



Rewarding Learning

ADVANCED
General Certificate of Education
2013

Centre Number

71

Candidate Number

Music
Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]



THURSDAY 16 MAY, AFTERNOON

TIME

1 hour 30 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 60, including a maximum of 3 marks for quality of written communication and a maximum of 3 marks for structure and presentation 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. 30 marks for each question.

For Examiner's use only	
Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

Total Marks	
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Section B

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

Optional Areas of Study

English Secular Vocal Music, 1580 to 1620

- 2 (a) Choose and comment on **three** pieces by Thomas Morley, **one** to illustrate each of the following secular vocal forms.

ballett

canzonet

madrigal

or

- (b) Comment on the following characteristics of English Secular Vocal Music. Refer to specific works to illustrate your answer.

form/structure

harmony

New Directions in Twentieth-Century Music

- 3 (a) Choose and comment on **three** works by Reich to illustrate his minimalist style and techniques.

or

- (b) Comment on the contribution of **one** of the following composers to twentieth-century music. Refer to specific works to illustrate your answer.

Boulez

Reich

Stockhausen

Jazz in the USA, 1930 to 1960

- 4 (a) Comment on musical characteristics of Duke Ellington's jazz style, focusing on his work as composer/arranger and performer. Refer to specific recordings to illustrate your answer.

or

- (b) Choose and comment on **three** jazz recordings. Each recording should illustrate a different jazz style from the period 1930 to 1960.

THIS IS THE END OF THE QUESTION PAPER

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A2 SUMMER WRITTEN
2013 EXAMINATION
(Score for Question 1) Bars 42–91

43

Calmo, ♩ = 106

Score for bars 42-49. Instruments: Timp., Harps. I, II.

Timp. *mf*

Harps. I, II *a 2 f*

43

Calmo, ♩ = 106

Score for bars 42-49. Instruments: Vlns. I, Vlns. II, Vlas., Vcs., D. Bs.

Vlns. I

Vlns. II

Vlas. *f cantabile*

Vcs.

D. Bs.



51

Score for bars 50-56. Instruments: C. A., Timp., Harps. I, II.

C. A. *f*

Timp.

Harps. I, II

51

Score for bars 50-56. Instruments: Vlns. I, Vlns. II, Vlas., Vcs., D. Bs.

Vlns. I *f*

Vlns. II

Vlas. *tr*

Vcs. *f*

D. Bs. *f*

59

C. A.

Harps I, II

Vlins. I

Vlins. II

Vlas.

Vcs.

D.Bs.

mf

p

59

mf



Tempo I. (♩ = 114)

66

Fl. I

Ob. I

C. A.

Cl. I
in A

p

p

p

Tempo I. (♩ = 114)
div.

66

Vlins. I

Vlins. II

Vlas.

Vcs.

D.Bs.

p

p

non div.

p

pizz.

p

pizz.

p

Fl. I

Obs. I, II (1.)

C. A.

Bsn. I

Vlns. I unis. pizz.

Vlns. II

Vlas. arco *p*

Vcs. arco *p*

D.Bs. arco *p*

p



75 *accelerando*

Cl. I in Bb *mf*

Hns. I, II in F *p*

75 *accelerando*

Vlns. I arco *p* *mf* sim.

Vlns. II *p* *mf* sim.

Vlas. *pizz.* *mf* arco sim.

Vcs. *pizz.* *mf* arco

D.Bs. *pizz.* *mf* arco

1'

----- al Più mosso, $\text{♩} = 94$ 84

Flts. I, II

Obs. I, II

Clts. in B \flat
I
II

Trpts. I, II
in C

Trbs. I, II

Trb. III
Tuba

con sord. *ff*

----- al Più mosso, $\text{♩} = 94$ 84

Vlms. I

Vlms. II

Vlas.

Vcs.

D.Bs.

f *ff*

Flts. I

II, III

Obs. I

II, III

Clts. in B \flat
I

II, III

Trb. II

Trb. III
Tuba

dim. *p*

dim. *p*

dim. *p*

dim. *p*

f *gliss.*

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