New Specification

Rewarding Learning

Centre Number

71	

Candidate Number

ADVANCED
General Certificate of Education
January 2010

Music

Assessment Unit A2 2: Part 2

assessing

Written Examination

[AU222]

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	
Total Marks	

5915

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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 1–31

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

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

_____ [1]

(b) In which twentieth century musical style is this work?

_____ [1]

(c) Identify the main features of the opening melody in Bar 1.

_____

_____

_____

_____ [4]

(d) Identify the chord established at the beginning of each of the following bars:

Bar 5 _____

Bar 11 _____

Bar 21 _____

Bar 23 _____ [8]

(e) Name the key and cadence in Bars 29–30.

Key _____ Cadence _____ [2]

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(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

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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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Marks	Remark

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[30]

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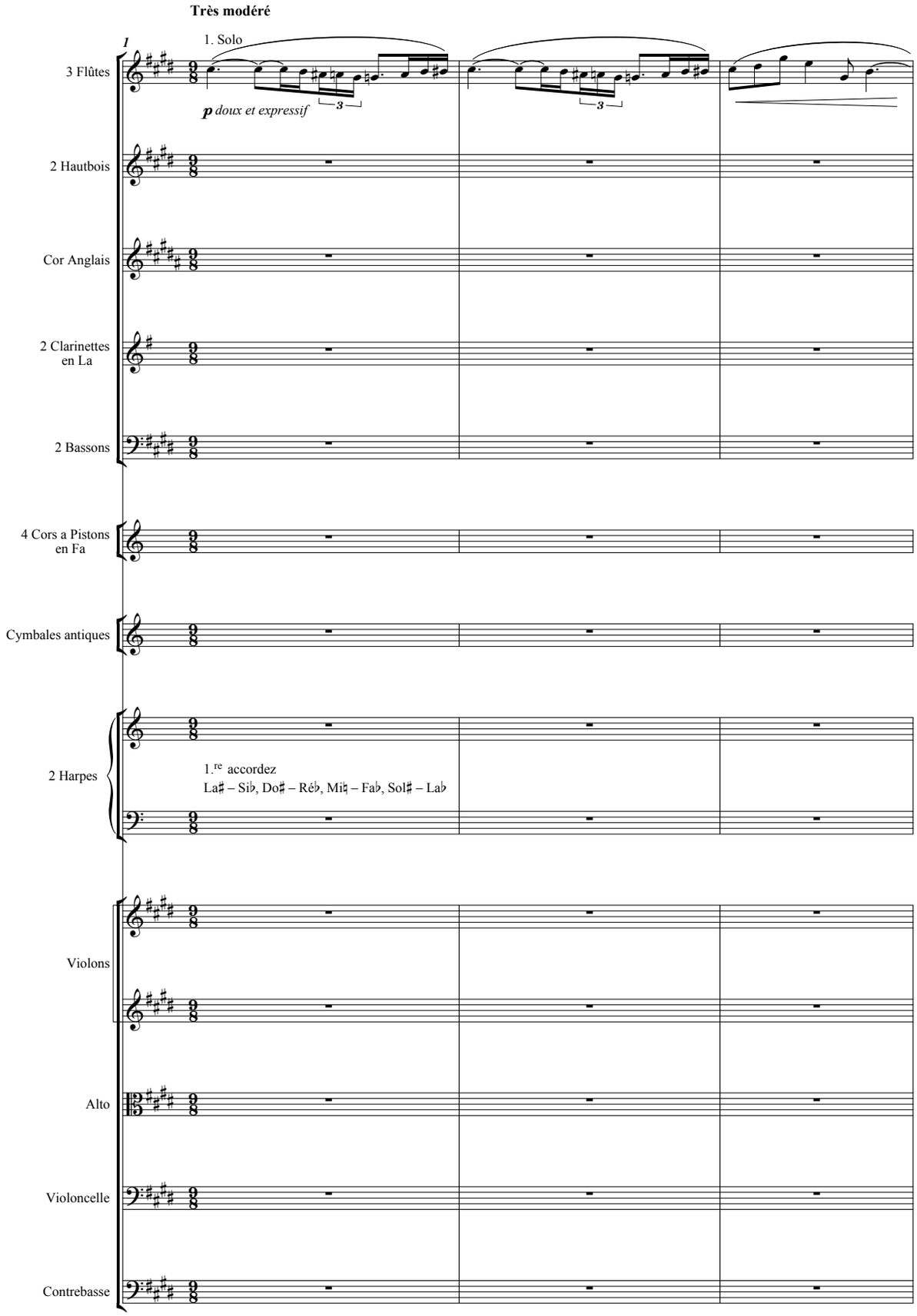
For use with Question 1

