



Rewarding Learning

ADVANCED
General Certificate of Education
2013

Centre Number

71

Candidate Number

Music
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
Section A	
1	
Section B	
2	
3	
4	

Total Marks	
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(e) Comment on the presentation of the melody from Bar 50 onwards.

_____ [2]

(f) Identify **one** musical device used to develop the opening theme of the movement in Bars 61⁴–69.

_____ [1]

(g) Identify the key of the music in Bars 76–77.

_____ [1]

(h) (i) Name the instrument playing the melody in Bars 76⁴–84.

_____ [1]

(ii) Of which theme is this melody a parody?

theme _____ [1]

composer _____ [1]

(iii) Describe the main features of this melody.

_____ [3]

(i) Identify **four** instrumental sounds or effects in Bars 84–91 which help create a burlesque-like sound.

1. _____

2. _____

3. _____

4. _____ [4]

Examiner Only	
Marks	Remark

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.

Lined area for student answers.

Examiner Only	
Marks	Remark

THIS IS THE END OF THE QUESTION PAPER

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

43

Calmo, ♩ = 106

Musical score for bars 42-49. The score includes parts for Timp., Harps. I, II, Vlns. I, Vlns. II, Vlas., Vcs., and D. Bs. The tempo is Calmo, ♩ = 106. The key signature has two flats. The Timp. part starts with a *mf* dynamic. The Harps. I, II part starts with a *f* dynamic. The Vlns. I and Vlns. II parts are mostly rests. The Vlas. part starts with a *f cantabile* dynamic. The Vcs. and D. Bs. parts are mostly rests.

43

Calmo, ♩ = 106

Musical score for bars 50-57. The score includes parts for Vlns. I, Vlns. II, Vlas., Vcs., and D. Bs. The tempo is Calmo, ♩ = 106. The key signature has two flats. The Vlns. I and Vlns. II parts are mostly rests. The Vlas. part continues with a *f cantabile* dynamic. The Vcs. and D. Bs. parts are mostly rests.

51

Musical score for bars 58-65. The score includes parts for C. A., Timp., and Harps. I, II. The tempo is Calmo, ♩ = 106. The key signature has two flats. The C. A. part starts with a *f* dynamic. The Timp. part starts with a *f* dynamic. The Harps. I, II part starts with a *f* dynamic.

51

Musical score for bars 66-73. The score includes parts for Vlns. I, Vlns. II, Vlas., Vcs., and D. Bs. The tempo is Calmo, ♩ = 106. The key signature has two flats. The Vlns. I part starts with a *f* dynamic. The Vlns. II part starts with a *f* dynamic. The Vlas. part starts with a *f* dynamic. The Vcs. part starts with a *f* dynamic. The D. Bs. part starts with a *f* dynamic.

59

C. A.

Harps I, II

Vlns. I

Vlns. II

Vlas.

Vcs.

D.Bs.

mf

p

59

mf



Tempo I. (♩ = 114)

66

Fl. I

Ob. I

C. A.

Cl. I
in A

p

p

p

Tempo I. (♩ = 114)

66

Vlns. I

Vlns. II

Vlas.

Vcs.

D.Bs.

p

p

non div.

p

pizz.

p

pizz.

p

Fl. I

Obs. I, II (1.)

C. A.

Bsn. I

Vlns. I unis. pizz.

Vlns. II

Vlas. arco *p*

Vcs. arco *p*

D.Bs. arco *p*

p



75 *accelerando*

Cl. I in Bb *mf*

Hns. I, II in F *p*

75 *accelerando*

Vlns. I arco *p* *mf* sim.

Vlns. II *p* *mf* sim.

Vlas. *pizz.* *mf* sim.

Vcs. *pizz.* *mf* arco

D.Bs. *pizz.* *mf* arco

1'

----- **al Più mosso, $\text{♩} = 94$** 84

----- **al Più mosso, $\text{♩} = 94$** 84

----- **al Più mosso, $\text{♩} = 94$** 84

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