

Edexcel GCE

Edexcel Advanced GCE in Music

Unit 6

For first teaching in September 2007

edexcel 
advancing learning, changing lives

October 2006

Further extension to specification

Edexcel GCE in
Music



Qualifications and
Curriculum Authority



Llywodraeth Cynulliad Cymru
Welsh Assembly Government



Rewarding Learning

Edexcel, a Pearson company, is the UK's largest awarding body offering academic and vocational qualifications and testing to more than 25,000 schools, colleges, employers and other places of learning here and in over 100 countries worldwide. We deliver 9.4 million exam scripts each year, with 3 million marked onscreen in 2005. Our qualifications include GCSE, AS and A Level, GNVQ, NVQ and the BTEC suite of vocational qualifications from entry level to BTEC Higher National Diplomas and Foundation Degrees. We also manage the data collection, marking and distribution of the National Curriculum Tests at Key Stages 2 and 3, and the Year 7 Progress Tests.

References to third-party material made in this document are made in good faith. Edexcel does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

Authorised by Roger Beard
Prepared by Jane Anslow

All the material in this publication is copyright
© Edexcel Limited 2006

Contents

Unit 6: Analysing music	1
Content	2
Summary	3
Keyboard music	5
Music for film and television	6
Music for small ensemble	7
Music for large ensemble	8
Popular music and jazz	9
Sacred vocal music	10
Secular vocal music	11
20th-century art music	12
World music	13
Terminology	14
Assessment tasks	15
Part 1	15
Part 2	16
Marking and assessment procedures	16

Unit 6: Analysing music

20% Externally assessed Listening Test and Written Paper

7½% 1-hour Listening Paper 12½% Written Paper

Along with the tasks in Unit 5, this unit involves synoptic tasks that test the knowledge, skills and understanding developed across the whole qualification.

This unit comprises a 1-hour listening paper (Paper 61), drawing on a wide repertoire of music, and a 2-hour written paper (Paper 62) linking the theoretical and practical aspects of the chosen Areas of Study. Unit 6 Part 1 (Listening Paper) will take place on the same occasion as Part 2 (Understanding), which will take place in the summer series.

Students are required to take one of their AS Areas of Study further involving all works within lists A and B as detailed in Unit 3 of the specification and the corresponding continuity and change topic.

Students will select an additional Area of Study from the prescribed list. **For this new Area of Study, students will be required to study the special focus work/s only.**

For Unit 6, students are not obliged to follow one Area of Study from the western classical tradition, as they are at AS.

Content

Study for this unit should include:

- extensive listening to enable students to respond to the types of question asked in the Listening Paper, which will require more finely discriminating aural perception than those encountered in Unit 3
- extended work on either of the Areas of Study selected in the AS year, and selection of any additional Area of Study
- analysis of the musical content, and investigation of the social and historical context, of the chosen Areas of Study in greater depth than for Unit 3 and in both short-answer and essay form with appropriate attention to structure, grammar, style and spelling.

It is expected that for the new Area of Study that students select in their A2 year students will:

- study in depth prescribed special focus work(s).

It is expected that for the Area of Study that students have carried forward from their AS year students will:

- analyse in depth prescribed special focus work(s)
- investigate a topic that focuses on continuity and change within a group of prescribed works.

The following indicates the prescribed topic and works for each Area of Study in the years specified. These works are published in *The New Anthology of Music*, available from Edexcel.

Additional information and guidance on the type of information on which students may be examined has been provided for each prescribed topic.

Summary

This summary lists the special focus works and continuity and change topics for 2008 and 2009. These works will also be used for the retake in 2010.

The special focus works and continuity and change topics for 2006-2007 can be found in the *extension to specification* document February 2005.

Keyboard music

2008, 2009 special focus works:

Bach: Sarabande ONLY from Partita No. 4 in D, BWV 828 (NAM 21, pp. 249-250)

Debussy: Pour le piano: Sarabande (NAM 24, p. 260)

Continuity and change in structure and tonality.

Music for film and television

2008, 2009 special focus works:

Auric: Passport to Pimlico (1948): The Siege of Burgundy (NAM 42, p. 369)

Williams: ET (1982): Flying Theme (NAM 45, p. 409)

Continuity and change in themes and tonality.

Music for small ensemble

2008, 2009 special focus works:

Corelli: Trio Sonata in D, Op. 3, No. 2: movement IV (NAM 15, p. 200)

Poulenc: Sonata for Horn, Trumpet and Trombone: movement I (NAM 19, p. 242)

Continuity and change in texture.