Prélude
à L'Après-Midi d'un Faune

CLAUDE DEBUSSY
1862-1918



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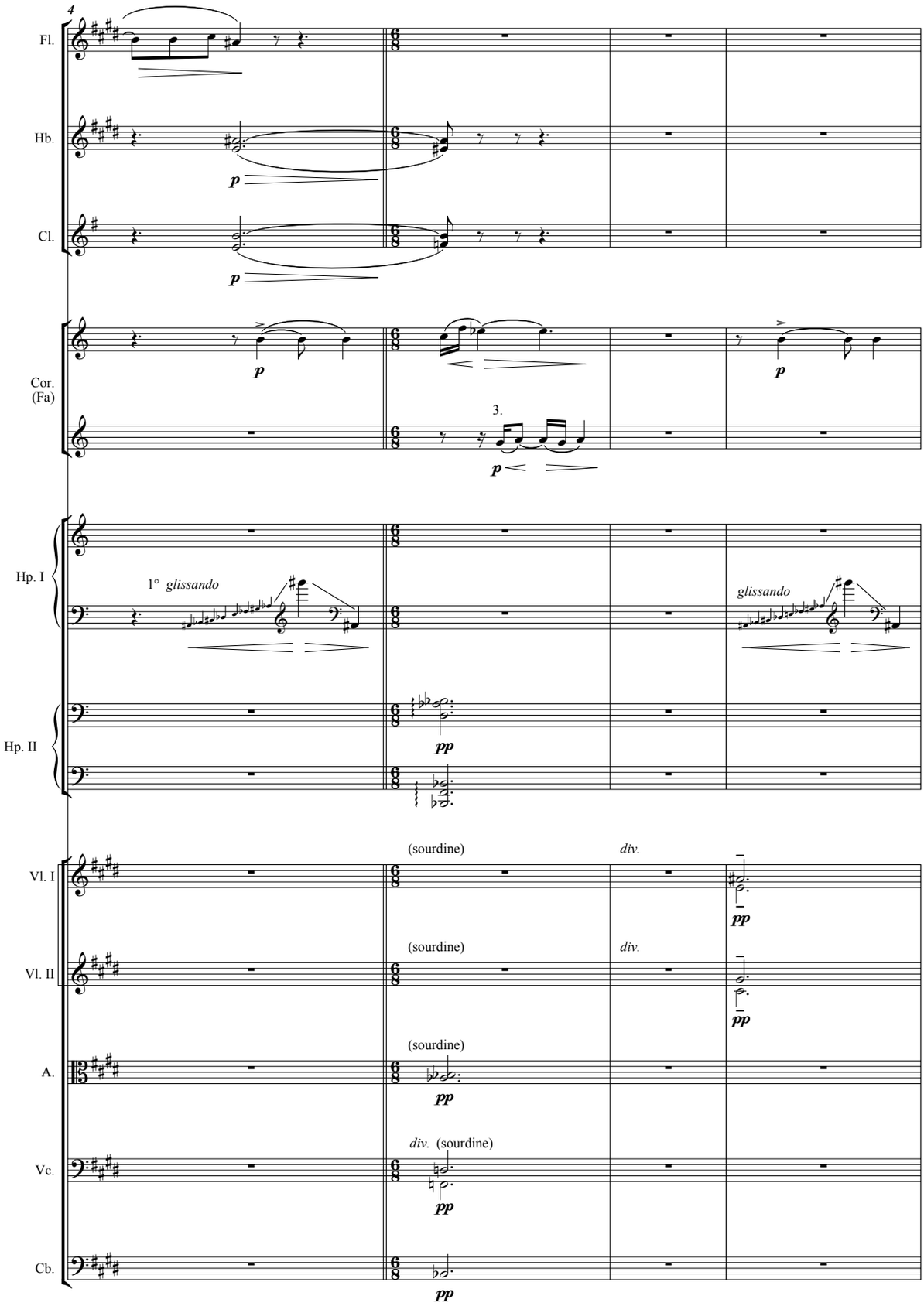

