



Rewarding Learning

ADVANCED

General Certificate of Education

2017

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 19 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	
<b>Total Marks</b>	

## Section A

Examiner Only	
Marks	Remark

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

**Bernstein, *Symphonic Dances from West Side Story*, Bars 607–643**

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

**(a)** What is the overall form of this extract?

\_\_\_\_\_ [1]

**(b) (i)** Describe the main melodic features of the subject presented by the trumpet in Bars 607–615.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ [4]

(ii) For the next **two** entries of the subject identify the following features:

	Bar no.	Instruments	Beginning note/ pitch	
Second entry of Phrase A	_____	1. _____ 2. _____	_____	[4]
Third entry of Phrase A	_____	1. _____ 2. _____	_____	[4]

(iii) What is the pitch relationship between each entry of the subject in Bars 607–640?

\_\_\_\_\_ [2]

(c) Identify **three** musical features of Bars 607–610 which contribute to the jazz-like feel of the extract.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

3. \_\_\_\_\_ [1]

(d) (i) Identify **two** instruments which enter to play the countersubject.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

(ii) Identify **four** melodic features of this countersubject.

1. \_\_\_\_\_ [1]

2. \_\_\_\_\_ [1]

3. \_\_\_\_\_ [1]

4. \_\_\_\_\_ [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 William Byrd in the development of English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

or

- (b) Identify and comment on the range of musical devices and features used to illustrate the meaning of the text in English secular vocal music from 1580 to 1620. Refer to specific works to illustrate your answer.

#### New Directions in Twentieth-Century Music

- 3 (a) Identify and comment on the chance music/aleatoric techniques of Stockhausen and Boulez. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **one** work by each of the following composers to illustrate the diversity of musical styles in the twentieth century.

**Boulez**

**Reich**

**Stockhausen**

#### Jazz in the USA, 1930 to 1960

- 4 (a) Comment on the importance of Charlie Parker in the development of jazz during the period up to 1960. Illustrate your answer by referring to specific tracks.

or

- (b) Choose **three** jazz tracks in swing style. Comment in detail on the main musical features of each track chosen.

















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**THIS IS THE END OF THE QUESTION PAPER**

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## **INSERT**

**(Score for Question 1)**

607

♩ = 88

Fls. 1

Bass Cl. in B♭

Alto Sax in E♭

Tpts. in B♭

Solo  
Tight cup mute

*pp* *cresc.* *molto* *sfz*  
open  
*sfz*

a 2

Brush on Cym.

*pp* *sfz*

Bongos

Ten. Dr.

Vibr.

Piano

Harp

607

♩ = 88

Vcl.

Cbs.

612

1  
Tpts. in B $\flat$

2  
3

Brush on Cym.

Bongos

Vibr.

Harp

Cbs.

*pp*

*molto*

*pp*

*pp*

612



1  
Tpts. in B $\flat$

2  
3

Brush on Cym.

Bongos

Vibr.

Piano

Harp

Cbs.

*sfz*

*f*

*sfz*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

(pizz.)

*pp*

620

Fls.

Solo  
Tight mute  
*cresc.*

Hns. in F

Tpts. in B♭ 1

Brush on  
Cym.

Bongos

Sn. Dr.

Vibr.

Piano

Harp

620

Vcl.

625

Fls. 1  
 Fls. 2

*flutter*  
*sfz*

*flutter*  
*sfz*

Hns. in F 1  
 Tpts. in Bb 2  
 Tpts. in Bb 3

*pp* *cresc.*  
*con sord. flutter*  
*p* *sfz*  
*con sord. flutter*  
*p* *sfz*

*molto*

Brush on Cym.  
 Bongos  
 Sn. Dr.

*sfz*

Vibr.

Piano

Harp

625

Vcl.

*pp* *cresc.*  
*molto*



632

Fls. 1 2 *p* *mp*

Clas. in Bb 1 *p*

Alto Sax in Eb *p* *mp*

Hns. in F 1 3 *p* a 2 open *sfz*

2 4 a 2 open *sfz*

Tbns. 1 con sord. *pp cresc.* a 2 open *sfz*

2 3 a 2 open *sfz*

Brush on Cym. *sfz*

Ten. Dr. *sfz*

Vibr. *p* *mp*

Piano *p* *mp*

Harp *mp*

632

Vln. I senza sord. pizz. *mp*

Vln. II senza sord. pizz. *mp*

Vla. senza sord. unis. pizz. *mp*

Vcl. pizz. *p* *mp*

Tutti arco *p cresc.* *sfz*

Cbs. *mp*

637

Fls. 1 2

Cls. in B $\flat$  1

Alto Sax in E $\flat$

Hns. in F 1 3 2 4

Tpts. in B $\flat$  2

Tbns. 1 2 3

Brush on Cym.

Cym.

Bongos

Vibr.

Piano

Cbs.

*flutter*

*p*

*3*

*mf*

*sfz*

*con sord.*

*pp*

*cresc.*

*molto*

*3*

*3*

*3*

*pp*

*cresc.*

*molto*

637

637

Fls. 1 2  
 Picc.  
 Obs. 1 2  
 Cls. in B $\flat$  2  
 Bass Cl. in B $\flat$   
 Alto Sax in E $\flat$   
 Hns. in F 1 3  
 2 4  
 Tpts. in B $\flat$  1  
 Tbps. 1 2 3  
 Cym.  
 Bongos  
 Ten. Dr.  
 Vibr.  
 Piano  
 Cbs.

(a 2) *flutter*  
*ff* *f* *mf*  
*flutter*  
*p* *ff*  
 a 2 *f* *mf*  
*p*  
*f*  
*p*  
 (a 2) *sfz*  
 (a 2) *sfz*  
 Tight cup mute *flutter*  
*p* *ff*  
*sfz* *mf*  
 a 2 *sfz*  
*p*  
*ff* *f* *mf*  
*sfz*





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