



Rewarding Learning

ADVANCED  
General Certificate of Education  
January 2013

Centre Number

71

Candidate Number

**Music**  
Assessment Unit A2 2: Part 2

*assessing*

Written Examination

[AU222]



TUESDAY 15 JANUARY, 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	

<b>Total Marks</b>	
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8286





## 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 musical characteristics of Byrd's secular vocal music. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **three** pieces from the collection *The Triumphes of Oriana*. Comment on the main musical features of each work chosen.

#### New Directions in Twentieth Century Music

- 3 (a) Comment on the contribution of Stockhausen to the development of electronic music in the twentieth century. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **three** works, **one** to illustrate each of the following twentieth century musical styles.

**total serialism**

**aleatoric/chance music**

**minimalism**

#### Jazz in the USA, 1930 to 1960

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

or

- (b) Choose **three** tracks in swing style. Comment in detail on the main characteristics of each track chosen.

Examiner Only

Marks

Remark



















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**THIS IS THE END OF THE QUESTION PAPER**

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Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2

Hn 1 in F  
Hn 2 in F

SOLO QUINTET

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

ORCH.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn 1 in F

Hn 2 in F

Vln. I

Vln. II

SOLO QUINTET Vla.

Vc.

Db.

Vln. I

Vln. II

ORCH. Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*mf*

solo

*p*

*p*

Detailed description: This page of a musical score, numbered 25, contains two systems of staves. The first system includes woodwinds (Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Hn 1 in F, Hn 2 in F), strings (Vln. I, Vln. II, Vc., Db.), and a SOLO QUINTET (Vla.). The second system includes strings (Vln. I, Vln. II, ORCH. Vla., Vc., Db.). The woodwinds and horns play a melodic line starting in the fourth measure, marked *p*. The solo violin (Vln. I) has a solo section starting in the fourth measure, marked *mf*. The cello (Vc.) plays a rhythmic accompaniment throughout. The strings in the second system play sustained notes, with the first violin (Vln. I) and orchestra viola (ORCH. Vla.) marked *p*.

Ob. 1 *tr*

Ob. 2

Bsn. 1 *tr*  
*p*

Bsn. 2 *p*

Hn 1 in F

Hn 2 in F

SOLO QUINTET

Vln. I *f* *sub. meno f e leggero*

Vln. II *f* *ff* *sub. meno f e leggero* *ff*

Vla. *f* *ff* *sub. meno f e leggero* *ff*

Vc. *ff* *sub. meno f e leggero* *ff*

Db.

ORCH.

Vln. I *sub. meno f e leggero*

Vln. II *ff* *sub. meno f e leggero* *ff*

Vla. *ff* *sub. meno f e leggero* *ff*

Vc. *ff* *sub. meno f e leggero* *ff*

Db.





Ob. 1 *solo* *mf* *tr*

Ob. 2 *mf* *tr*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn 1 in F *f* *mf*

Hn 2 in F *mf*

SOLO QUINTET

Vln. I *f* *f* *p sub.* *tr*

Vln. II *f* *f* *p sub.* *tr*

Vla. *f* *f* *p sub.* *tr*

Vc. *f* *f* *p sub.*

Db. *f*

ORCH.

Vln. I *f* *f* *p sub.* *tr*

Vln. II *f* *f* *p sub.* *tr*

Vla. *f* *f* *p sub.* *tr*

Vc. *f* *f* *p sub.*

Db. *f*

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