

New
Specification



Rewarding Learning

ADVANCED
General Certificate of Education
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 28 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.



6240

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

Bernstein: *Cool* from *Symphonic Dances from West Side Story*, Bars 607–636

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

(a) Which musical form is illustrated in this movement?

_____ [1]

(b) Identify the **three** melodic intervals in the subject in Bars 607–610.

1. _____

2. _____

3. _____ [3]

(c) (i) Complete the following table identifying **in order** the appearances of phrase A and phrase B from Bar 607 onwards.

Phrase	Bar no.	Instrument(s)	beginning on the note (concert pitch)
A	_____	_____	_____
B	_____	_____	_____
A	_____	_____ and _____	_____
B	_____	_____ and _____	_____
A	_____	_____ and _____	_____

[15]

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Section B

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

Examiner Only

Marks Remark

Optional Areas of Study

English Secular Vocal Music, 1580 to 1620

- 2 (a) Comment on the contribution of Thomas Morley to English Secular Vocal Music, 1580 to 1620. Refer to specific works to illustrate your answer.

or

- (b) Choose and comment on **three** pieces to illustrate how composers depicted the meaning of the text in English Secular Vocal Music, 1580 to 1620.

New Directions in Twentieth Century Music

- 3 (a) Comment on the contribution of the following composers to the development of electronic music in the twentieth century. Refer to specific musical examples to illustrate your answer.

Boulez

Stockhausen

Reich

or

- (b) Identify and comment on minimalist techniques in the music of Reich. Refer to specific musical examples to illustrate your answer.

Jazz in the USA, 1930 to 1960

- 4 (a) Comment on the contribution of Charlie Parker to Jazz in the USA, 1930 to 1960. Refer to specific recordings to illustrate your answer.

or

- (b) Choose **one** recording to illustrate each of the following three jazz styles. Comment in detail on the main characteristics of each recording chosen.

swing

modern jazz/bop/bebop

1950's jazz

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A2 2: PART 2 SUMMER 2010

For use with Question 1

607 612

Fl. 1

Bass Cl. in B \flat

Tpt. 1 in B \flat
Solo
Tight cup mute
pp cresc. *molto* *sfz* *pp*

Tpt. 2,3 in B \flat
a2 open
sfz

Brush on Cym.
pp

Bongos
sfz

Vibr.
pp

Piano

Harp
pp

Vcl. (*pizz.*)

(div.)

Vcl. (*pizz.*)

Cbs. (*pizz.*)

Tpt.1 in Bb
 Tpts. 2, 3 in Bb
 Brush on Cym.
 Bongos
 Vibr.
 Piano
 Harp
 Cbs.

molto *sfz* *f*
sfz
pp *pp*
pp
pp *pp* *f*
(pizz.) *pp*



620

Fl. 1
 Fl. 2
 Hn. 1 in F
 Tpt.1 in Bb
 Brush on Cym.
 Vibr.
 Harp
 Vcl.

p
p
 Solo
 Tight mute
cresc. *molto*
mf *p*
p
Pedal gliss. *Pedal gliss.*
mf *p*
 (unis.) *arco* *con sord.* *p cresc.* *molto*

Fl. 1: *flutter*, *sfz*, *3*

Fl. 2: *flutter*, *sfz*

Hn. 1 in F: *sfz*, *pp*, *cresc.*, *molto*

Hns. 2, 3 in F: *a2 open*, *sfz*

Tpt. 2 in B \flat : *con sord.*, *flutter*, *p*, *sfz*

Tpt. 3 in B \flat : *con sord.*, *flutter*, *p*, *sfz*

Brush on Cym.: *x*

Bongos: *sfz*

Sn.Dr.: *sfz*

Vibr.: *3*, *3*, *3*

Vcl.: *sfz*, *pp*, *cresc.*, *molto*

Fl. 1: flutter, 3, p, ff, f>, p

Fl. 2: flutter, p, ff, f>

Cl.: With a jazz feel, p

Alto Sax.: p

Hns. 1, 3 in F: 3. open, sfz, con sord., a2, f, p

Hns. 2, 4 in F: open, sfz, con sord., a2, f

Tpt. 1 in Bb: cup mute, flutter, p

Tbn. 1: con sord., pp cresc.

Brush on Cym.: rhythmic pattern

Bongos: rhythmic pattern

Sn. Dr.: sfz

Vibr.: 3, ff, f>, p

Piano: With a jazz feel, p

Harp: Pedal gliss., f

Vcl.: sfz, f, pizz., p

Cbs.: Tutti, arco, p cresc.

Fls. 1, 2: 1. *mp* *a2* *flutter*

Cl.: *3*

Alto Sax.: *mp* *mf*

Hns. 1, 3 in F: *a2 open* *sfz*

Hns. 2, 4 in F: *a2 open* *sfz*

Tpts. 2, 3 in Bb: *con sord.* *flutter* *p*

Tbn. 1: *pp*

Tbns. 2, 3: *a2 open* *sfz*

Brush on Cym.:

Ten. Dr.: *sfz*

Vibr.: *mp* *mp*

Piano: *mp*

Harp: *mp*

Vln. I: *senza sord.* *pizz.* *mp*

Vln. II: *senza sord.* *pizz.* *mp*

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

Vcl.: *mp* *pizz.*

Cbs.: *mp* *sfz* *pp* *cresc.*

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