



Rewarding Learning

ADVANCED

General Certificate of Education

2015

Centre Number

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Candidate Number

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Music

Assessment Unit A2 2: Part 2

assessing

Written Examination



AU222

[AU222]

TUESDAY 2 JUNE, 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 of ideas 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	

Section A

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

Stravinsky: *Pulcinella* Suite Bars 1–82

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

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

_____ [1]

(b) In which dance form is the opening section of this movement (Bars 1–32)?

_____ [1]

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

_____ [1]

(d) Identify the key in the following bars.

Bars 13–14 _____ [1]

Bars 17–18 _____ [1]

(e) Identify **two** harmonic devices in Bars 15–18.

1. _____ [1]

2. _____ [1]

(f) Identify the chords (e.g. C major first inversion) in the following bars.
*Note the superscript beat numbers refer to minim beats.

Bar	chord	position/inversion
20 ² (i.e. second minim beat)	[1]	[1]
22 ² (i.e. second minim beat)	[1]	[1]
25 ¹ (i.e. first minim beat)	[1]	[1]

Examiner Only

Marks Remark

(g) Identify the following features in Bars 25–28.

(i) ornament _____ [1]

(ii) instrument playing the ornament _____ [1]

(h) Identify the melodic device in Bars 29–30.

_____ [1]

(i) Identify **five** ways in which the theme is varied in Bars 33–50.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

5. _____ [1]

(j) Identify the following musical features in Bars 65–82 which show that this piece was composed in the twentieth century.

(i) **one** harmonic feature

_____ [1]

(ii) **three** instrumental features

1. _____ [1]

2. _____ [1]

3. _____ [1]

Examiner Only	
Marks	Remark

(k) Identify the following Baroque-like features in the whole extract (Bars 1–82).

(i) **three** melodic features:

1. _____ [1]

2. _____ [1]

3. _____ [1]

(ii) **two** harmonic features:

1. _____ [1]

2. _____ [1]

Examiner Only	
Marks	Remark

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(Questions continue overleaf)

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 importance of Thomas Weelkes in the development of English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

or

(b) Comment on the variety of vocal textures in English secular vocal music composed between 1580 and 1620. Refer to specific examples to illustrate your answer.

New Directions in Twentieth Century Music

3 (a) Comment on the importance of Boulez in the development of twentieth century music. Refer to specific works to illustrate your answer.

or

(b) Comment on the variety of percussion instruments and their use in the music of the following composers. Refer to specific works to illustrate your answer.

Boulez

Reich

Stockhausen

Jazz in the USA, 1930 to 1960

4 (a) Comment on the contribution of Miles Davis to jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

or

(b) Comment on the main musical features of jazz during the swing era. Illustrate your answer by referring to specific tracks.

THIS IS THE END OF THE QUESTION PAPER

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INSERT

(Score for Question 1)

Allegro moderato $\text{♩} = 50-56$

5

OBOES
1
2

BASSOONS
1
2

HORNS in F
1.

10

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

mf
mf
pp
pp
pp
p

solo
dolce
dolcissimo

15

Fl. 1

Ob. 1
Ob. 2

Bsn. 1

Hn. 1
Hn. 2

dolce
dolcissimo
p

solo
tr

20

Musical score for measures 20-24. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet in C, and Trombone. The key signature is one sharp (F#) and the time signature is 4/4. The music features various melodic lines with slurs and accents. A dynamic marking of *mp* is present in the Trombone part at measure 21.

25

Musical score for measures 25-29. The score includes parts for Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The key signature is one sharp (F#) and the time signature is 4/4. The music features various melodic lines with slurs and accents. A dynamic marking of *mp* is present in the Trombone part at measure 21.

30

Musical score for measures 30-34. The score includes parts for Flute 1 and Bassoon 1. The key signature is one sharp (F#) and the time signature is 4/4. The Flute 1 part is marked *solo* and *dolce*. The Bassoon 1 part is marked *dolcissimo (accompagnando)*. A dynamic marking of *mp* is present in the Trombone part at measure 21.

Allegretto ♩ = 100

35

Ob. 1

Hn. 1

Hn. 2

40

45

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

p

50

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

55

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Detailed description: This system contains measures 55 through 60. It features four staves: Oboe 1, Oboe 2, Bassoon 1, and Bassoon 2. The key signature is one sharp (F#) and the time signature is 4/4. Measures 55 and 59 include trills (tr) in the Oboe 1 part. The music consists of eighth and sixteenth notes with various articulations.

60

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

attacca

Detailed description: This system contains measures 60 through 64. It features four staves: Oboe 1, Oboe 2, Bassoon 1, and Bassoon 2. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with eighth and sixteenth notes. The system ends with the instruction 'attacca'.

65

Allegro più tosto moderato ♩ = 88

solo cantabile

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

accompagnando

1st time only

solo cantabile

Detailed description: This system contains measures 65 through 70. It features four staves: Flute 1, Bassoon 1, Bassoon 2, and Horn 1. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro più tosto moderato' with a metronome marking of ♩ = 88. The Flute 1 part is marked 'solo cantabile' and includes a fingering '5'. The Bassoon 1 part is marked 'accompagnando'. The Bassoon 2 part has the instruction '1st time only'. The Horn 1 part is marked 'solo cantabile'. There are fermatas in measures 65 and 69.

70

Fl. 1

Bsn. 1

Bsn. 2

Hn. 1

accompagnando

Detailed description: This system contains measures 70 through 74. It features four staves: Flute 1, Bassoon 1, Bassoon 2, and Horn 1. The key signature is one sharp (F#) and the time signature is 4/4. The Flute 1 part has a fingering '5'. The Bassoon 2 part is marked 'accompagnando'. There are fermatas in measures 70 and 73.

Musical score for Flutes 1 and 2, Bassoons 1 and 2, measures 65-74. The score is in G major and 3/4 time. Flute 1 has a melodic line with a quintuplet of eighth notes at measure 65 and a sixteenth-note run at measure 71. Bassoon 1 plays a rhythmic accompaniment of eighth notes. A double bar line is present at measure 70.

Musical score for Flutes 1 and 2, Bassoon 1, measures 75-79. The score is in G major and 3/4 time. Flute 1 has a melodic line with a quintuplet of eighth notes at measure 75. Bassoon 1 continues with a rhythmic accompaniment of eighth notes. A double bar line is present at measure 78.

Musical score for Flutes 1 and 2, Oboe 1, Bassoons 1 and 2, Horn 1, measures 80-84. The score is in G major and 3/4 time. Flute 1 has a melodic line with a quintuplet of eighth notes at measure 80 and a sixteenth-note run at measure 81. Flute 2 has a trill at measure 80. Oboe 1 has a melodic line starting at measure 81, marked *dolcissimo*. Bassoon 1 plays a rhythmic accompaniment of eighth notes. Horn 1 has a melodic line starting at measure 83. A first ending bracket is shown above measures 80-81.

Musical score for Flutes 1 and 2, Oboe 1, Bassoons 1 and 2, Horn 1, measures 85-89. The score is in G major and 3/4 time. Flute 1 has a melodic line with a quintuplet of eighth notes at measure 85. Flute 2 has a trill at measure 85. Oboe 1 has a melodic line starting at measure 86. Bassoon 1 plays a rhythmic accompaniment of eighth notes. Horn 1 has a melodic line starting at measure 86. A second ending bracket is shown above measures 85-86.

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