



**GCE A level**

524/02

**MUSIC – MU4 (Part 2)  
Historical and Analytical Study**

P.M. FRIDAY, 13 June 2008

1½ hours

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

Answer **two** questions from **one** of the following options.

- Either,** (a) Bartók: *Concerto for Orchestra* and a study of the *Concerto Grosso*  
**or,** (b) Debussy: *First Book of Preludes* and a study of *Preludes and Fugues*  
**or,** (c) Weill: *Threepenny Opera* and a study of *Singspiel Opera*.

Both questions carry equal marks.

Quality of written communication will be assessed in this paper.

Candidates are allowed to take an unmarked score of the prescribed set work into the examination room.

**Choose Option A, Option B or Option C.**

**Either, Option A** Bartók: *Concerto for Orchestra* and a study of the *Concerto Grosso*.

*Answer both questions.*

1. Give an account of the structure of the exposition of the First Movement (bars 76 to 230) using bar numbers for reference. Include comment on the origins of the thematic material. [24]
2. “His publisher Ralph Hawkes . . . . suggested Bartók compose a series of works along the lines of Bach’s *Brandenburg Concertos*” (Malcolm MacDonald). To what extent do you consider that elements of these works, or any other concerti grossi have influenced the *Concerto for Orchestra*? Support your arguments by reference to specific works. [24]

**Or, Option B** Debussy: *Preludes Book I* and a study of *Preludes and Fugues*.

*Answer both questions.*

1. Compare *Prelude I (Danseuses de Delphes)* with *Prelude II (Voiles)* paying particular attention to tonality and harmony, piano writing and melodic interest. Use bar numbers for reference. [24]
2. “I am more and more convinced that music, by its very nature, is something that cannot be poured into a tight and traditional form. It is made up of colours and rhythms” (Debussy). How does his treatment of these elements compare with earlier preludes? Support your arguments by reference to specific works. [24]

**Or, Option C** Weill: *Threepenny Opera* and a study of *Singspiel Opera*.

*Answer both questions.*

1. Compare the structures, accompaniments and melodic styles of No. 17, *Lied von den Unzulänglichkeit menschlichen strebens (Song about inadequacy)* and No. 20, *Grabschrift (Epitaph)* using bar numbers for reference. [24]
2. It may be said that Weill’s *Threepenny Opera* is Singspiel in only the most general sense. Make a case for or against this view by reference to earlier Singspiel works. [24]