Music for large ensemble

2008, 2009 special focus work:

Bach: Brandenburg Concerto No. 4 in G (NAM 1, p. 7)

Continuity and change in structure and tonality.

Popular music and jazz

2008, 2009 special focus works:

Davis: Four (NAM 50, p. 468)

Perkins: Honey Don't (NAM 52, p. 477)

Gallagher: Don't look back in anger (NAM 57, p. 509)

Continuity and change in structure, tonality and texture.

Sacred vocal music

2008, 2009 special focus works:

Taverner: O Wilhelme, pastor bone (NAM 26, p. 266)

Bruckner: Locus iste (NAM 30, p. 305)

Taverner: The Lamb (NAM 32, p. 344)

Continuity and change in texture.

Secular vocal music

2008, 2009 special focus works:

Weelkes: Sing we at pleasure (NAM 34, p. 349)

Monteverdi: Ohimè, se tanto amate (NAM 35, p. 353)

Gershwin: 'Summertime' from *Porgy and Bess* (NAM 41, p. 366)

Continuity and change in structure and tonality.

20th-century art music

2008, 2009 special focus works:

Stravinsky: Pulcinella Suite: Sinfonia, Gavotta, Vivo (NAM 7, p. 139)

Continuity and change in melody, structure and tonality.

World music

2008, 2009 special focus works:

Rag Bhairav (NAM 58, p. 519)

Yellow Bird (NAM 60, p. 528)

Agbekor Dance (NAM 62, p. 532)

Similarities and differences in the handling of melody, rhythm and metre.

Keyboard music

Special focus works 2008, 2009:

Bach: Sarabande (only) from Partita No. 4 in D, BWV 828 (NAM 21, pp. 249-250)

Debussy: Pour le piano: Sarabande (NAM 24, p. 260)

Students will be expected to have studied the following aspects of both works:

- rhythm and metre (including how sarabande rhythms are used)
- melody
- harmony
- approach to tonality, functional in Bach, broader in Debussy, with some modality
- structure (Bach: binary, Debussy: ternary and/or rondo)
- texture
- performance circumstances and (with Bach) choice of performance forces.

Continuity and change in structure and tonality

Students will be expected to have studied the use of structure and tonality in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Sweelinck: tripartite pavan, with varied repetitions. Tonality similar to modern A minor, but with modal (Aeolian) elements and Phrygian cadences, false relations, and tierce de picardie

Bach: binary, with fugal devices in the Gigue. Functional tonality reinforced by perfect cadences, modulations, circles of fifths, etc

Mozart: sonata form. Functional tonality

Schumann: short forms (ternary, rondo). Functional tonality, with limited modulation

Debussy: ternary and/or rondo. Tonality unclear – elements of C sharp minor, but also modal (Aeolian) elements, and devices that weaken tonality (notably quartal harmony)

Shostakovich: Prelude and Fugue pairing, deriving from Bach; melody treated motivically in Prelude; 'structural' contrasts of diatonic and chromatic in Prelude. Non-functional tonality, but there are clearly definable keys; pedal points often help establish keys

Music for film and television

Special focus works 2008, 2009:

Auric: Passport to Pimlico (1948): The Siege of Burgundy (NAM 42, p. 369)

Williams: ET (1982): Flying Theme (NAM 45, p. 409)

Students will be expected to have studied the following aspects of both works:

- rhythm and metre
- melody and use of themes
- harmony
- tonality
- structural aspects
- texture
- instrumentation.

Continuity and change in themes and tonality

Students will be expected to have studied the character and use of themes and tonality in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Auric: large number of contrasting motifs; some periodic phrasing; frequently diatonic with passing chromaticism. Functional tonality, with shifts of key

Bernstein: blues-scale theme treated in various ways; ostinato plus saxophone theme. Tonal at start, moving into less definable regions; bitonality

Goldsmith: chromatic themes; use of serial devices, but some residual tonality

Williams: limited number of (largely diatonic) themes; balanced phrases. Tonal, with changes of key; pedal points; false relation

Pheloung: motivic manipulation involving inversion, augmentation. Non-tonal, but occasional hints of tonality

Horner: material grows from opening motive; quotation of folk song. Tonal, with changes of key; tertiary relationships

Music for small ensemble

Special focus works 2008, 2009:

Corelli: Trio Sonata in D, Op. 3, No. 2: movement IV (NAM 15, p. 200)

Poulenc: Sonata for Horn, Trumpet and Trombone: movement I (NAM 19, p. 242)

Students will be expected to have studied the following aspects of both works:

- rhythm and metre
- melody
- harmony (chords used, cadences etc)
- tonality, functional in Corelli, freer in Poulenc
- structure, and how related to tonality
- texture
- original performance circumstances and choice of performance forces.