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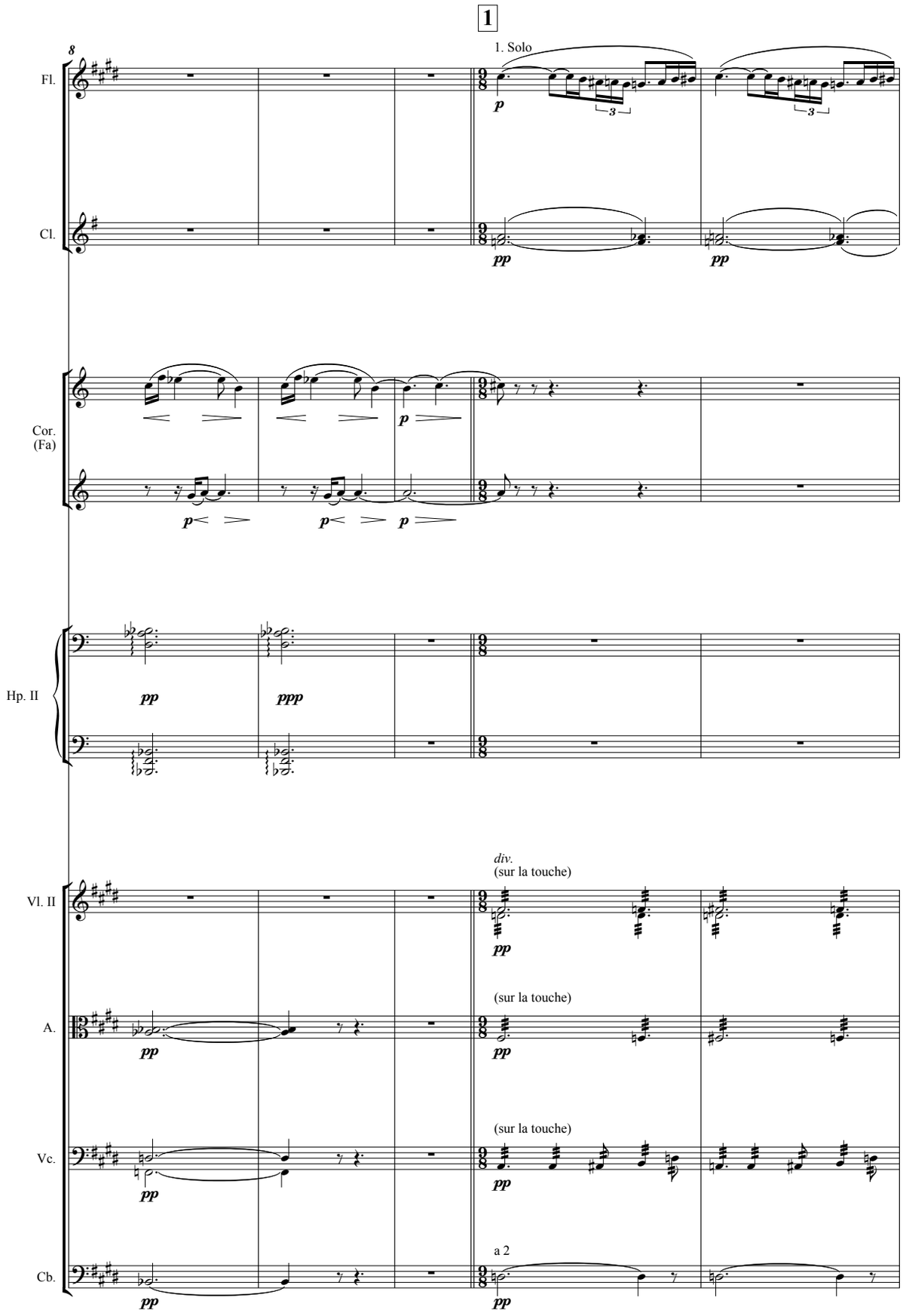

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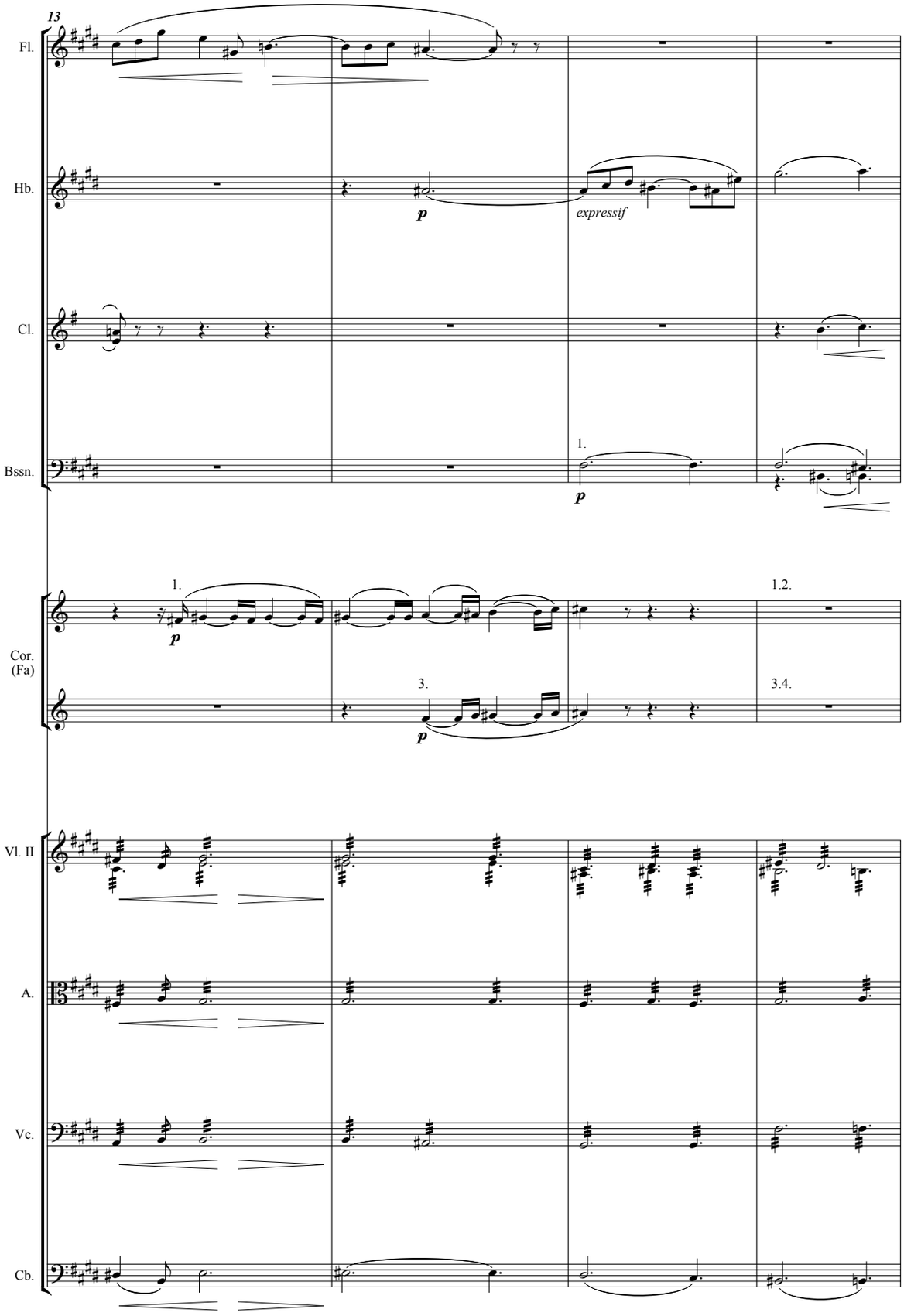

