



Rewarding Learning

ADVANCED
General Certificate of Education
2011

Centre Number

71	
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Candidate Number

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Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]



MONDAY 23 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 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.



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For Examiner's use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

Total Marks	
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Section A

Examiner Only

Marks Remark

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

Stravinsky: Pulcinella Suite, Vivo, Bars 1–67

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

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

_____ [1]

(b) On which other musical work is this movement based? Name the composer and the work.

Composer _____ [1]

Work _____ [1]

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

_____ [1]

(d) Which **two** instruments feature as a duet in this movement?

_____ [2]

(e) Identify the tonality in the following bars:

Bars 1–4 _____ [1]

Bars 46–49 _____ [1]

(f) Identify **two** musical devices used in Bars 6–13.

_____ [2]

Section B

Answer **one** question on your chosen Area of Study.

Optional Areas of Study

English Secular Vocal Music, 1580 to 1620

- 2 (a) Identify and comment on the main characteristics of the ballett during the period 1580–1620. Refer to specific works to illustrate your answer.

or

- (b) Comment on the range of vocal textures and timbres in secular vocal pieces composed between 1580–1620 for **five or more** voices. Refer to specific examples to illustrate your answer.

New Directions in Twentieth Century Music

- 3 (a) Comment on the various twentieth century musical styles in the work of Stockhausen. Refer to specific works to illustrate your answer.

or

- (b) Comment on the use of percussion instruments by the following composers. Refer to specific works to illustrate your answer.

Boulez

Stockhausen

Reich

Jazz in the USA, 1930 to 1960

- 4 (a) Identify the musical characteristics of jazz during the swing era. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on approaches to harmony in jazz of the period 1930 to 1960. Illustrate your answer by referring to specific musical examples.

Examiner Only

Marks

Remark

THIS IS THE END OF THE QUESTION PAPER

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10 15

Hn. 1

Hn. 2

Tpt.

Tbn.

SOLO QUINTET

Vc. *du talon*

Db.

ORCH.

Vc. *du talon*

Db. *du talon* *dim.* *p*

p



20

1. 2.

Tbn. *f* *gliss.* *f*

SOLO QUINTET

Vc. *sub. ff* *sub. p* *ff* *mf* *sf*

Db. *f* *gliss.* *ff* *ff*

ORCH.

Vln. 1 *con Vln 1 solo* *ff*

Vln. 2 *con Vln 2 solo* *ff*

Vla. *con Vla solo* *ff*

Vc. *sub. ff* *sub. p* *ff* *mf* *sf*

Db. *sub. ff* *sub. p* *mf* *sf*

8^{ve} 40

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Tpt.

Tbn.

Vc. *sempre sf*

SOLO
QUINTET

Db. *très forte (détaché)*

Vc. *sempre sf*

ORCH.

Db. *sempre sf*



45

Fl. 1

Fl. 2

Tpt.

Tbn. *f*

Vc. *staccatiss. e secco*
p

SOLO
QUINTET

Db. *dolce*

Vc. *staccatiss. e secco*
p

ORCH.

Db. *staccatiss. e secco*
p

50 55

Tbn. *solo*
ff *sf* *sf*

SOLO QUINTET
Vc.
Db.

ORCH.
Vc.
Db. *du talon*
p

60

Tbn. *mf* *f*

SOLO QUINTET
Vc. *p* *sub. ff*

ORCH.
Vc. *p* *sub. ff*

Db. *p* *sub. ff*

65

Tbn. *poco meno f* *ff* *risoluto, energico* *gliss* *gliss*

SOLO QUINTET
Vc. *sub. p* *ff* *ff*

ORCH.
Vc. *sub. p* *ff* *ff*

Db. *ff* *risoluto, energico* *ff* *ff*

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