Continuity and change in texture

Students will be expected to have studied the handling of texture in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Holborne: contrapuntal; equivalence of parts; imitation; inversion; pedal-points; limited homophony

Gabrieli: antiphony between two four-part 'choirs'; some tutti passages; connection between texture and dynamics (*pian' e forte*); homophony; imitation and free counterpoint

Corelli: characteristic late Baroque texture involving continuo, polarization of upper parts and bass; use of some fugal elements

Haydn: mainly melody-dominated homophony of varying densities (some three-part, some four); pedal points; brief imitations; effective exploitation of silence

Beethoven: various types of homophony with varying densities and instrumentations; some monophony; occasional thematic combination; pedal points (some syncopated)

Brahms: wide range of textures and densities, embracing varieties of homophony, fugato etc, and involving exchanges between various instrumental groupings

Poulenc: largely homophonic; some exchange of parts

Music for large ensemble

Special focus work 2008, 2009:

Bach: Brandenburg Concerto No. 4 in G (NAM 1, p. 7)

Students will be expected to have studied the following aspects:

- rhythm and metre
- melody (including the use of recurring motifs)
- harmony
- texture (including the concept of *basso continuo*)
- instrumentation (especially *concerto grosso* features, with the *concertino* of violin solo and two flutes, plus *ripieno*)
- structure (especially ritornello and its use, noting changes of tonality)
- original performance circumstances.

Continuity and change in structures and tonality

Students will be expected to have studied the use of **structures** and **tonality** in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Bach: ritornello; functional tonality (involving, for example, identification of modulations to specific keys, use of cadences and pedal points to determine and underpin tonality)

Haydn: sonata form; functional tonality (including use of tonic major)

Berlioz: ternary form (noting combination of themes and coordination of different tempi from bar 166); *idée fixe*; functional tonality with some evidence of folk influences

Wagner: no 'standard' form in evidence: various interpretations of structure possible, but note some recapitulation and use of leitmotif; tonality less clearly functional, and more fluid

Debussy: various interpretations of structure possible (eg ternary, rondo-like, variation); tonality shows few functional elements – much expanded to include modality and whole-tone elements

Tippett: sonata form (a comparison with Baroque ritornello form is also possible); non-functional tonality, involving modality but with clearly perceptible tonal areas

Popular music and jazz

Special focus works 2008, 2009:

Davis: *Four* (NAM 50, p. 468)

Perkins: *Honey Don't* (NAM 52, p. 477)

Gallagher: *Don't look back in anger* (NAM 57, p. 509)

Students will be expected to have studied the following aspects of all three works:

- rhythm and metre
- melody
- harmony
- tonality
- structure (eg 12-bar blues), phrase lengths etc
- texture and instrumentation
- original circumstances of composition, performance, recording; the extent to which improvisation may have played a role.

Continuity and change in structure, tonality and texture

Students will be expected to have studied the use of **structure**, **tonality** and **texture** in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

West End Blues: major mode 12-bar blues structure, subject to variation in harmony through substitution chords and circle of fifths; changes of texture from monophonic introduction to counterpoint with comping; antiphony/call and response, piano solo with stride bass etc

Black and Tan Fantasy: 12-bar blues structure moving from minor to tonic major, subject to variation in harmony through substitution chords; various textures, eg homophonic, melody-dominated homophony with pad/sustained chords; interpolation of 16-bar section; coda (with quotation of Chopin)

Four: head arrangement; choruses; thematic substitution/constantly varied melodic content; major mode but clouded by chromatic alterations of both melody and harmony; walking bass; chordal accompaniment

I'm leavin' you: 12-bar blues, stop choruses, instrumental with scat. Pentatonic minor with blues notes. Melody-dominated homophony with some dialogue between voice and guitar

Honey Don't: major mode modified blues. Walking bass; heterophony

Waterloo Sunset: popular song form; verse, bridge, turn-around; middle eight; major pentatonic. Mainly homophonic with backing vocals; some limited heterophony

Day in the Life: combination of two numbers, forming overall ternary form with transitional passages; first song in modified strophic; modality; atonality; circle of fifths. Textures mainly homophonic

