



Rewarding Learning

ADVANCED
General Certificate of Education
2012

Centre Number

71

Candidate Number

Music
Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]



MONDAY 21 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.



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

Debussy: *Prélude à l'après-midi d'un faune*, Bars 79–94

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

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

_____ [1]

(b) From which type of work is this extract taken?

_____ [1]

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

_____ [1]

(d) Which interval does the descending flute melody outline in Bars 79–81?

_____ [1]

(e) Describe the texture of the harp and string accompaniment in Bars 79 to 82.

 _____ [3]

(f) The oboe melody in Bars 83 and 84 is a variant of the flute melody in Bars 79 to 81. Identify **four** differences in this oboe melody.

1. _____
2. _____
3. _____
4. _____ [4]

Section B

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

Optional Areas of Study

English Secular Vocal Music, 1580–1620

- 2 (a) Comment on the variety of texts and their musical setting in English secular vocal music, 1580–1620. Refer to specific works to illustrate your answer.

or

- (b) Comment on the main characteristics of Wilbye's English secular vocal music. Refer to specific works to illustrate your answer.

New Directions in Twentieth Century Music

- 3 (a) Choose and comment on **three** works by Boulez, **one** to illustrate each of the following styles.

electronic music serialism chance/aleatoric music

or

- (b) Choose **three** works, **one** by each of the following composers, to illustrate their importance in the development of twentieth-century music. Comment in detail on the innovative features of each work chosen.

Boulez Stockhausen Reich

Jazz in the USA, 1930 to 1960

- 4 (a) Comment on the contribution of Count Basie to jazz in the USA during the period 1930 to 1960. Refer to specific recordings to illustrate your answer.

or

- (b) Choose **three** tracks to illustrate modern jazz/bop/bebop during the period 1940–1960. Comment in detail on the main characteristics of each track chosen.

Examiner Only

Marks

Remark

THIS IS THE END OF THE QUESTION PAPER

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A2 SUMMER WRITTEN
2012 EXAMINATION
(Score for Question 1) Bars 79–94

79 **Mouv. du Début** *doux et expressif*

The score is for a section of music from bars 79 to 94. The tempo is **Mouv. du Début** and the mood is *doux et expressif*. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The instruments and their parts are:

- Fl.:** Starts with a rest, then plays a melodic line starting in bar 80. The first measure is marked *p*. The line includes a triplet in bar 83.
- Ob.:** Starts with a rest, then plays a short melodic phrase in bar 79.
- Cl.(B♭):** Starts with a rest, then plays a short melodic phrase in bar 79.
- Hn. (F):** Starts with a rest, then plays a short melodic phrase in bar 79.
- Harp (Hp 1):** Plays a continuous arpeggiated accompaniment of sixteenth notes, marked *pp*. The right hand has sixteenth-note chords with a sixteenth rest, and the left hand has sixteenth-note chords with a sixteenth rest.
- Violin I:** Starts with a rest, then plays a short melodic phrase in bar 79.
- Violin II:** Plays a sustained note, marked *pp* and *div.*
- Viola:** Plays a sustained note, marked *pp* and *div.*
- Violoncello (Vc.):** Plays a sustained note, marked *pp* and *div.*
- Double Bass (Db.):** Plays a sustained note, marked *pp* and *div.*

81 (1.)

Fl. *pp*

Cl.(B♭)

Bsn. *pp*

Hp I

Vln. II

Vla.

Vc.

Db

83 **Un peu plus animé**

Fl. *pp*

Ob. 1. *p sfz*

Cl.(B♭) *pp*

Bsn. *pp*

Hn. (F) *pp*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pp*

Db *pp*

sourdines 6

3. sourdines 6

arco

arco

Fl. *pp* 6

2, 3. *pp* 6

Ob. *pp* 6 *p* *doux et expressif* 1.

C. A. *pp* 6

Cl.(B \flat) *p* *pp* 6

Bsn. *p* *pp* 6

Hn. (F) *pp*

Hp I *pp* préparez le ton de Mi \flat

[tutti div.]
[arco]
sur la touche

Vln. I *pp* arco sur la touche

Vln. II *pp* arco sur la touche

Vla. *pp* arco sur la touche

Vc. *pp* arco sur la touche *div.*

Db *pp* arco

div. pos. nat.

div. pos. nat.

unis. pos. nat.

div.

87 (1.)
Ob.

Hp 1

Hp 2
accordez sur Si#-Do#, Ré#-Mi♭, Fa#-Sol♭, La#-Si♭

Vln. II

Vla.

Vc.

Db

dans le movt. plus animé

89

Fl. *p* 6

Ob. (1.) 3 *p* 6

C. A. *sfz* *tr*

Cl. (B \flat) *pp* Changez en La \sharp *pp* 6

Bsn. *pp* *pp* 6

Hn. (F) *pp* 6

Hp 1

Hp 2 *glissando*

Vln. II *pp* *pizz.* 7

Vla. *pizz.* 7

Vc. *pp* *pizz.* 7

Db. *pp* *pizz.* 7

Fl. *p*

Ob. (1.) *p*

C. A. *p* *sfz* *mf*

Cl. (A) *pp* *pp* *p*

Bsn. *pp* *pp*

Hn. (F) *pp* [ôtez les sourdines] 1. cuivré

Hp 2 *glissando*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco* *div.* *pp*

Vc. *arco* *pp* *pizz.* *arco* *unis.* *pp*

Db. *arco* *pp* *pizz.* *arco* *unis.* *pp*

Dans le 1^{er} movt. avec plus de langueur

93 **retenu**

Fl. *p* *expressif et doux*

C. A. *p*

Cl.(A) *pp*

Hn. (F) 1. bouché naturel *pp* 3, 4

Antique Cymbals *pp*

retenu **Dans le 1^{er} movt. avec plus de langueur**

Vln. I *pp* sur la touche *pp*

Vln. II *pp* sur la touche *pp*

Vla. *pp* sur la touche *pp*

Vc. *pp* div. sur la touche *pp*

Db

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