



**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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## Section A

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

Stravinsky: Pulcinella Suite, Overture, Bars 15<sup>4</sup>–44.Answer **all** the following questions using the score provided (see insert sheet).

(a) Identify the overall form of this movement.

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

(b) On which other musical work is this movement based?

Name the composer and the work.

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

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

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

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

(d) Identify the key in the following bars.

Bars 16–17 \_\_\_\_\_ [1]

Bar 20<sup>3</sup> \_\_\_\_\_ [1]Bar 21<sup>3</sup> \_\_\_\_\_ [1]Bar 22<sup>3</sup> \_\_\_\_\_ [1]Bar 23<sup>3</sup> \_\_\_\_\_ [1](e) Identify **two** harmonic features of Bars 24–26.

1. \_\_\_\_\_

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

(f) Identify the key and repeated cadence in Bar 29.

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

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

Examiner Only

Marks Remark

(g) Identify the bars in which the following devices appear.

double internal pedal Bar \_\_\_\_\_ to Bar \_\_\_\_\_ [2]

3-bar ascending sequence Bar \_\_\_\_\_ to Bar \_\_\_\_\_ [2]

(h) Describe the contrasts in timbre in Bars 29–36. Refer to specific bar numbers in your answer.

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

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_ [4]

(j) Identify **four** features of the extract which recall the musical style of the Baroque period.

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 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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A2 2: PART 2 JANUARY 2013  
(Score for Question 1) Bars 15<sup>4</sup>-44

16

Allegro moderato ♩ = 80

The musical score is for bars 15-44, starting at bar 16. It is in 4/4 time with a key signature of one sharp (F#). The tempo is Allegro moderato, with a quarter note equal to 80 beats per minute. The score is divided into two main sections: SOLO QUINTET and ORCH. (Orchestra). The SOLO QUINTET section includes parts for Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2 in F, Violin I and II, Viola, Violoncello, and Double Bass. The ORCH. section includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often with accents. The strings also feature trills and tremolos. The dynamic marking *f* (forte) is used throughout. The SOLO QUINTET section includes a *sempre f* marking for the Violin I and II parts. The SOLO QUINTET section is marked with a bracket on the left side of the score.

20

The musical score is divided into two main sections: SOLO QUINTET and ORCH. (Orchestra). The SOLO QUINTET section includes parts for Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2 in F, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The ORCH. section includes parts for Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is in the key of D major and 4/4 time. It begins with a measure of rest for all instruments, followed by a series of notes in the first measure. The SOLO QUINTET section starts with a dynamic marking of *p* and a *cresc.* (crescendo) instruction. The ORCH. section also starts with a dynamic marking of *p* and a *cresc.* instruction. The score includes various musical notations such as slurs, accents, and dynamic markings. The SOLO QUINTET section ends with a *solo* marking for the Violoncello part. The ORCH. section ends with a *molto* marking for the Violin II part.



Ob. 1 *tr*

Ob. 2

Bsn. 1 *p* *tr*

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.

Detailed description: This page of a musical score, numbered 30, contains staves for woodwinds, strings, and brass. The woodwind section includes two oboes (Ob. 1 and 2), two bassoons (Bsn. 1 and 2), and two horns in F (Hn 1 and 2). The string section is divided into a 'SOLO QUINTET' (Violin I, Violin II, Viola, Violoncello, and Double Bass) and an 'ORCH.' section (Violin I, Violin II, Viola, Violoncello, and Double Bass). The score features various dynamics such as *p*, *f*, *ff*, and *sub. meno f e leggero*, along with trills and accents. The key signature has one sharp (F#) and the time signature is 3/4.

This musical score page, numbered 35, is divided into two main sections: SOLO and ORCH. (Orchestra). The SOLO section includes parts for Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2 in F, Violin I and II, Viola, Violoncello, and Double Bass. The ORCH. section includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The score is in 2/4 time with a key signature of one sharp (F#). It features dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The SOLO section begins with a *mf* dynamic, while the ORCH. section starts with a *p* dynamic. The woodwinds and strings play a rhythmic pattern of eighth notes, with some woodwinds having trills and grace notes. The strings play a steady eighth-note accompaniment. The score concludes with a *f* dynamic marking.

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.

*solo*  
*p sub.*  
*p sub.*  
*p sub.*  
*p sub.*  
*f*  
*pp sub*  
*pp sub*  
*pp sub*  
*pp sub*

Detailed description: This page of a musical score features woodwind and brass parts at the top, followed by a 'SOLO QUINTET' section for strings, and an 'ORCH.' section for the full string ensemble. The woodwinds (Ob. 1 & 2, Bsn. 1 & 2, Hn 1 & 2 in F) play a simple melodic line in the first measure, then rest. The Solo Quintet (Vln. I, Vln. II, Vla., Vc., Db.) begins with a melodic line in Vln. I marked 'solo' and 'f', while the other instruments play a rhythmic accompaniment marked 'p sub.'. The full orchestra (ORCH.) section shows Vln. I with a melodic line marked 'f' and the other instruments playing a rhythmic accompaniment marked 'pp sub.'. The score is in 2/4 time with a key signature of one sharp (F#).

40

The musical score is divided into two main sections: SOLO QUINTET and ORCH. (Orchestra). The SOLO QUINTET section includes parts for Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2 in F, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The ORCH. section includes parts for Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is in 2/4 time with a key signature of one sharp (F#). The SOLO QUINTET section begins with a 'solo' marking for the Oboe 1 part. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p sub.* (piano subito). Trills are indicated with 'tr' and wavy lines. The SOLO QUINTET section ends at measure 40, and the ORCH. section continues from measure 41.

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