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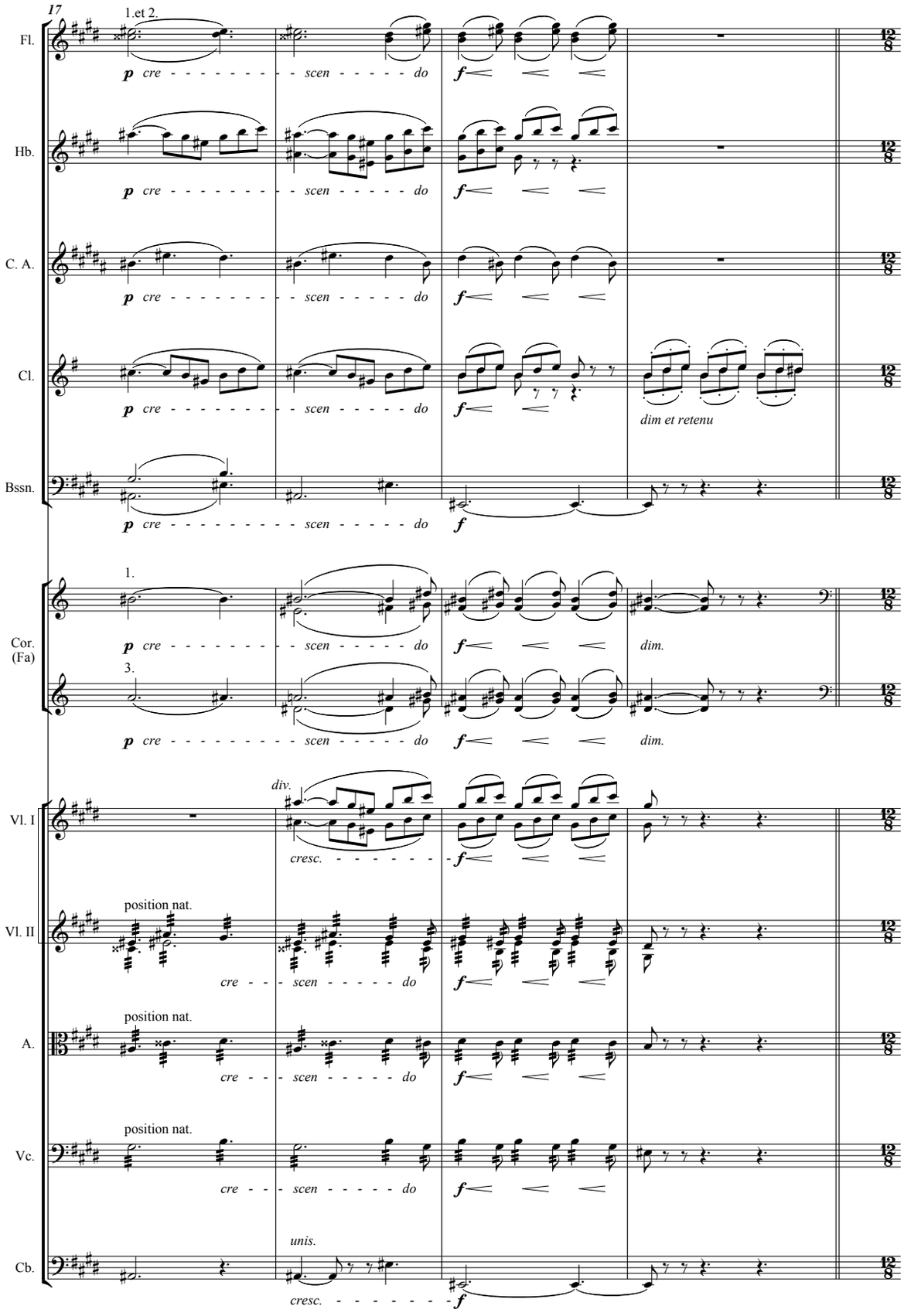

