



GCE MARKING SCHEME

**MUSIC
AS/Advanced**

SUMMER 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 examination in GCE MUSIC . They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

MUSIC MU3 PART ONE

LIST A:

AREA OF STUDY 1: ORCHESTRAL MUSIC

Q.1 *Bach: Brandenburg No.2 in F major, first movement [Bars 1-40]*

- (a) State in full the type of work of which Bach's *Brandenburg No.2* is an example. [1]

Type of work – Concerto grosso [both needed for credit]

- (b) Explain what is meant by *Flûte à bec* and *Violino 1 di ripieno*, both of which appear in the list of instruments on the score. [2]

Flute à bec - Recorder

Violino 1 di ripieno – 1st Violin (Vln 1) in the full (tutti) string section (accept orchestral accompaniment/backing)

- (c) One **solo** instrument does not play the “ritornello” theme at the opening of the movement. Name this instrument and give a reason for this. [2]

Instrument – Trumpet (accept Tromba)

Reason – Unable to play all the necessary notes (lack of valves / natural trumpet) / playing notes in the harmonic series

- (d) Comment briefly on the harmony in the first 8 bars of the extract. [1]

Almost entirely tonic and dominant chords (only exception is IV in bar 8) / mostly tonic harmony (based on I) firmly in F major (needs qualification – do not accept F major on its own) / primary chords/diatonic harmony

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs. [2]

(i) **a perfect cadence in the dominant [in extract] Bars 18³⁻⁴ / 22²⁻³ / 28²⁻³**

(ii) **a suspension [in movement as a whole] Bars 33- 35/38(82)¹⁻² / 64-66¹⁺³ / 77-79/93¹⁻² / 90¹⁻² / 91¹⁻² / 92¹⁻² / 96-98(solo Vln) / etc**

- (f) Give the bar number of the start of a chord progression based on the circle (or cycle) of 5ths in the **movement as a whole**. Also state the key in which this progression occurs. [2]

Start of circle of 5ths progression/Key – Bars 31(32 or 33) – D minor / (39⁴)40 (41) – D minor / (74)75 (76) – G minor / 86 (87,88,89) – D minor / 94 (93, 95) – A minor

Award one mark for bar and one mark for key.

Q.2 *Beethoven: Symphony No.5 in C minor, first movement [Bars 1-58]*

- (a) Which melodic device is used in the extract's opening four bars? [1]

Melodic device - Sequence interlocking 3rds

- (b) Name the cadence in bars 20-21. [1]

Cadence - Imperfect

- (c) Give two features of interest in bars 32-58, providing bar number(s) where necessary. [2]

- **Relies heavily on rhythm of opening / rhythmic interplay at first (Vlns&Vlas against VC&DB) / repeated sequentially (ascending) (38-43) / then descending through tonic and dominant triads (44-56)**
- **punctuating chords on WW/VC/DB (38-43)**
- **tonic pedal (until 47) / harmonies employed are initially i, iv, V (vii^o) (also V7 of iv) (mostly based on dominant-tonic progressions) / then vii^o ((35, 4352-56) / written as vii^o of Bb [1] (=V in Eb) (relative major)[1] / resolves onto first inversion chord of Bb (V6/3) in bar 58**
- **double stopping 2nd violins/bar of silence**

- (d) (i) State the bar numbers where the music in bars 32-58 reappears in the recapitulation. [1]

Bar numbers – Bars 276-302

- (ii) Identify **two** differences between these two passages. [2]

Differences – Rhythmic interplay between Vlns&Vlas and VC&DB omitted / replaced by bsns/obs/horns (278-81) / timps added / final dim 7th chord “revoiced” [1] including 8ves in all strings [1] (296-99) (slight changes in orchestration [1]) / final note of “chordal” descent is now F# (leading note of V of V) / dim 7th rewritten with F# rather than Gb / functions as dominant (of V) in C major/minor / resolves onto V6/3 in C major (302)/ thicker texture

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs **between bars 129-247**. [3]

- (i) **antiphonal writing - Bars 129-140 / 145-49 / 153-66 / 196-227**
- (ii) **a diminished 7th - Bars 160-3 / 168-70 / 171-4 / 177-8¹ / 233-40(48¹)**
- (iii) **use of the tonic minor or major key - Bars 145-50 / 187-196 / 228-47**

AREA OF STUDY 2: VOCAL MUSIC

Q.1 Haydn: Nelson Mass (Gloria) [Bars 50-end]

This extract begins in bar 50.

