



Rewarding Learning

ADVANCED

General Certificate of Education

2016

Centre Number

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Candidate Number

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Music

Assessment Unit A2 2: Part 2

assessing

Written Examination



AU222

[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 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

Examiner Only	
Marks	Remark

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

Bartók: Concerto for Orchestra, 4th movement, Bars 90–127

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) Describe the appearances of the main melodic idea in Bars 95–112.

_____ [5]

(d) Identify **six** burlesque-like features of the woodwind, brass and percussion writing in Bars 90–119.

1. _____ [1]

2. _____ [1]

3. _____ [1]

4. _____ [1]

5. _____ [1]

6. _____ [1]

(e) The harp enters to play in Bar 119. Identify **two** other string timbres in Bars 119–126.

1. _____ [1]

2. _____ [1]

(f) A new melody is introduced in Bar 119. Of which song is this melody a paraphrase?

title of song _____ [1]

composer _____ [1]

(g) Identify **three** features of this melody which show this piece was composed in the twentieth century.

1. _____ [1]

2. _____ [1]

3. _____ [1]

(h) Identify the key in the following bars.

(i) Bar 92 _____ [1]

(ii) Bar 120 _____ [1]

(i) Look at the **harp part only** and identify the chords and their inversions on the first beat of the following bars (you may be required to substitute enharmonic equivalents to identify the chords).

Bar	chord	position/inversion
121	[1]	[1]
124	[1]	[1]
125	[1]	[1]
127	[1]	[1]

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 importance of Wilbye 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 range of forms and structural devices in English secular vocal music from 1580 to 1620. Refer to specific examples to illustrate your answer.

New Directions in Twentieth Century Music

- 3 (a) Choose and comment on **three** works by Reich, each of which uses both pre-recorded sounds and speech samples. Comment on the main musical features of each work chosen.

or

- (b) “The twentieth century was a period of development in technology and new electronic music and sounds”. Illustrate this statement by referring to specific examples by the following composers.

Boulez

Reich

Stockhausen

Jazz in the USA, 1930 to 1960

- 4 (a) Identify the main characteristics of music in modern jazz/bop/bebop style. Illustrate your answer by referring to specific tracks.

or

- (b) Comment on the importance of Duke Ellington in the development of jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

A series of 24 horizontal lines, evenly spaced, intended for student responses.

Examiner Only	
Marks	Remark

THIS IS THE END OF THE QUESTION PAPER

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INSERT

(Score for Question 1)

90

Flts. 1 *mf* *tremolo*

Flts. 2 3 *mf*

Obs. 1 *f* *tremolo*

Obs. 2 3 *f*

Clts. (in B^b) 1 *mf* *tremolo*

Clts. (in B^b) 2 3 *mf*

Bsns. 1 2 *f*

Hns. 1 (in F) 2 *mf*

Trb. 2 *f* *gliss.*

Trb. 3 Tuba *f* *gliss.* *mf*

Vlns. I

Vlns. II

D. Bs. *f*

95 *tr* *tr* *tr* *tr*

1
Flts.

2
3

1
Obs.

2
3

1
Clts.
(in B^b)

2
3

1
2
Bsns.

1
Hns.
(in F) 2

Tuba

1
Vlns.

II

D. Bs.

106

Flts. 1
Flts. 2
3

Obs. 1
2
3

Clts. (in B^b) 1
2
3

Hns. 1 (in F)
2

Tpts. 1 (in C)
2

Trb. 1
2

Tuba

Trgl.

Vlms. I
II

Vls.

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

p *p* *p* *p* *p* *p* *p* *p*

senza sord.

p *p* *p* *p* *p* *p* *p* *p*

p espr.

mf *mf*

111

The score is divided into several systems of instruments:

- Flutes (Flts.):** 1 and 2/3 parts. Flute 1 has a trill (tr) and a fermata. Flutes 2 and 3 play a sustained note with a trill. All flutes play a triplet of eighth notes followed by a triplet of quarter notes, then a triplet of eighth notes with a *dim.* marking.
- Oboes (Obs.):** 1 and 2/3 parts. Oboe 1 has a trill and a fermata. Oboes 2 and 3 play a sustained note with a trill. All oboes play a melodic line that descends and then ascends, ending with a *dim.* marking.
- Clarinets (Clts. in B^b):** 1 and 2/3 parts. Clarinet 1 has a trill and a fermata. Clarinets 2 and 3 play a sustained note with a trill. All clarinets play a melodic line similar to the oboes, ending with a *dim.* marking.
- Horns (Hns. in F):** 1 and 2 parts. Horns 1 and 2 are silent.
- Trumpets (Tpts. in C):** 1, 2, and 3 parts. Trumpets 1 and 2 have a trill and a fermata. Trumpets 1 and 2 play a sustained note with a trill. Trumpet 3 plays a melodic line. All trumpets play a melodic line that descends and then ascends, ending with a *dim.* marking.
- Trombones (Trb.):** 1 and 2/3 parts. Trombone 1 plays a melodic line. Trombones 2 and 3 play a melodic line starting with a *p* dynamic and increasing to *f*.
- Tuba:** Plays a melodic line starting with a *p* dynamic and increasing to *f*.
- Cymbals (Cym.):** Played with the thick end of a Side Drum stick. Cymbal 1 has a *ff* dynamic.
- Tam-tam:** Played with the thick end of a Side Drum stick. Tam-tam 1 has a *ff* dynamic.
- Violins (Vlns.):** I and II parts. Violins 1 and 2 play a melodic line starting with a *f* dynamic and increasing to *ff*. Both parts have a glissando (*gliss.*) marking.
- Viola (Vls.):** Plays a melodic line starting with a *f* dynamic and increasing to *ff*. It has a glissando (*gliss.*) marking.

Calmo ♩ = 106

116

Flts. 1 2 3

Ob. 1

Clts. (in B^b) 1 2 3

Hns. 1 (in F) 2

Trb. 1 2

Harp 1

Vlms. I II

Vls.

Vcs.

D. Bs.

p

pp

mf

p

pp

p

p

p

p

p

1

con sord. div.

con sord.

pizz.

pizz.

Calmo ♩ = 106

122

Harp I

non cresc.

Vlns. I

non cresc.

Vlns. II

Vls.

non cresc.

Vcs.

D. Bs.

non cresc.

The image shows a page of a musical score for measures 122 through 126. The score is arranged in a system with five staves. From top to bottom, the staves are: Harp I (bass clef), Violins I (treble clef), Violins II (treble clef), Violas (alto clef), and Double Basses (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo/mood is marked 'non cresc.'. The music consists of chords and melodic lines for each instrument. The Harp I part features complex chordal textures. The Violins I part has a melodic line with slurs. The Violins II part provides harmonic support with chords. The Violas part has a melodic line with slurs. The Cellos and Double Basses part provides a bass line with chords and single notes.

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