



Rewarding Learning

ADVANCED

General Certificate of Education

2015

Centre Number

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Candidate Number

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Music

Assessment Unit A2 2: Part 2

assessing

Written Examination



AU222

[AU222]

TUESDAY 2 JUNE, 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 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. 30 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 in the Twentieth Century

Stravinsky: *Pulcinella* Suite Bars 1–82

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

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

_____ [1]

(b) In which dance form is the opening section of this movement (Bars 1–32)?

_____ [1]

(c) In which twentieth-century style is this piece?

_____ [1]

(d) Identify the key in the following bars.

Bars 13–14 _____ [1]

Bars 17–18 _____ [1]

(e) Identify **two** harmonic devices in Bars 15–18.

1. _____ [1]

2. _____ [1]

(f) Identify the chords (e.g. C major first inversion) in the following bars.
*Note the superscript beat numbers refer to minim beats.

| Bar | chord | position/inversion |
|--|-------|--------------------|
| 20 ² (i.e. second minim beat) | [1] | [1] |
| 22 ² (i.e. second minim beat) | [1] | [1] |
| 25 ¹ (i.e. first minim beat) | [1] | [1] |

(g) Identify the following features in Bars 25–28.

(i) ornament _____ [1]

(ii) instrument playing the ornament _____ [1]

(h) Identify the melodic device in Bars 29–30.

_____ [1]

(i) Identify **five** ways in which the theme is varied in Bars 33–50.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

5. _____ [1]

(j) Identify the following musical features in Bars 65–82 which show that this piece was composed in the twentieth century.

(i) **one** harmonic feature

_____ [1]

(ii) **three** instrumental features

1. _____ [1]

2. _____ [1]

3. _____ [1]

| Examiner Only | |
|---------------|--------|
| Marks | Remark |
| | |

(k) Identify the following Baroque-like features in the whole extract (Bars 1–82).

(i) **three** melodic features:

1. _____ [1]

2. _____ [1]

3. _____ [1]

(ii) **two** harmonic features:

1. _____ [1]

2. _____ [1]

| Examiner Only | |
|---------------|--------|
| Marks | Remark |
| | |

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(Questions continue overleaf)

Section B

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

Optional Areas of Study

English Secular Vocal Music, 1580 to 1620

2 (a) Comment on the importance of Thomas Weelkes in the development of English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

or

(b) Comment on the variety of vocal textures in English secular vocal music composed between 1580 and 1620. Refer to specific examples to illustrate your answer.

New Directions in Twentieth Century Music

3 (a) Comment on the importance of Boulez in the development of twentieth century music. Refer to specific works to illustrate your answer.

or

(b) Comment on the variety of percussion instruments and their use in the music of the following composers. Refer to specific works to illustrate your answer.

Boulez

Reich

Stockhausen

Jazz in the USA, 1930 to 1960

4 (a) Comment on the contribution of Miles Davis to jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

or

(b) Comment on the main musical features of jazz during the swing era. Illustrate your answer by referring to specific tracks.

Lined area for student responses.

| Examiner Only | |
|---------------|--------|
| Marks | Remark |
| | |

THIS IS THE END OF THE QUESTION PAPER

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TUESDAY 2 JUNE, AFTERNOON



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INSERT

(Score for Question 1)

Allegro moderato $\text{♩} = 50-56$

5

OBOES
1
2

BASSOONS
1
2

HORNS in F
1.

10

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

mf
mf
pp
pp
pp
p

solo
dolce
dolcissimo

15

Fl. 1

Ob. 1
Ob. 2

Bsn. 1

Hn. 1
Hn. 2

dolce
dolcissimo
p

solo
tr

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. in C

Tbn.

mp

mp



25

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

5



30

Fl. 1

Bsn. 1

solo

dolce

dolcissimo (accompagnando)

9

Allegretto ♩ = 100

35

Musical score for measures 35-39. The score is for Ob. 1, Hn. 1, and Hn. 2. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Allegretto with a quarter note equal to 100 beats per minute. Measure 35 is marked with a box containing the number 35. The music features a melodic line in the Oboe 1 and a supporting bass line in the Horns.



40

45

Musical score for measures 40-49. The score is for Ob. 1, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt., and Tbn. The key signature is one sharp (F#) and the time signature is 6/8. Measure 40 is marked with a box containing the number 40, and measure 45 is marked with a box containing the number 45. The music features a melodic line in the Oboe 1 and a supporting bass line in the Bassoons and Horns. A dynamic marking of *p* (piano) is present in measures 45-49.



50

Musical score for measures 50-54. The score is for Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt., and Tbn. The key signature is one sharp (F#) and the time signature is 6/8. Measure 50 is marked with a box containing the number 50. The music features a melodic line in the Oboe 1 and a supporting bass line in the Bassoons and Horns. A trill is indicated in measure 50.

55

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

60

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

attacca

65 **Allegro più tosto moderato** ♩ = 88
solo cantabile

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

accompagnando

1st time only

solo cantabile

70

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

accompagnando

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

5

11

5

Fl. 1

Fl. 2

Bsn. 1

75

5

5

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

5

12

80

dolcissimo

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

5

2.

5

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