



Rewarding Learning

ADVANCED

General Certificate of Education

2018

Centre Number

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Candidate Number

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Music

Assessment Unit A2 2: Part 2

assessing

Written Examination



AU222

[AU222]

MONDAY 18 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, *Vivo* from *Pulcinella* Suite, Bars 1–67

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 twentieth century style is this extract?

_____ [1]

(c) On which work is this movement based?
Name the work and its composer.

Name of work _____ [1]

Composer _____ [1]

(d) Identify **two** melodic features of the opening thematic idea in Bars 1–3.

1. _____ [1]

2. _____ [1]

(e) Identify **two** melodic features of the thematic idea in Bars 6–13.

1. _____ [1]

2. _____ [1]

(f) Identify **four** harmonic features of Bars 25–45.

1. _____ [1]
2. _____ [1]
3. _____ [1]
4. _____ [1]

(g) Identify the woodwind texture in Bars 30–37.

_____ [1]

(h) Identify the key in the following bars.

- Bar 33 _____ [1]
- Bar 37 _____ [1]
- Bar 46 _____ [1]

(i) Identify **four** features of Bars 46–52.

1. _____ [1]
2. _____ [1]
3. _____ [1]
4. _____ [1]

(j) Identify **three** ways in which the presentation of the opening theme (Bars 1–3) is varied when presented in Bars 53–54.

1. _____ [1]
2. _____ [1]
3. _____ [1]

Examiner Only

Marks Remark

(k) Describe the relationship between the double bass and trombone in Bars 62–67. Refer to specific bar numbers in your answer.

_____ [4]

(l) (i) Identify **one** feature of the instrumental scoring which is typical of the Baroque period.

_____ [1]

(ii) Identify **two** twentieth century features of the instrumental scoring.

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 Morley in the development of English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **three** works, one to illustrate each of the following types of text and their musical setting in English secular vocal music from 1580 to 1620.

light texts

pastoral texts

serious texts

New Directions in Twentieth Century Music

- 3 (a) Comment on the variety of musical styles in the work of Stockhausen. Refer to specific works to illustrate your answer.

or

- (b) Comment on the use of serial techniques in the music of Boulez and Stockhausen. Refer to specific works to illustrate your answer.

Jazz in the USA, 1930 to 1960

- 4 (a) Choose **three** jazz tracks, each in a different style, from the period 1930 to 1960. Comment in detail on the main musical features of each track chosen.

or

- (b) Comment on the importance of Count Basie in the development of jazz in the period up to 1960. Illustrate your answer by referring to specific tracks.

Examiner Only

Marks Remark

Lined area for student responses.

Marks	Remark

[30]

THIS IS THE END OF THE QUESTION PAPER

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INSERT

(Score for Question 1)

Vivo ♩ = 132-138

5

Horn 1 in F *ff* *ff marcatis.*

Horn 2 in F *ff* *ff marcatis.*

Trumpet in C *ff* *ff marcatis.*

Trombone *ff* *gliss.* *ff* *ff* *ff marcatis.*

Vivo ♩ = 132-138

2nd time only

SOLO QUINTET

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

Violoncello *ff* *Solo* *ff* *ff* *fff*

Double bass *ff* *ff* *ff* *fff*

2nd time only

ORCHESTRA

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

Violoncello *ff* *sub. p* *ff* *ff*

Double bass *ff* *sub. p* *ff* *ff*

10

Hn. 1

Hn. 2

Tpt.

Tbn.

SOLO QUINTET

Vc.

Db.

ORCH.

Vc.

Db.

du talon

du talon

du talon

dim.



15

20

1.

Tbn.

SOLO QUINTET

Vc.

Db.

ORCH.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

gliss.

p

sub. ff

sub. p

ff

f

gliss.

ff

con Vln. 1 solo

ff

con Vln. 2 solo

ff

con Vla. 2 solo

ff

p

sub. ff

sub. p

ff

p

sub. ff

sub. p

2.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

2.

SOLO
QUINTET

Vc.

Db.

ORCH.

Vc.

Db.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

très forte et en dehors

SOLO QUINTET

Vc.

Db.

Vc.

ORCH.

Db.

du talon

This musical score page, numbered 35, is divided into two main sections: SOLO QUINTET and ORCH. (Orchestra). The SOLO QUINTET section includes staves for Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet, and Trombone. The ORCH. section includes staves for Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat (B-flat) and a 7/8 time signature. The dynamic marking *sf* (sforzando) is prominently featured throughout the piece, indicating moments of increased volume and intensity. The woodwind and brass parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, often with accents. The string parts provide a harmonic and rhythmic foundation, with some instruments playing sustained chords or moving lines. The overall texture is dense and dramatic, characteristic of a late 20th-century orchestral work.

40

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Tpt.

Tbn.

SOLO QUINTET

Vc. *sempre ff*

Db. *très forte (détaché)*

ORCH.

Vc. *sempre ff*

Db. *sempre ff*



45

Fl. 1

Fl. 2

Tpt.

Tbn. *f*

SOLO QUINTET

Vc. *staccatiss. e secco*

Db. *p*

dolce

ORCH.

Vc. *staccatiss. e secco*

Db. *p*

staccatiss. e secco

50 Solo 55

Tbn. *ff* *sf* *sf*

SOLO QUINTET

Vc. *du talon*

ORCH. *p*

Db.

60

Tbn. *mf* *f*

SOLO QUINTET

Vc. *p* *sub. ff*

ORCH. *p* *sub. ff*

Db. *p* *sub. ff*

65

Tbn. *poco meno f* *ff risoluto, energico* *gliss.* *gliss.*

SOLO QUINTET

Vc. *sub. p* *sf* *sf*

ORCH. *sub. p* *sf* *sf*

Db. *ff risoluto, energico* *sf* *sf*

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