



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.



7609

For Examiner's use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

<b>Total Marks</b>	
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## 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:

- Flute (Fl.):** Starts with a rest, then plays a melodic line starting on G#4, moving to A4, B4, and C5. The first measure is marked '1.' and the second measure has a triplet of notes marked '3'. The dynamic is *p*.
- Oboe (Ob.):** Starts with a rest, then plays a short melodic phrase on G#4, A4, B4, and C5.
- Clarinet (Cl. (B♭)):** Starts with a rest, then plays a short melodic phrase on G#3, A3, B3, and C4.
- Horn (Hn. (F)):** Starts with a rest, then plays a short melodic phrase on G#2, A2, B2, and C3.
- Harp (Hp I):** Plays a continuous arpeggiated accompaniment. The right hand has sixteenth-note arpeggios with slurs and accents, and the left hand has sixteenth-note arpeggios with slurs and accents. The dynamic is *pp*.
- Violin I:** Starts with a rest, then plays a short melodic phrase on G#4, A4, B4, and C5.
- Violin II:** Plays a sustained note on G#4, marked 'div.' and *pp*.
- Viola (Vla.):** Plays a sustained note on G#3, marked 'div.' and *pp*.
- Violoncello (Vc.):** Plays a sustained note on G#2, marked 'div.' and *pp*.
- Double Bass (Db.):** Plays a sustained note on G#1, marked 'div.' and *pp*.

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* *tr*

Cl.(B♭) *pp* 6

Bsn. *pp* 6

Hn. (F) *pp* 3. *sourdines* 6

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

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

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

Fl. *pp* 6

2, 3. *pp* 6

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

C. A. *pp* 6

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

Bsn. *p* 6 *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



91

Fl. *p*

Ob. (1.) *p*

Cl. 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<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 *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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