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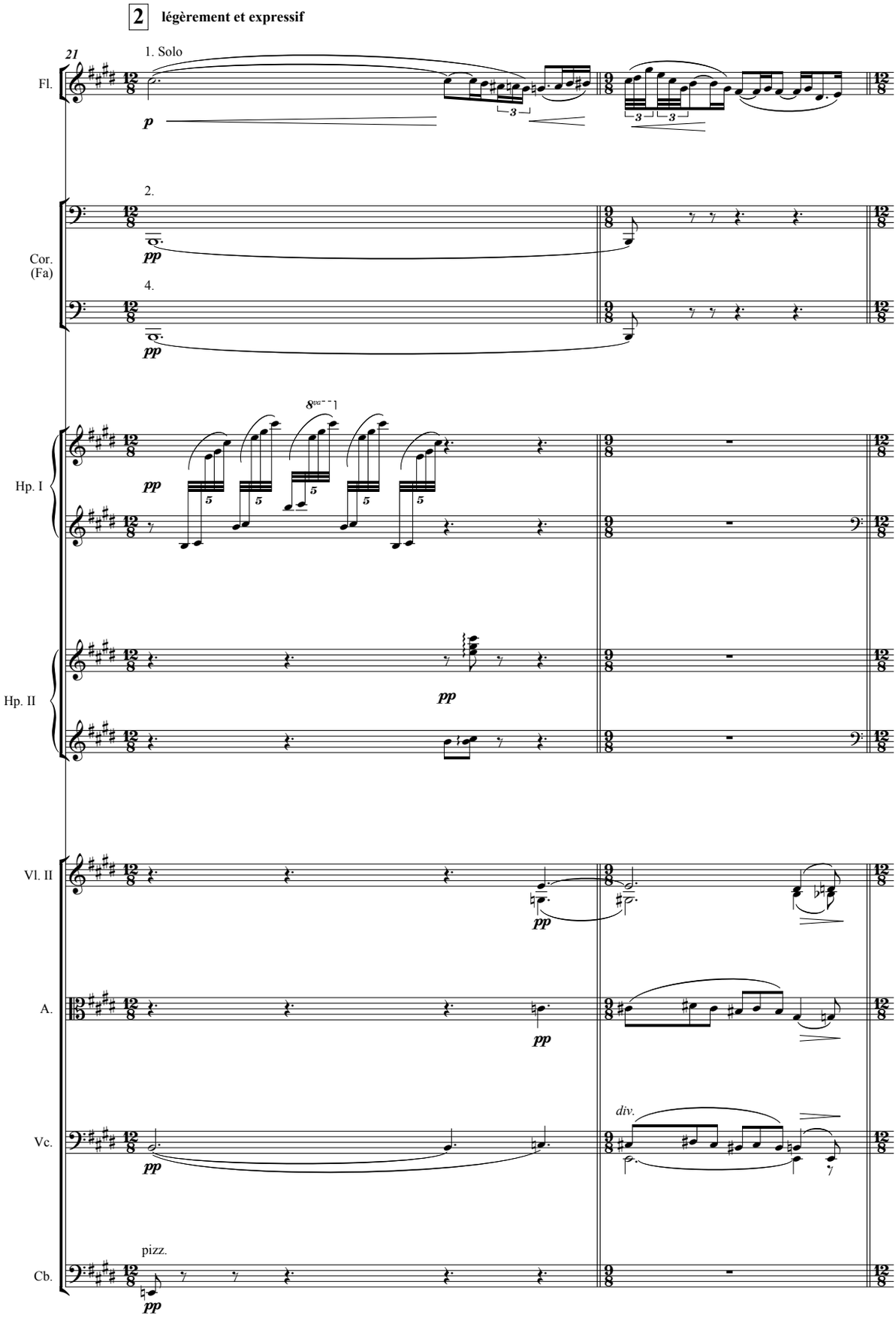

