



Rewarding Learning

ADVANCED  
General Certificate of Education  
January 2011

Centre Number

71

Candidate Number

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

*assessing*

Written Examination

[AU222]



FRIDAY 21 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 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>	

## Section A

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

Bartók: Concerto for Orchestra, 4th movement, Bars 119–151

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

(a) What is the title of this movement?

\_\_\_\_\_ [1]

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

\_\_\_\_\_ [1]

(c) In which twentieth century style is this work?

\_\_\_\_\_ [1]

(d) Describe the presentation of the theme and its accompaniment in Bars 119–127.

 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ [5]

(e) Identify the key of the theme in Bar 119.

\_\_\_\_\_ [1]

(f) Identify the instrument performing the return of the opening theme of the movement in Bar 135.

\_\_\_\_\_ [1]

Examiner Only

Marks Remark

- (g) Comment on the development of this opening theme in Bars 139–142.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ [3]

- (h) Which **two** intervals feature prominently in the cadenza passage (Bar 143)?

\_\_\_\_\_ [2]

- (i) Identify the chords in the following bars.

Bar 144 \_\_\_\_\_

Bar 145 \_\_\_\_\_

Bar 148 \_\_\_\_\_

Bar 149 \_\_\_\_\_

Bar 151 \_\_\_\_\_ [10]

- (j) Identify the cadence in Bars 144–145.

\_\_\_\_\_ [1]

- (k) Identify **four** features of the extract which show it was composed in the twentieth century.

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) Comment on the contribution of John Dowland to English secular vocal music. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **three** pieces, **one** to illustrate each of the following secular vocal forms.

**ballett      ayre      madrigal proper**

#### New Directions in Twentieth Century Music

- 3 (a) Comment on chance/aleatoric features in the music of Boulez and Stockhausen. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **three** works, **one** by each of the following composers. Comment in detail on the twentieth century stylistic features of each work chosen.

**Boulez      Stockhausen      Reich**

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

- 4 (a) Comment on the importance of Miles Davis in the development of jazz during the period up to 1960. Refer to specific musical examples to illustrate your answer.

or

- (b) Comment on instrumental and/or vocal solos in **three** jazz tracks recorded between 1930 and 1960.

Examiner Only	
Marks	Remark

















---

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

---





Permission to reproduce all copyright material has been applied for.  
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA  
will be happy to rectify any omissions of acknowledgement in future if notified.

A2 2: PART 2 JANUARY 2011

For use with Question 1

119 Calmo, ♩ = 106

Ob. 1

Hp.

Vln. I *div. con sord.*  
*p*

Vln. II *pizz.*  
*p*

Vla. *con sord.*  
*p*

Vcl. *pizz.*  
*p*

Cb. *p*

124

Ob. 1 *p*

Hp. *non cresc.*

Vln. I *non cresc.*

Vln. II

Vla. *non cresc.*

Vc. *non cresc.*

Cb. *non cresc.*

128 Tempo 1 (♩ = 114)

Fl. I *p* *pp*

Ob. I *pp*

C. A. *pp*

Cl. I in B $\flat$  *p* *pp*

Vln. I *p* arco senza sord.

Vln. II *p* arco senza sord.

Vla. *p* arco senza sord.

Vc. *p* arco senza sord.



137 rallent. a tempo rallent.

Fl. I *pp*

C. A.

Cl. I in B $\flat$

Hn. 1, 3 in F *p* con sord.

Hn. 2 in F *p* con sord.

Vln. I *p* rallent. a tempo rallent.

Vln. II *p* rallent. a tempo rallent.

Vla. *p* rallent. a tempo rallent.

Vc. *p* rallent. a tempo rallent.

143 *quasi Cadenza* *più volte ad libitum* *a tempo*

Fl. I *rubato* *pp*

Ob. 1

Hn. 1, 3 in F

Hn. 2 in F  
(senza sord.) *pp colla parte*

Vln. I *pp colla parte* *colla parte* *a tempo*

Vln. II *pp* *colla parte*

Vla. *pp* *colla parte*

Vc. *pp* *colla parte*



144 (♩ = 114)

Picc.

Ob. 1 *p*

Ob. *p*

Bsn. *p*

Bsn. *p*

(♩ = 114)

Vln. I *pizz.* *p*

Vln. II *pizz.* *p* *pp*

Vla. *pizz.* *p* *pp* *arco*

Vc. *pizz.* *p* *pp* *arco*

Cb. *pizz.* *p* *pp* *arco*