You can get it: verse and refrain; pentatonicism; major key; unrelated chords. Backing vocals in close harmony; dialogue between voice and brass

Tupelo Honey: verse form with extensive variation of vocal line; major pentatonic without modulation; instrumental counterpoint

Don't look back in anger: four-bar phrases; alternating ideas; major pentatonic with occasional blue notes; instrumental. Chordal accompaniment; guitar licks

Sacred vocal music

Special focus works 2008, 2009:

Taverner: O Wilhelme, pastor bone (NAM 26, p. 266)

Bruckner: Locus iste (NAM 30, p. 305)

Taverner: The Lamb (NAM 32, p. 344)

Students will be expected to have studied the following aspects of all three works:

- rhythm and metre
- melody
- aspects of word-setting (syllabic, melismatic, text repetitions, etc)
- harmony
- tonality
- structure
- texture
- original performance circumstances, function within context of liturgy.

Continuity and change in texture

Students will be expected to have studied the handling of texture in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Taverner: unaccompanied voices; antiphony; counterpoint; homophony; gymel

Gabrieli: monody involving basso continuo; various combinations and densities of voices and instruments, featuring homophony, counterpoint, antiphony; use of pedal points

Bach: first movement characterised by layering of homophonic ritornello, imitative vocal parts and canonically-treated cantus firmus in wind section. Second movement: accompanied recitative. Third movement: instrumentally-doubled four-part chorale. Fourth movement: aria with oboe obbligato and continuo

Haydn: orchestrally-accompanied homophony (instruments double voices, with some embellishment); pedal-points; fugato (subject, answer, stretto); canon

Bruckner: unaccompanied voices; contrasts between four- and three-part writing; homophony; brief imitation; exploitation of silence

Stravinsky: orchestral accompaniment; homophony; textures sometimes composed of ostinati; imitation; various combinations and contrasts of voices and of voices and instruments

Taverner: unaccompanied voices; monophony; homorhythmic two-part writing; simultaneous inversions; four-part homophony; octave doublings

Secular vocal music

Special focus works 2008, 2009:

Weelkes: Sing we at pleasure (NAM 34, p. 349)

Monteverdi: Ohimè, se tanto amate (NAM 35, p. 353)

Gershwin: 'Summertime' from *Porgy and Bess* (NAM 41, p. 366)

Students will be expected to have studied the following aspects of all three works:

- rhythm and metre
- melody
- aspects of word-setting (syllabic, melismatic, text repetitions, etc)
- harmony
- tonality
- structure
- texture
- original performance circumstances.

Continuity and change in structure and tonality

Students will be expected to have studied the use of **structure** and **tonality** in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Dowland: three repeated strains. Tonality similar to modern A minor, but with modal (Aeolian) elements and Phrygian cadences, false relations, and tierce de picardie

Weelkes: two main sections; first repeated exactly, the second involving a switch of upper parts. Tonality similar to modern G major, but with modal (mixolydian) elements

Monteverdi: through-composed, unified by refrain. Minor key, with some modal inflections

Purcell: recitative and aria: recitative a brief through-composed introduction to the aria built on ground bass with internal repeats; phrase structures of bass and voice do not always coincide. Minor key, with chromaticism (descending semitones in ground bass); no modulation

Haydn: strophic, preceded by introduction. Major key, with some modulation

Schubert: three verses, but with only limited repetition – unified partly by frequently recurring piano phrase. Minor mode, involving shift of tonality in final verse; finishes with tierce de picardie

Fauré: three verses, with limited repetition. Minor key, but with some modal inflections

Schoenberg: through-composed, with little correlation between verse pattern and musical scheme; very limited use of repetitions. Atonal

Gershwin: modified strophic. Tonal with pentatonic elements

20th-century art music

Special focus work 2008, 2009:

Stravinsky: Pulcinella Suite: Sinfonia, Gavotta, Vivo (NAM 7, p. 139)

Students will be expected to have studied the following aspects:

- neo-classicism, and how the original models were, **in general terms**, 'subverted' (ie students should be able to distinguish between 18th-century and 20th-century aspects of rhythm, texture and harmony, without having studied the original 18th-century scores in detail)
- the formal structures (ritornello, variation, rounded binary)
- melody
- harmony
- tonality
- texture
- orchestration (including the extent to which Baroque influences are present).