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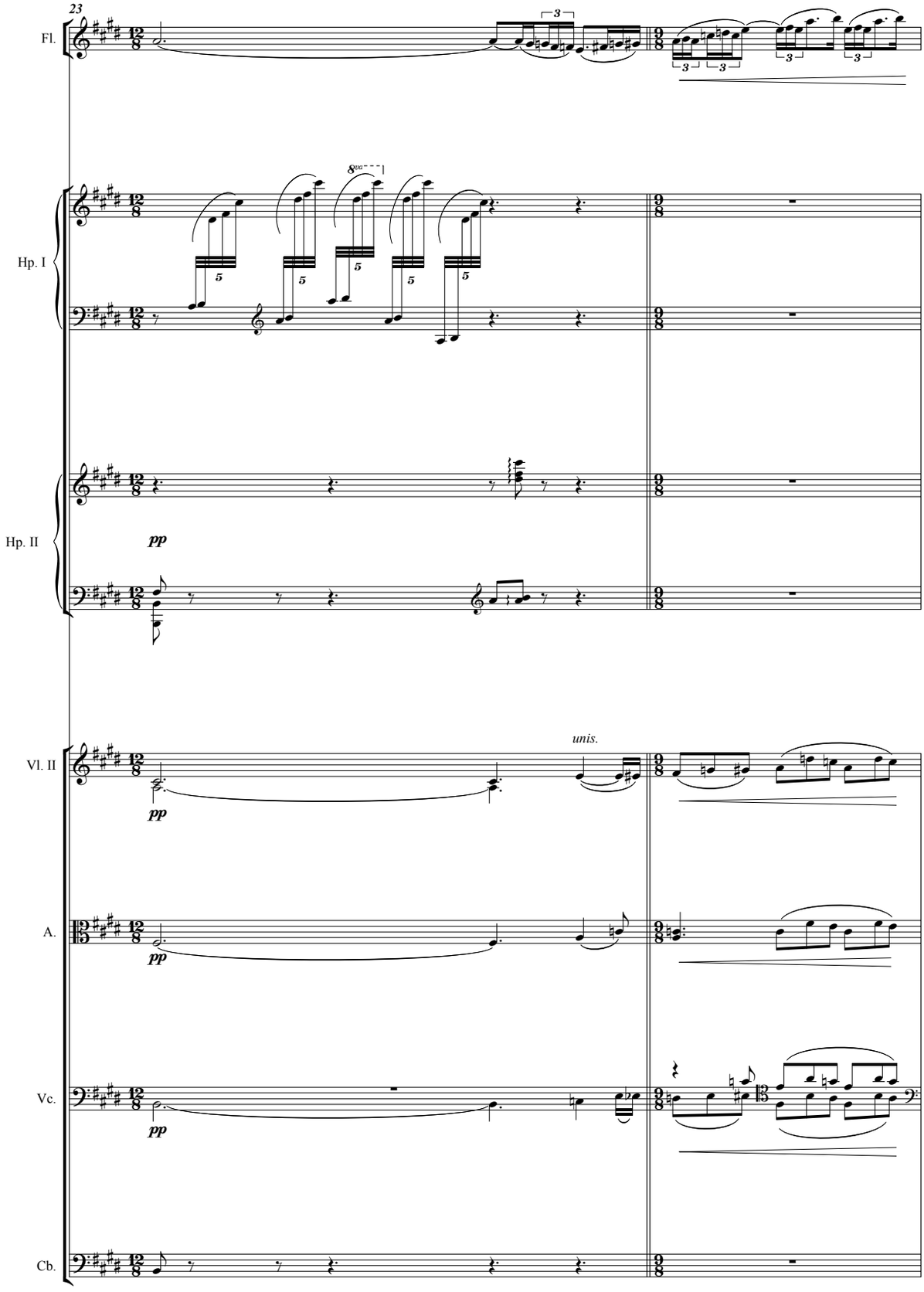

