

Paper Reference

6706/62

Edexcel GCE

Music

Advanced

Paper 62 (Unit 6: Part 2)

Musical Understanding (Anthology)

Thursday 19 June 2008 – Morning

Time: 2 hours

Materials required for examination

Unmarked copy of *The New*

Anthology of Music

Answer book (AB08)

Manuscript paper (ASMM)

Items included with question papers

Nil

Instructions to Candidates

In the boxes on the answer book, write your centre number, candidate number, the subject title, your surname, initial(s), the paper reference and your signature. The paper reference is shown above.

The paper is in two sections, Section A (Questions 1–9) and Section B (Questions 10–18). For Section A, answer **TWO** questions, on different Areas of Study. For Section B answer **ONE** question on the Area of Study extended from Unit 3.

You may write in continuous prose, note form or bullet points in Section A, but you must write in continuous prose in Section B.

Information for Candidates

You will need an unmarked copy of *The New Anthology of Music* for use during the examination.

There are 18 questions in this question paper. The total number of marks for this paper is 60. The marks for individual questions and for parts of questions are shown in round brackets: e.g. (10).

This paper has 8 pages. Any blank pages are indicated.

Advice to Candidates

You are reminded of the importance of clear and orderly presentation in your answers.

You need not copy examples from the Anthology, but bar references, where relevant, should be included.

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SECTION A

For Section A, answer TWO questions on different Areas of Study.

You should be careful to avoid using substantial amounts of the same material in more than one answer.

1. Music for Large Ensemble

There are three parts to this question. Answer only TWO parts.

Special focus work: Bach, *Brandenburg Concerto No. 4 in G: movement I* (p.7)

- (a) What is the form of this movement? Outline its structure, referring to themes and keys. (10)
- (b) Analyse bars 209–323, by identifying the source of material already used in bars 1–83 and by indicating new material. (10)
- (c) How do the textures and instrumentation of bars 137–140 and 323–326 differ? (10)

(Total 20 marks)

2. 20th-Century Art Music

There are three parts to this question. Answer only TWO parts.

Special focus work: Stravinsky, *Pulcinella Suite: Sinfonia, Gavotta and Vivo* (p.139)

- (a) In the Sinfonia, compare and contrast bars 6 (beat 4) – 10 (beat 1) with bars 36 (beat 4) – 40 (beat 1). (10)
- (b) How does Stravinsky vary the melodic line of the Gavotta, bars 1–10, in Variazione I, bars 33–42 and Variazione II, bars 65–69? (10)
- (c) What features of the *Pulcinella Suite* indicate that it was a 20th-century reworking of 18th-century material? (10)

(Total 20 marks)

3. Music for Small Ensemble

There are three parts to this question. Answer only TWO parts.

Special focus works: Corelli, *Trio Sonata in D, Op. 3 No. 2: movement IV* (p.200)

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

- (a) Compare the handling of tonality in these two works. (10)
- (b) Describe the textures used by Corelli in the prescribed movement. (10)
- (c) Comment on Poulenc's melodic writing in the prescribed movement. (10)

(Total 20 marks)

4. Keyboard Music

There are three parts to this question. Answer only TWO parts.

Special focus works: Bach, *Sarabande from Partita No. 4 in D, BWV 828* (pp.249–250)
Debussy, *Sarabande from Pour le piano* (p.260)

- (a) Compare and contrast approaches to rhythm in the two special focus works. (10)
- (b) Describe the harmonic language of Bach's Sarabande. (10)
- (c) How does Debussy create textural variety in his Sarabande? (10)

(Total 20 marks)

5. Sacred Vocal Music

There are three parts to this question. Answer only TWO parts.

Special focus works: Taverner, *O Wilhelme, pastor bone* (p.266)
Bruckner, *Locus iste* (p.305)
Taverner, *The Lamb* (p.344)

- (a) Contrast the melodic writing and text-setting of *O Wilhelme, pastor bone* and *The Lamb*. (10)
- (b) Outline the structure of *Locus iste*, referring to themes and keys. (10)
- (c) How do Taverner, Bruckner and Taverner differ in their dissonance treatment in the three special focus works? (10)

(Total 20 marks)

6. Secular Vocal Music

There are three parts to this question. Answer only TWO parts.

Special focus works: Weelkes, *Sing we at pleasure* (p.349)
Monteverdi, *Ohimè, se tanto amate* (p.353)
Gershwin, 'Summertime' from *Porgy and Bess* (p.366)

- (a) What features of Monteverdi's *Ohimè, se tanto amate* might have struck its first listeners as daring and original? (10)
- (b) Compare and contrast approaches to rhythm and text-setting in the special focus works by Weelkes and Gershwin. (10)
- (c) Comment on Weelkes's use of harmony and counterpoint in *Sing we at pleasure*. (10)

(Total 20 marks)

7. Music for Film and Television

There are three parts to this question. Answer only TWO parts.

Special focus works: Auric, *Passport To Pimlico (1948): The Siege of Burgundy* (p.369)
Williams, *ET (1982): Flying Theme* (p.409)

- (a) Comment on Williams's harmony in *ET (1982): Flying Theme*. (10)
- (b) In *Passport To Pimlico*, compare and contrast bars 5–8 with 9–12. (10)
- (c) How do these two works differ in structure and tonality? (10)

(Total 20 marks)

8. Popular Music and Jazz

There are three parts to this question. Answer only TWO parts.