Continuity and change in melody, structure and tonality

Students will be expected to have studied the approaches to **melody, structure and tonality** in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Stravinsky: melodies are derived from Baroque sources. Melodies are marked by diatonicism and traditional manners of construction (sequence, some periodic phrasing). Structures draw on ritornello, variation and binary form; functional tonality

Webern: serial, angular, fragmentary, melodies; Klangfarbenmelodie. There are various interpretations of form (eg sonata form, ritornello). Students should understand how rows are manipulated in support of the overall scheme (eg succession of mirror canons, accumulation of transposition 11 at climax)

Shostakovich: melody in minor mode, marked by chromatic elements; use of cipher and self-quotation. Structure relatively free with some repetition. Tonal framework, reinforced through eg cadences, pedal points

Cage: consideration of melody is problematic because of the effects of preparation and the timbral changes that result. Some pentatonicism, chromaticism, repetition and ornamentation. Structures are binary, underpinned with fractal (micro-macrocosmic) schemes. Some traces of tonality evident in recurring notes, harmonic structures etc

Berio: melody mostly the result of improvisation. Through-composed, depending to a degree on text-setting. Some residual tonal references; and occasional melodic patterns

Reich: diatonic melody; hexatonic; repetitive; descending figures; initially no more than an octave; structure definable in terms of evolving melody lines and addition and subtraction of strands in texture

World music

Special focus works 2008, 2009:

Rag Bhairav (NAM 58, p. 519)

Yellow Bird (NAM 60, p. 528)

Agbekor Dance (NAM 62, p. 532)

Students will be expected to have studied the following aspects of all three works:

- rhythm and metre
- melody (if applicable)
- harmony (if applicable)
- approach to tonality (where applicable)
- structure
- textures and instrumentation
- original circumstances of composition, social function and performance.

Similarities and differences in the handling of melody, rhythm and metre

Students will be expected to have studied the use of **melody, rhythm and metre** in all the works in this Area of Study. Some particularly important lines of enquiry are indicated below. Questions in the examination will involve the making of comparisons and contrasts.

Rag Bhairav: melody built from rag; methods of elaboration. Contrasts of free and tinal rhythm. Metrical organisation (vibhag)

Baris Melampahan: scale used and the way the melody is built from this. Metrical organisation (keteg and gongan)

Yellow Bird: mainly diatonic melody with occasional chromaticism; mainly four-bar phrases; some sequence. Combination of various rhythmic patterns; syncopation. Simple quadruple metre

Tom McElvogue: some modality and chromaticism; balanced strains; constant variation; ornamentation. Dotted rhythms, triplets, cross-rhythmic effects. Compound duple and simple quadruple

Agbekor Dance: limited pitched material; mainly rhythmic; polyrhythms

Se quema: minor mode; repetition; combined disjunct and conjunct with prominent broken chord patterns; coordination of various rhythmic patterns; triplets and cross-rhythms in cuatro solo. Notated as simple duple, but internal groupings are frequently at odds with this

Terminology

List of terms commonly used in questions for Paper 62. This list is not exhaustive.

Forces: the instruments and/or voices used.

Handling of voices/instruments: most obviously how voices or instruments are exploited in terms of range and technical difficulty. A discussion of the 'handling of voices/instruments' will extend to consideration of texture (for example, an antiphonal texture will result from a particular method of 'handling' instruments or voices).

Harmony: the sounding together of different pitches, most commonly to produce recognisable chords. In a discussion of harmony, important terms may include diatonic, chromatic and functional. (Harmony is not a synonym for accompanying instruments and textures.)

Idiomatic writing: this overlaps with 'Handling of voices' to some extent. Strictly it concerns writing for particular voices and instruments with close and special regard to the ranges and capabilities of these voices and instruments. Idiomatic writing for the piano, for example, will always be playable even if very difficult, and will bring out the best qualities of the instrument.

Melody: a discussion of melody may well deal with the ranges of voices or instruments, phrase-lengths, repetitions of phrases, melodic shapes (eg archshaped), conjunct and/or disjunct movement, sequence, continuity or fragmentation. Word-painting as such is irrelevant.

Rhythm and metre: a discussion of rhythm may focus on the use of recurring patterns, dotted rhythms, equal note-lengths, syncopation and hemiola. A discussion of metre may involve explanation of time signatures and descriptions of any changes. Students should show they understand the meaning of signatures by describing them as simple or compound, duple, triple or quadruple as appropriate (rather than copying them as they stand from the score).

