



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**

## Section A

## 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]

Examiner Only

Marks

Remark

- (g) Identify features of the orchestral timbre and texture which help create tension in Bars 83 to 85.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ [7]

- (h) Identify the chord in the following bars (for example, F#m7, first inversion)

Bar 79/80 \_\_\_\_\_ [2]

Bar 81 \_\_\_\_\_ [2]

Bar 83<sup>4</sup> \_\_\_\_\_ [2]

Bar 86 \_\_\_\_\_ [2]

- (i) Identify **four** instrumental timbres heard for the first time in this extract in Bars 90 to 94.

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, 1580–1620

- 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

















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**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 bars 79-94, marked 'Mouv. du Début' and 'doux et expressif'. The key signature is 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 on G#4, marked *p*. It includes a first ending bracket and a triplet of eighth notes.
- Ob.:** Starts with a rest, then plays a short melodic phrase.
- Cl.(Bb):** Starts with a rest, then plays a short melodic phrase.
- Hn. (F):** Starts with a rest, then plays a short melodic phrase.
- Harp (Hp 1):** Plays a continuous arpeggiated accompaniment with sixteenth notes, marked *pp*. The right hand has sixteenth-note chords with a '6' fingering, and the left hand has a similar pattern.
- Violin I:** Starts with a rest, then plays a short melodic phrase.
- Violin II:** Plays a sustained note on G#4, marked *pp*, with a 'div.' (divisi) instruction.
- Vla.:** Plays a sustained note on G#4, marked *pp*, with a 'div.' instruction.
- Vc.:** Plays a sustained note on G#3, marked *pp*, with a 'div.' instruction.
- Db.:** Plays a sustained note on G#2, marked *pp*, with a 'div.' instruction.



85 **1er mouvt.**

Fl. *pp* 6

2, 3. *pp* 6

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

C. A. *pp* 6

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

Bsn. *p* 6 *pp*

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 **1er mouvt.** div. pos. nat.

Vln. II *pp* arco sur la touche div. pos. nat.

Vla. *pp* arco sur la touche *pp* div. unis. pos. nat.

Vc. *pp* arco sur la touche *pp* div. unis. pos. nat.

Db *pp* arco div.

87 (1.)

Ob.

Hp 1

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

Vln. II

Vla.

Vc.

Db.

div.

Detailed description: This page of a musical score covers measures 87 to 90. The Oboe (Ob.) part begins at measure 87 with a melodic line marked '(1.)' and a triplet of eighth notes. Harp 1 (Hp 1) plays a rhythmic accompaniment of eighth notes with slurs. Harp 2 (Hp 2) is instructed to tune to specific notes: Si#-Do#, Ré#-Mi♭, Fa#-Sol♭, and La#-Si♭. The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are shown with long, horizontal lines, indicating sustained notes or rests. The Violoncello part includes the instruction 'div.' (divisi) at the start of measure 90.





Dans le 1<sup>er</sup> 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<sup>er</sup> movt. avec plus de langueur

Vln. I *pp* sur la touche

Vln. II *pp* sur la touche

Vla. *pp* sur la touche

Vc. *pp* div. sur la touche

Db *pp*

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