Special focus works: Davis, *Four* (p.468)
Perkins, *Honey Don't* (p.477)
Gallagher, *Don't look back in anger* (p.509)

- (a) Contrast the melodic writing of *Four* (trumpet part) and *Honey Don't* (vocal part). (10)
- (b) How do the structures of *Honey Don't* and *Don't look back in anger* differ? (10)
- (c) Compare and contrast the demands made on the performers in all three special focus works. (10)

(Total 20 marks)

9. World Music

There are three parts to this question. Answer only TWO parts.

Special focus works: *Rag Bhairav* (p.519)
Yellow Bird (p.528)
Agbekor Dance (p.532)

- (a) Comment on the approach to melody in *Rag Bhairav* and *Yellow Bird* (tenor pans part). (10)
- (b) How does *Rag Bhairav* differ in rhythm from *Agbekor Dance*? (10)
- (c) Compare and contrast the choice of performing forces and their use in *Rag Bhairav* and *Yellow Bird*. (10)

(Total 20 marks)

TOTAL FOR SECTION A: 40 MARKS

SECTION B

For Section B answer ONE question on the Area of Study extended from Unit 3.
For the question you choose, answer EITHER part (a) OR part (b).

10. Music for Large Ensemble

Continuity and change in structure and tonality

EITHER

- (a) Compare and contrast Haydn's approach to structure and tonality in *Symphony No. 26 in D minor, 'Lamentation': movement I* (p.31) with Tippett's in *Concerto for Double String Orchestra: movement I* (p.120).

OR

- (b) What similarities and differences in the handling of tonality are there in Wagner's *Prelude to Tristan und Isolde* (p.65) and Debussy's *Prélude à l'après-midi d'un faune* (p.86)?

(Total 20 marks)

11. 20th-Century Art Music

Continuity and change in melody, structure and tonality

EITHER

- (a) Comment on melodic writing in the prescribed works by Shostakovich (p.163), Berio (p.171) and Reich (p.176).

OR

- (b) Show how approaches to structure and tonality have differed in 20th-century music. Draw on any **three** works from the Area of Study to illustrate your argument.

(Total 20 marks)

12. Music for Small Ensemble

Continuity and change in texture

EITHER

- (a) Compare and contrast textures in Holborne's *Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'* (p.191) with Beethoven's in *Septet in E flat, Op. 20: movement I* (p.207).

OR

- (b) How do the textures of Haydn's *String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV* (p.202) differ from Brahms's in *Piano Quintet in F minor, Op. 34: movement III* (p.231)?

(Total 20 marks)

13. Keyboard Music

Continuity and change in structure and tonality

EITHER

- (a) What differences in approach to structure and tonality do you observe between the works by Sweelinck (p.245) and Mozart (p.253)?

OR

- (b) Compare and contrast approaches to structure and tonality in the works by Schumann (p.258) and Shostakovich (p.262).

(Total 20 marks)

14. Sacred Vocal Music

Continuity and change in texture

EITHER

- (a) Compare and contrast the works by Gabrieli (p.269) and Bach (p.288), showing the extent to which approaches to texture remained similar throughout the Baroque period.

OR

- (b) In what ways does Stravinsky's handling of vocal and instrumental textures in *Symphony of Psalms: movement III* (p.307) differ from Haydn's in *'Quoniam tu solus' from The Nelson Mass* (p.299)?

(Total 20 marks)

15. Secular Vocal Music

Continuity and change in structure and tonality

EITHER

- (a) How far do the structures of the texts set by Haydn (p.359), Schubert (p.361) and Schoenberg (p.364) influence the musical structures of these works?

OR

- (b) Compare and contrast the handling of structure and tonality in the works by Purcell (p.356) and Fauré (p.363).

(Total 20 marks)

16. Music for Film and Television

Continuity and change in themes and tonality

EITHER

- (a) Compare and contrast the way themes are treated in *On the Waterfront (1954): Symphonic Suite (opening)* (p.374) and *Titanic (1997): 'Take her to sea, Mr Murdoch'* (p.440).

OR

- (b) How does tonality underpin the scores for *Planet of the Apes (1968): The Hunt (opening)* (p.388) and *Morse on the Case (1986)* (p.433)?

(Total 20 marks)

17. Popular Music and Jazz

Continuity and change in structure, tonality and texture

EITHER

- (a) Show how approaches to structure and tonality differ in *Black and Tan Fantasy* (p.465), *Waterloo Sunset* (p.483) and *Tupelo Honey* (p.501).

OR

- (b) Describe differences in texture between *West End Blues* (p.461), *I'm Leavin' You* (p.471) and *A Day in the Life* (p.487).

(Total 20 marks)

18. World Music

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

EITHER

- (a) Compare and contrast approaches to melody in *Baris Melampahan (extract)* (p.522), *Tom McElvogue's (jig) and New Irish Barndance (reel)* (p.530) and *Se quema la chumbambá* (p.534).

OR

- (b) What differences in approach to rhythm and metre do you find between *Baris Melampahan (extract)* (p.522), *Tom McElvogue's (jig) and New Irish Barndance (reel)* (p.530) and *Se quema la chumbambá* (p.534)?

(Total 20 marks)

TOTAL FOR SECTION B: 20 MARKS

TOTAL FOR PAPER: 60 MARKS

END