



Rewarding Learning

ADVANCED
General Certificate of Education
2011

Centre Number

71	
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Candidate Number

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Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]



MONDAY 23 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 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.



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For Examiner's use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

Total Marks	
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Section A

Examiner Only	
Marks	Remark

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

Stravinsky: Pulcinella Suite, Vivo, Bars 1–67

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

(a) In which twentieth century style is this work?
_____ [1]

(b) On which other musical work is this movement based? Name the composer and the work.
Composer _____ [1]
Work _____ [1]

(c) What is the overall form of this movement?
_____ [1]

(d) Which **two** instruments feature as a duet in this movement?
_____ [2]

(e) Identify the tonality in the following bars:
Bars 1–4 _____ [1]
Bars 46–49 _____ [1]

(f) Identify **two** musical devices used in Bars 6–13.
_____ [2]

Section B

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

Optional Areas of Study

English Secular Vocal Music, 1580 to 1620

2 (a) Identify and comment on the main characteristics of the ballett during the period 1580–1620. Refer to specific works to illustrate your answer.

or

(b) Comment on the range of vocal textures and timbres in secular vocal pieces composed between 1580–1620 for **five or more** voices. Refer to specific examples to illustrate your answer.

New Directions in Twentieth Century Music

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

or

(b) Comment on the use of percussion instruments by the following composers. Refer to specific works to illustrate your answer.

Boulez

Stockhausen

Reich

Jazz in the USA, 1930 to 1960

4 (a) Identify the musical characteristics of jazz during the swing era. Illustrate your answer by referring to specific musical examples.

or

(b) Comment on approaches to harmony in jazz of the period 1930 to 1960. Illustrate your answer by referring to specific musical examples.

Examiner Only

Marks

Remark

Lined writing area for student answers.

Examiner Only	
Marks	Remark

THIS IS THE END OF THE QUESTION PAPER

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A2 2: MUSIC PART 2 2011

For use with Question 1

VII VIVO

Vivo ♩ = 132-138

5

The musical score is divided into three systems. The first system includes Horn 1 in F, Horn 2 in F, Trumpet, and Trombone. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Double bass. The third system includes Violin 1, Violin 2, Viola, Violoncello, and Double bass. The SOLO QUINTET section (Violin 1, Violin 2, Viola, Violoncello, Double bass) is marked '2nd time only' for the first two violins and Viola. The ORCHESTRA section (Violin 1, Violin 2, Viola, Violoncello, Double bass) is marked '2nd time only' for the first two violins and Viola. Dynamics include *ff*, *gliss.*, *fff marcattiss.*, *sub. p*, and *fff*. The time signature is 2/4.

10 15

Hn. 1

Hn. 2

Tpt.

Tbn.

SOLO QUINTET

Vc. *du talon*

Db.

ORCH.

Vc. *du talon*

Db. *du talon dim. p*



20

1. 2.

Tbn. *f gliss. f*

SOLO QUINTET

Vc. *sub. ff sub. p ff mf sf*

Db. *f gliss. ff ff*

ORCH.

Vln. 1 *con Vln 1 solo ff*

Vln. 2 *con Vln 2 solo ff*

Vla. *con Vla solo ff*

Vc. *sub. ff sub. p ff mf sf*

Db. *sub. ff sub. p mf sf*

The musical score is divided into two sections: SOLO QUINTET and ORCH. (Orchestra).
SOLO QUINTET:
 - Flutes 1 & 2 (Fl. 1, Fl. 2): Rests until measure 30, then play a short melodic phrase marked *f*.
 - Oboes 1 & 2 (Ob. 1, Ob. 2): Rests until measure 30, then play a short melodic phrase marked *f*.
 - Bassoons 1 & 2 (Bsn. 1, Bsn. 2): Play a rhythmic pattern of eighth notes, marked *ff*.
 - Horns 1 & 2 (Hn. 1, Hn. 2): Horn 1 has rests; Horn 2 plays a rhythmic pattern marked *ff*.
 - Trumpet (Tpt.): Rests until measure 30, then plays a short melodic phrase marked *f*.
 - Trombone (Tbn.): Plays a glissando (gliss.) in measure 25 and a rhythmic pattern in measure 26. At measure 30, it plays a phrase marked *très forte et en dehors*.
 - Violoncello (Vc.): Plays a melodic line with a "du talon" (heel) marking in measure 26.
 - Double Bass (Db.): Plays a rhythmic pattern of eighth notes, marked *ff*.

ORCH. (Orchestra):
 - Violoncello (Vc.): Plays a melodic line with a "du talon" (heel) marking in measure 26.
 - Double Bass (Db.): Plays a rhythmic pattern of eighth notes.

8^{ve} 40

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Tpt.

Tbn.

Vc. *sempre sf*

SOLO QUINTET

Db. *très forte (détaché)*

Vc. *sempre sf*

ORCH.

Db. *sempre sf*



45

Fl. 1

Fl. 2

Tpt.

Tbn. *f*

Vc. *staccatiss. e secco*
p

SOLO QUINTET

Db. *dolce*

Vc. *staccatiss. e secco*
p

ORCH.

Db. *staccatiss. e secco*
p

50 55

Tbn. *solo*
ff *sf* *sf*

SOLO QUINTET
Vc.
Db.

ORCH.
Vc.
Db. *du talon*
p

60

Tbn. *mf* *f*

SOLO QUINTET
Vc. *p* *sub. ff*

ORCH.
Vc. *p* *sub. ff*

Db. *p* *sub. ff*

65

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

SOLO QUINTET
Vc. *sub. p* *ff* *ff*

ORCH.
Vc. *sub. p* *ff* *ff*

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

Pulchinelia Suite, Vivo, Bars 1-67 by Igor Stravinsky © Copyright 1925 by Hawkes & Son (London) Ltd. Revised version: © 1966 by Hawkes & Son (London) Ltd. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