Structure (or Form): commonly-used structures are binary, ternary, rondo, sonata, 12-bar blues, verse and refrain, ground bass, strophic, variation, fugue, etc.

Texture: texture refers to the relationship between the various lines or strands in a composition, or sometimes more simply to the number of parts in use. Important terms are monophonic, two-part, three-part or four-part; contrapuntal (free or imitative, fugal or canonic); heterophony; antiphony; homophony; melody-dominated homophony. An organum-like use of parallelism (as in some works by Debussy) could also be referred to under texture. Students will be credited for distinguishing different types of texture, the number of voices/parts involved, whether melody lines transfer from one part to another etc. Expressions such as 'thick' and 'thin' are too vague to receive credit.

Text setting: whether syllabic or melismatic, and the extent to which literary verse forms are reflected in the musical setting.

Timbre: the characteristic sound quality of an instrument or voice. We can tell an oboe from a flute when both play the same pitch.

Tonality: often broadly synonymous with key. Important vocabulary will include functional/non-functional/modal; modulation. It is important to be able to identify keys and comment on their use, including the relationship between one key and another. (Tonality is not a synonym for sound quality/timbre.)

Assessment tasks

Students will be tested on their listening skills and on their appreciation and understanding of the chosen Areas of Study. The examination will test aural and recognition skills in Part 1 and analytical and appreciation skills in Part 2.

Part 1

Students will take a listening test lasting 1 hour. (7½%)

The test will be presented on CD and will consist of short answer questions including notational exercises. Each student will be given his or her own recording and may listen to the tests as many or as few times as he or she likes, within the overall time allowed for Part 1.

Answers will be written in answer booklets.

The music to be heard will be selected from a wide variety of styles. Some knowledge of the provenance of the music heard will be expected.

Students should attempt all three questions.

- 1 Context (4 marks for each part: total 12 marks). Students will hear three varied passages of music, for which no notation will be provided. For each they will be required, as directed, to categorise the music in terms of style, genre, etc, to suggest a date of composition, and to suggest the name(s) of person(s) associated with the genesis of the music (eg a composer, performer-composer, or band).
- 2 Comparison (16 marks). Student will hear two excerpts of music, to be identified as 'Excerpt A' and 'Excerpt B'. The excerpts may come from a single piece, or from separate pieces. No notation will be provided. Students will be required to comment on the similarities and differences that they hear in such areas as instrumentation, use of shared material, and any other aspect(s) of musical technique and style, as directed. A question on the provenance of each piece may be included.
- 3 General test of aural perception (32 marks). Students will hear a single passage of music, for which a two-stave skeleton score will be provided. A range of tests will be provided. Students must attempt any two of the following (for 6 marks each):
 - a locating the position on the score of three short rhythmic and/or melodic excerpts printed in the answer booklet
 - b notating a rhythmic passage at a location indicated on the skeleton score
 - c notating a melodic passage at a location indicated on the skeleton score.

They must also (for 8 marks) identify four tonality/ies* and/or chord(s) and/or chord progressions, and (for 12 marks) write a short commentary in note form or continuous prose drawing attention to salient features of the music and placing it in its socio-historical context.

* 'Tonality' is understood for the purposes of this question to refer to major or minor keys; to modes and to pentatonic music. Specific major and minor keys ('G major', 'E minor', etc) will need to be identified in tonal excerpts.

Part 2

Students will answer five questions in 2 hours, three on the Area of Study on which work was begun in the AS year, and two on the Area of Study specifically chosen for A2.

The paper will be in two sections A (Analysis) and B (Continuity and Change). Students must answer four questions from Section A (two on each chosen Area of Study) and one from Section B (on the extended Area of Study).

In Section A students may use continuous prose or may write in note form (provided that the meaning is entirely clear). In Section B answers must be in continuous prose.

For Part 2 students must take unmarked copies of the *New Anthology of Music* into the examination room.

Marking and assessment procedures

Unit 6 Part 1 (Listening Paper) will take place in the summer series on the same date as Part 2 (Analysing). The scripts for both Part 1 and Part 2 answer booklets will be sent to an external examiner for marking.

October 2006

For more information on Edexcel and BTEC qualifications please contact
Customer Services on 0870 240 9800
or <http://enquiries.edexcel.org.uk>
or visit our website: www.edexcel.org.uk

Edexcel Limited. Registered in England and Wales No. 4496750
Registered Office: One90 High Holborn, London WC1V 7BH

A PEARSON COMPANY

