



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2010

Centre Number

71	
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Candidate Number

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Music

Assessment Unit AS 2: Part 2

assessing

Written Examination

[AU122]



MONDAY 11 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 for quality of written communication in your chosen area of study question.

You are provided with two inserts for use with **Question 1** in this paper.

Do **not** write your answers on these inserts.

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

Beethoven: Violin Concerto in D, Op. 61, third movement Bars 1–20 and Bars 43–73

Answer **all** the following questions using the scores provided (see insert sheets).

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

_____ [1]

(b) During which period was this work composed?

_____ [1]

Extract A Bars 1–20

(c) Identify melodic features of the main theme in Bars 1–8.

_____ [4]

(d) Identify the chord at the pause sign in Bar 10.

_____ [2]

(e) Identify differences in the accompaniment to the repeat of the main theme in Bars 10–18.

_____ [2]

Extract B Bars 43–73

Examiner Only	
Marks	Remark

(f) Identify **six** virtuosic features in the solo violin part in Bars 45–73.

Give a bar reference to illustrate each feature you identify.

Feature	Bar number(s)	
1. _____ [1]	_____	[$\frac{1}{2}$]
2. _____ [1]	_____	[$\frac{1}{2}$]
3. _____ [1]	_____	[$\frac{1}{2}$]
4. _____ [1]	_____	[$\frac{1}{2}$]
5. _____ [1]	_____	[$\frac{1}{2}$]
6. _____ [1]	_____	[$\frac{1}{2}$]
		[9]

(g) Name the key and cadence in Bars 63–64.

Key _____ Cadence _____ [2]

(h) Which **two** chords dominate the harmony in Bars 53–73?

_____ [4]

(i) Identify the harmonic device in the horn part in Bars 68–73.

_____ [2]

Section B

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

Optional Areas of Study

Chamber Music, 1750–1830

- 2 (a) Outline the main characteristics of Haydn's string quartets. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on chamber music composed for five or more performers during the period 1750–1830. Illustrate your answer by referring to specific musical examples.

Music for Solo Piano, 1825–1890

- 3 (a) Identify nationalistic features in Chopin's solo piano music. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on virtuosic writing in the solo piano music of the following composers. Illustrate your answer by referring to specific musical examples.

Chopin

R. Schumann

Liszt

The Musical, 1900 to Today

- 4 (a) Comment on the use of ensembles (e.g. duets, trios etc.) in musicals composed during the period 1900 to today. Illustrate your answer by referring to specific examples.

or

- (b) Outline the development of the musical during the period 1960 to the present day. Illustrate your answer by referring to specific examples.

Examiner Only

Marks

Remark

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AS WRITTEN WINTER 2010

Extract A Bars 1–20

Flute *Solo*

Oboes 1 & 2

Clarinets 1 & 2 in A

Bassoons 1 & 2

Horns 1 & 2 in D

Trumpets 1 & 2 in D

Timpani (D, A)

Solo Violin *sul G* *p* *tr*

Violin I

Violin II

Viola

Violoncello *p*

Double bass

Ob. *Tutti* *p*

Hn. (D) *pp* *p*

S. Vln. *tr* *ten.* *delicatamente*

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p*

Vc. *p*

Db. *p*

Ob. *Tutti* *p* *ff* *a 2*

Cl. *ff*

Bsn. *ff*

Hn. (D) *p* *ff* *a 2*

Tpt. (D) *ff*

Timp. *ff*

S. Vln. *tr* *ten.* *ten.*

Vln I *p* *ff*

Vln II *p* *ff*

Vla *p*

Vc. *p*

Db. *p*

Extract B Bars 43–73

66

Bsn. 1

Hn. (D)

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Bsn. 1

Hn. (D)

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

Flute

Oboes 1 & 2

Clarinets 1 & 2 in A

Bassoons 1 & 2

Horns 1 & 2 in D

Trumpets 1 & 2 in D

Timpani

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

A Solo

49

Ob. *p*

Cl. (A) *p*

Bsn. *p*

Hn. (D)

S. Vln.

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

54 **Tutti**

Ob.

Cl. (A)

Bsn.

S. Vln.

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

59

Fl. *f* Solo *f* Solo

Ob. *f*

Cl. (A) *f*

Bsn. *a 2* *f*

Hn. (D) *a 2* *f*

Tpt. (D) *a 2* *f*

Timp. *f*

S. Vln.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *f* *p*

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