



Rewarding Learning

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

Examiner Only	
Marks	Remark

### 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]

(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.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

(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













Lined writing area for student responses.

Examiner Only	
Marks	Remark

Blank lined area for student response.

**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 score is for a 4/4 piece in D major, marked 'Allegro moderato' with a tempo of ♩ = 80. It features a woodwind section with two Oboes (Ob. 1, 2), two Bassoons (Bsn. 1, 2), and two Horns (Hn. 1, 2 in F). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). A 'SOLO QUINTET' section is indicated for the Violin I, Violin II, Viola, Violoncello, and Double Bass parts. The score is divided into three measures. The first measure contains the beginning of the piece, the second measure is mostly rests, and the third measure continues the musical themes. Dynamics are marked with *f* (forte) and *sempre f* (sempre forte). Trills (*tr*) are present in the Violin I and II parts in the first and third measures. The Solo Quintet parts are marked with *f* throughout.

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.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn 1 in F

Hn 2 in F

Vln. I

Vln. II

SOLO QUINTET Vla.

Vc.

Db.

Vln. I

Vln. II

ORCH. Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*mf*

solo

*p*

*p*

Detailed description: This page of a musical score, numbered 25, contains two systems of staves. The first system includes woodwinds (Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Hn 1 in F, Hn 2 in F), strings (Vln. I, Vln. II, Vc., Db.), and a Solo Quintet (Vla.). The woodwinds and horns play a melodic line starting in the fourth measure, marked *p*. The strings play a rhythmic accompaniment in the first three measures. The Solo Quintet Violin I has a solo passage in the fourth measure, marked *mf*. The second system features Violin I, Violin II, and Orchestral Viola. Violin I and Orchestral Viola play a long, sustained melodic line across all four measures, marked *p*. Violin II and the other instruments in this system are silent.

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.

*tr*  
*p*  
*f*  
*ff*  
*sub. meno f e leggero*  
*ff*  
*tr*

Detailed description: This page of a musical score, numbered 30, contains parts for woodwinds, strings, and brass. The woodwind section includes Oboe 1 and 2, Bassoon 1 and 2, Horn 1 in F, and Horn 2 in F. The string section is divided into a Solo Quintet (Violin I, Violin II, Viola, Violoncello, and Double Bass) and an Orchestral section (Violin I, Violin II, Viola, Violoncello, and Double Bass). The score features various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *sub. meno f e leggero* (subito meno forte e leggero). It also includes trills (*tr*) and accents (*>*). The Solo Quintet and Orchestral sections have similar parts, with the Solo Quintet parts starting earlier in the first measure.

The musical score for page 35 includes the following instruments and parts:

- Ob. 1**: Treble clef, key signature of one sharp (F#), rests for the first three measures, then plays a melody starting in the fourth measure with a dynamic of *f*.
- Ob. 2**: Treble clef, key signature of one sharp (F#), rests for the first three measures, then plays a melody starting in the fourth measure with a dynamic of *f*.
- Bsn. 1**: Bass clef, key signature of one sharp (F#), rests for the first measure, then plays a melody starting in the second measure with a dynamic of *mf*, featuring a trill in the third measure. It continues in the fourth measure with a dynamic of *f*.
- Bsn. 2**: Bass clef, key signature of one sharp (F#), rests for the first measure, then plays a melody starting in the second measure with a dynamic of *mf*, continuing in the fourth measure with a dynamic of *f*.
- Hn 1 in F**: Treble clef, key signature of one sharp (F#), rests for the first three measures, then plays a melody starting in the fourth measure with a dynamic of *f*. A *solo* marking is placed above the first measure of this section.
- Hn 2 in F**: Treble clef, key signature of one sharp (F#), rests for the first three measures, then plays a melody starting in the fourth measure with a dynamic of *f*.
- Vln. I**: Treble clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- Vln. II**: Treble clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- SOLO QUINTET Vla.**: Bass clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- Vc.**: Bass clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- Db.**: Bass clef, key signature of one sharp (F#), rests for the first three measures, then plays a melody starting in the fourth measure with a dynamic of *f*.
- ORCH. Vln. I**: Treble clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- ORCH. Vln. II**: Treble clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- ORCH. Vla.**: Bass clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- ORCH. Vc.**: Bass clef, key signature of one sharp (F#), plays a rhythmic pattern starting in the first measure with a dynamic of *p*. It continues in the fourth measure with a dynamic of *f*.
- ORCH. Db.**: Bass clef, key signature of one sharp (F#), rests for the first three measures, then plays a melody starting in the fourth measure with a dynamic of *f*.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn 1 in F

Hn 2 in F

SOLO QUINSET

Vln. I

Vln. II

Vla.

Vc.

Db.

ORCH.

Vln. I

Vln. II

Vla.

Vc.

Db.

*solo*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*f*

*pp sub*

*pp sub*

*pp sub*

*pp sub*

*pp sub*

40

Ob. 1 *solo*  
*mf* *tr*

Ob. 2 *mf* *tr*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn 1 in F *f* *mf*

Hn 2 in F *mf*

SOLO QUINTET

Vln. I *f* *f* *p sub.* *tr*

Vln. II *f* *f* *p sub.* *tr*

Vla. *f* *f* *p sub.* *tr*

Vc. *f* *f* *p sub.*

Db. *f*

ORCH.

Vln. I *f* *f* *p sub.* *tr*

Vln. II *f* *f* *p sub.* *tr*

Vla. *f* *f* *p sub.* *tr*

Vc. *f* *f* *p sub.*

Db. *f*

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