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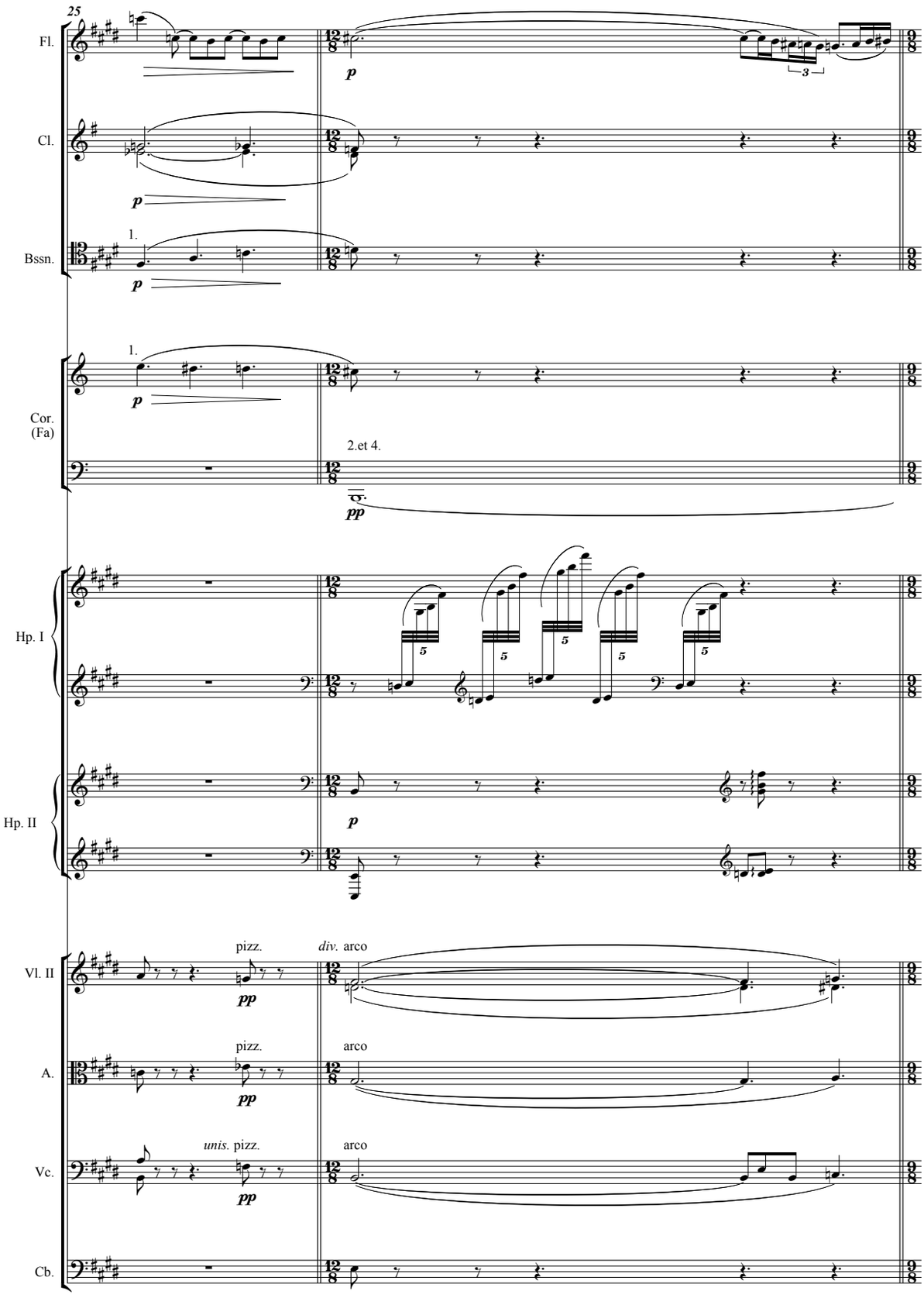

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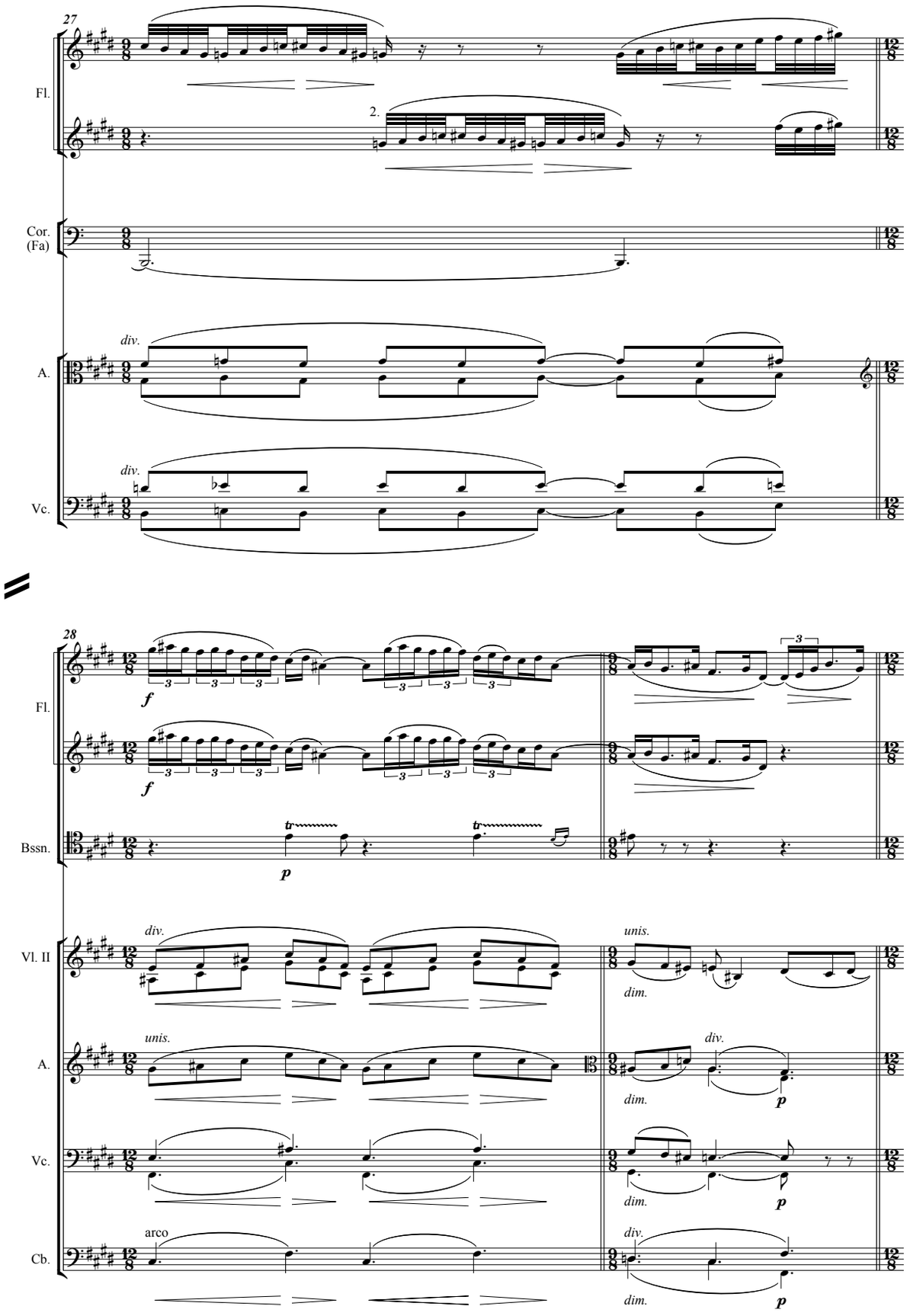

