



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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Section A

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

Bartók: Concerto for Orchestra, 4th movement, Bars 42–91

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) (i) Name the instrument playing the melody in Bars 42–50.

_____ [1]

(ii) Of which song is this melody a paraphrase?

title of song _____ [1]

composer _____ [1]

(iii) Describe the main features of this melody.

 _____ [4]

(d) Identify the chords in the following bars. (Some bars have two chords and you may be required to substitute enharmonic equivalents.)

Bar 42 _____ [1]

Bar 43 _____ and _____ [2]

Bar 44 _____ and _____ [2]

Bar 45 _____ and _____ [2]

Examiner Only

Marks

Remark

(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.

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

Score for bars 42-49. Instruments: Timp., Harps. I, II. Dynamics: *mf*, *f*. Tempo: Calmo, ♩ = 106.

43

Calmo, ♩ = 106

Score for bars 50-57. Instruments: Vlns. I, Vlns. II, Vlas., Vcs., D. Bs. Dynamics: *f cantabile*. Tempo: Calmo, ♩ = 106.



51

Score for bars 58-65. Instruments: C. A., Timp., Harps I, II. Dynamics: *f*.

51

Score for bars 66-73. Instruments: Vlns. I, Vlns. II, Vlas., Vcs., D. Bs. Dynamics: *f*, *f*, *f*, *f*.

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

Tempo I. (♩ = 114)
div.

Vlns. I

Vlns. II

Vlas.

Vcs.

D.Bs.

p

p

p

pizz.

p

pizz.

p

66

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

Flts. I, II
Obs. I, II
Clts. in B \flat I, II
Trpts. I, II in C
Trbs. I, II
Trb. III Tuba

con sord. *ff*

ff

f

f

f

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

Vlms. I
Vlms. II
Vlas.
Vcs.
D.Bs.

f

ff

f

ff

Flts. I, II, III
Obs. I, II, III
Clts. in B \flat I, II, III
Trb. II
Trb. III Tuba

dim.

p

dim.

p

dim.

p

dim.

p

f *gliss.*

f *gliss.*

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