture         1.       [2]         (ii) three melodic features         1.       [2]         (iii) three melodic features         1.       [3]         (iii) three melodic features         1.       [3]         [3]	ideas in[3] tring[2][3]
Bars 57–64.         1.         2.         3.       [3]         In Bars 65–68 identify the following musical features in the string writing.         (i) two types of texture         1.         2.         2.         (i) two types of texture         1.         2.         (ii) three melodic features         1.         2.         3.         [3]	[3]
2.       [3]         3.       [3]         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]
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3.       [3]         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] tring [2] [3] [3]
In Bars 65–68 identify the following musical features in the string writing.         (i) two types of texture         1	tring [2] [3]
writing.         (i) two types of texture         1	[2]
1.	[3]
2.       [2]         (ii) three melodic features       1.         2.	[3]
(ii) three melodic features          1.	[3]
1.         2.         3.         [3]	[3]
1.         2.         3.         [3]	[3]
2	[3]
3 [3]	[3]
3 [3]	[3]
(iii) one harmonic feature	[1]
(iii) one harmonic feature	[1]
	[1]
1 [1]	

### 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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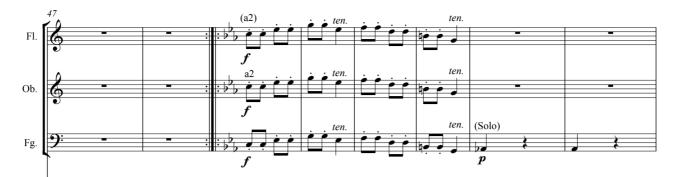


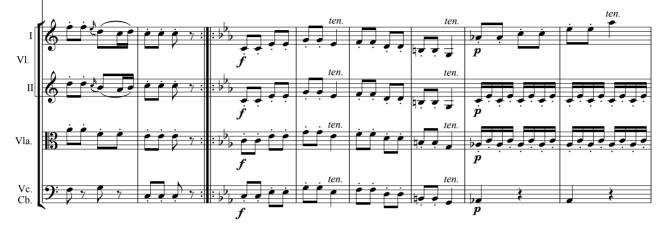






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