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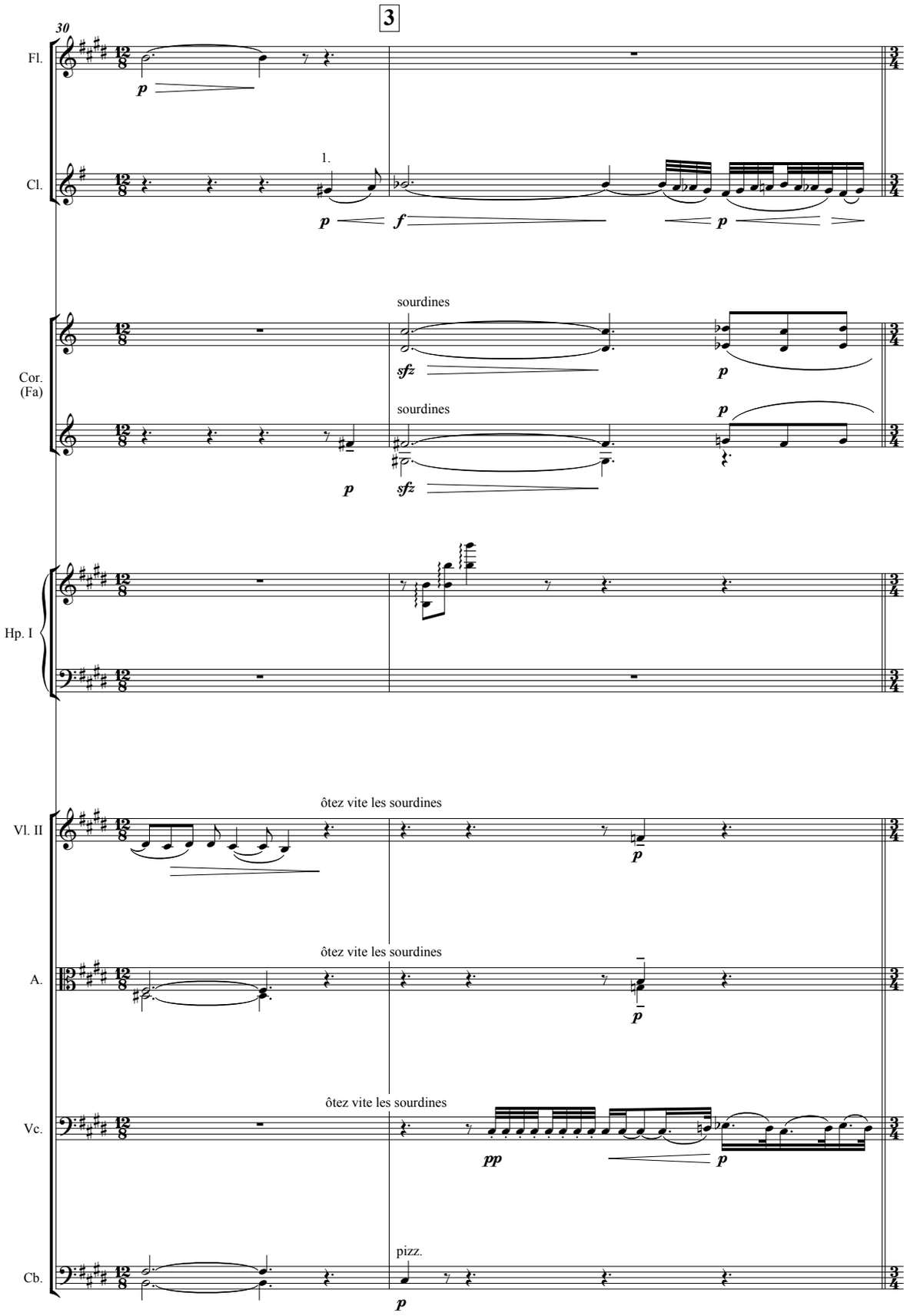

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