

## ADVANCED General Certificate of Education 2013

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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			
Secti	on A		
1			
Secti	on B		
2			
3			
4			

**Centre Number** 

**Candidate Number** 

Total	
Marks	



#### **Section A**

1	Compulsory area of study: Music for Orchestra in the Twentieth
	Century

## Bartók: Concerto for Orchestra, 4th movement, Bars 42-91

(a) What is the title of this movement?

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

(-)		
		F.4

(b)	What is the overall form of this movement?	
		[1

(c) (i)		Name the instrument playing the melody in Bars 42–50.	
			[1

(ii)	Of which song is this melody a paraphrase?	
	title of song	[1]

composer	 [1	1
•	_	-

(iii)	Describe the main features of this melody.
	[2

(d) Identify the chords in the following bars. (Some bars have two chords and you may be required to substitute enharmonic equivalents.)

and you may be required to substitute enharmonic equivalents.)			
Bar 42		[1]	
Bar 43	and	_ [2]	

Bar 45 \_\_\_\_\_ and \_\_\_\_ [2]

Bar 44 \_\_\_\_\_ and \_\_\_\_ [2]

(e)	Cor	nment on the presentation of the melody from Bar 50 onwards	S. Exam Marks	Remark
			[2]	
(f)		ntify <b>one</b> musical device used to develop the opening theme overnent in Bars 61 <sup>4</sup> –69.	of the	
			[1]	
(g)	Ide	ntify the key of the music in Bars 76–77.		
			[1]	
(h)	(i)	Name the instrument playing the melody in Bars 76 <sup>4</sup> –84.		
			[1]	
	(ii)	Of which theme is this melody a parody?		
		theme	[1]	
		composer	[1]	
	(iii)	Describe the main features of this melody.		
(i)		ntify <b>four</b> instrumental sounds or effects in Bars 84–91 which late a burlesque-like sound.	help	
	1			
	2			
	3			
	4.		_ [4]	

#### **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.

	Examine	
	Marks	Remark

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	Examine	
	Marks	Remark

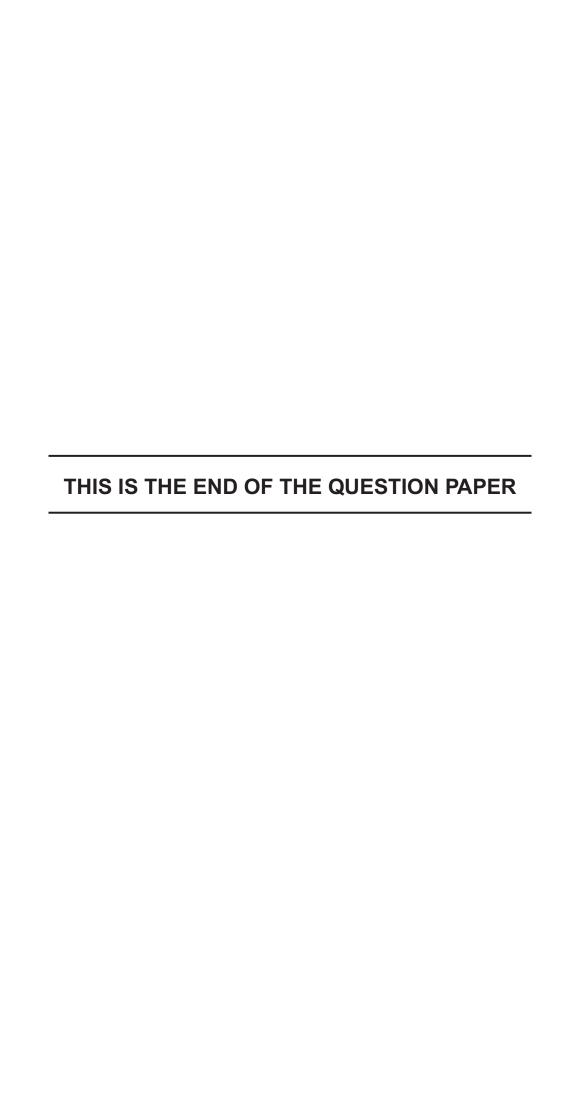
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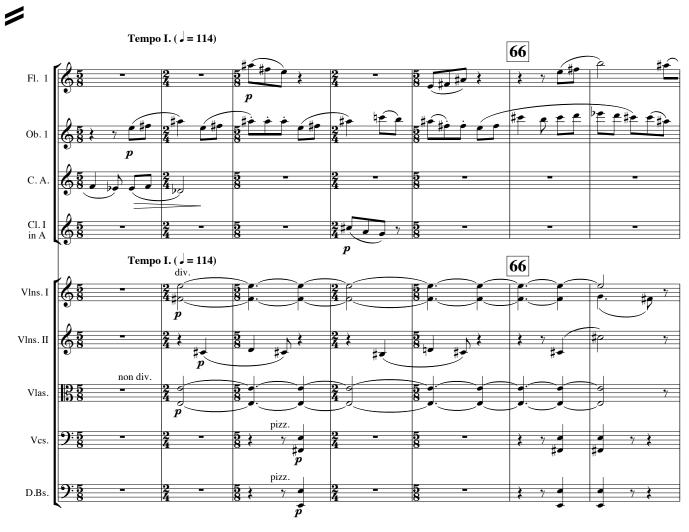


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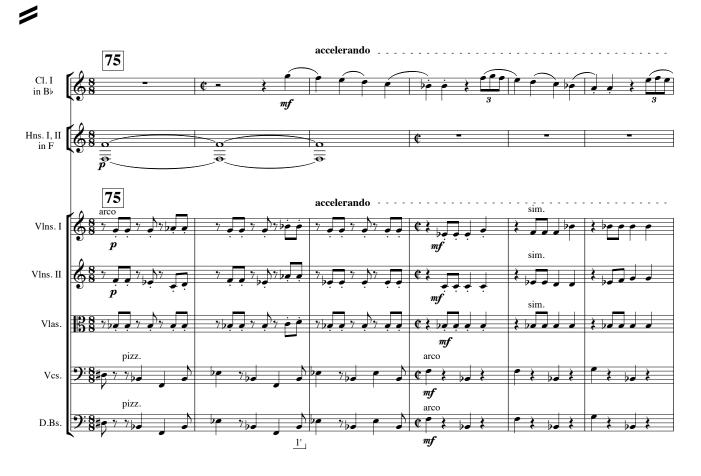
# A2 SUMMER WRITTEN 2013 EXAMINATION (Score for Question 1) Bars 42–91













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