

New  
Specification



Rewarding Learning

ADVANCED  
General Certificate of Education  
January 2010

Centre Number

71	
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Candidate Number

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# Music

## Assessment Unit A2 2: Part 2

*assessing*

Written Examination

[AU222]



FRIDAY 22 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 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>	



(f) Identify **seven** instrumental sonorities or effects which help to create atmosphere in this passage.

For each sonority or effect identified give bar number(s) and instrument(s).

Instrumental sonority/effect	Bar number(s)	Instrument(s)
(1 mark)	$(\frac{1}{2}$ mark)	$(\frac{1}{2}$ mark)
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____
6. _____	_____	_____
7. _____	_____	_____

[14]

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) Describe the main structures and structural devices used by composers in English secular vocal music, 1580 to 1620. Illustrate your answer by referring to specific musical examples.

or

- (b) Outline the importance of the *'The Triumphes of Oriana'* and comment in detail on **two** specific works from this collection.

#### New Directions in Twentieth Century Music

- 3 (a) Comment on Pierre Boulez's approach to total serialism. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on the use of the voice in the music of the following composers. Illustrate your answer by referring to specific musical examples.

**Boulez**

**Stockhausen**

**Reich**

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

- 4 (a) Identify the musical characteristics of 1940s modern jazz (bop/bebop). Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on the following aspects of jazz ensemble playing in the USA during the period 1930–1960.

**line up**

**instrumental Roles**

**texture**

























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# Prélude à L'Après-Midi d'un Faune

CLAUDE DEBUSSY  
1862-1918

**Très modéré**

1. Solo

*p* doux et expressif

3 Flûtes

2 Hautbois

Cor Anglais

2 Clarinettes en La

2 Bassons

4 Cors à Pistons en Fa

Cymbales antiques

2 Harpes

1<sup>re</sup> accordez  
La# – Sib, Do# – Réb, Miq – Fab, Sol# – Lab

Violons

Alto

Violoncelle

Contrebasse





13

Fl.

Hb.

Cl.

Bssn.

Cor. (Fa)

VI. II

A.

Vc.

Cb.

*p*

*expressif*

1.

1.2.

3.

3.4.

17 *1. et 2.*

Fl. *p* cre - - - - - scen - - - - - do *f* < < <

Hb. *p* cre - - - - - scen - - - - - do *f* < < <

C. A. *p* cre - - - - - scen - - - - - do *f* < < <

Cl. *p* cre - - - - - scen - - - - - do *f* < < < *dim et retenu*

Bssn. *p* cre - - - - - scen - - - - - do *f*

Cor. (Fa) *1.* *p* cre - - - - - scen - - - - - do *f* < < < *dim.*

*3.* *p* cre - - - - - scen - - - - - do *f* < < < *dim.*

VI. I *div.* *cresc.* - - - - - *f* < < <

VI. II *position nat.* cre - - - - - scen - - - - - do *f* < < <

A. *position nat.* cre - - - - - scen - - - - - do *f* < < <

Vc. *position nat.* cre - - - - - scen - - - - - do *f* < < <

Cb. *unis.* *cresc.* - - - - - *f*

2 légèrement et expressif

21 1. Solo

Fl. *p*

Cor. (Fa) 2. *pp* 4. *pp*

Hp. I *pp* *5<sup>va</sup>*

Hp. II *pp*

VI. II *pp*

A. *pp*

Vc. *pp* *div.*

Cb. *pizz.* *pp*







27

Fl.

Cor. (Fa)

A.

Vc.



28

Fl.

Bssn.

VI. II

A.

Vc.

Cb.

3

30

Fl. *p*

Cl. 1. *p* *f* *p*

Cor. (Fa) *sourdines* *sfz* *p*

Hp. I

VI. II *ôtez vite les sourdines* *p*

A. *ôtez vite les sourdines* *p*

Vc. *ôtez vite les sourdines* *pp* *p*

Cb. *pizz.* *p*

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