- (a) Fully state the key (e.g., Bb minor) at the start of the **extract** and the key into which the music moves in bar 62. [2]
Key in bar 50 – A major **Key in bar 62 – B minor**
- (b) Other than the tonality, compare the music in bars 52-69 with that in bars 1-15. [1 mark for each relevant comment with bar number(s) where necessary] [2]
- **Antiphonal exchanges between soloist and chorus now between soloist and orchestra**
 - **setting of different text requires note repetition / [slight changes in vocal melody in bars 56-7 as compared with 5-6]**
 - **use of staccato, chordal orchestral accompaniment found in bar 5 to double the first statement of “propter magnam” in bar 56**
 - **main melody not repeated (cf. Bars 9 and 60)**
 - **two bars of orchestral material (60-1) introduced to change key**
 - **next solo statement (62-9): (i) introduces a dotted rhythm (63¹) [1] / (ii) omits descending 4-note motif (cf. 6&64) [1] / (iii) adds a falling sequential repetition of the “minim motif” (64-7) [1] using a harmonic progression based on the circle of 5ths [1] / (iv) introduces a descending scale figure in orchestra – all different from bars 1-15**
 - **original 7-bar phrase (9-15) now 8 bars long (62-9)**
- (c) Comment on the solo and/or choral writing in the **extract**. [1 mark for each relevant comment with bar number(s)] [2]
- **Initially for soloist (52-69)**
 - **mostly syllabic (e.g., 56-7) [1] with occasional melismatic writing (e.g., “Rex” in 63) [1]**
 - **then full chorus (from 71)**
 - **homophonic at this point and / mixture of syllabic and melismatic writing as before**
 - **imitative (contrapuntal) from 79-84**
 - **reverts to soloists [1] in 2 parts (T&B) [1] in parallel 3rds/6ths [1] in 85-89 / expands to 3 parts in 91 [1] with bass entering [1] (doubling orchestral pedal [1]) in 92 / tutti in 98-end**
 - **more melismatic on final “Patris”**
- (d) Give the bar and, if appropriate, beat number(s) (e.g., bar 13⁴) of **one** example of each of the following **in the extract**. [3]
- (i) **a dominant pedal – Bars 89-93**
- (ii) **a cadential 6/4 chord (Ic) – Bar 53³ / 55³ / 59³ / 63³ / 68³ / 72³ / 76³ etc.**
- (iii) **a tierce de Picardie – Bar 97**
- (e) Name the movement’s final cadence. [1]
Final cadence - Perfect

Q.2 Schubert: Am Feierabend [Complete]

- (a) Complete the boxes below to indicate the structure of this song. [3]

Introduction	A	B	A	Coda
Bars 1-6(7)	7(8)-25	26- (58)59[60]	59[60/61]- (77)78	Bars 78 (79)- 89

Number of correct answers	Marks awarded
6	3
4-5	2
2-3	1
0-1	0

- (b) State fully (e.g., F major) the tonic key of this song. [1]

Tonic key – A minor

- (c) Name the cadence in bars 3²-4. [1]

Cadence - Imperfect

- (d) Other than tempo, give two differences between bars 26-35 and bars 36-45 [2]

- **Bars 26-35 begin in A minor and modulates to C major / bars 36-45 begin in C and modulate to D minor (41) [1] then F major (45) [1]**
- **change in rhythm in piano accompaniment from pairs of quavers repeated constantly [1] to a more legato melody predominantly based on dotted crotchets and three quavers [1] / [award mark for differentiation between the articulation of the two sections – e.g. staccato-like and legato]**
- **use of tonic pedals in latter section**
- **harmonies more repetitive [1] and more based on tonic and dominant chords (more static) [1] in latter section**
- **use of sequential phrase (cf. bars 37²-40 and bars 41²-44)**
- **vocal phrases separated by bar's rest in latter section**
- **different vocal line in each section**
- **vocal part in bars 26-35 contains several "dissonances" (e.g. G in bars 31, F in bar 32) whereas in bars 37-43 all notes of the vocal part are consonant except for two lower auxiliary notes [1] (A in bar 38 & B in bar 42 [1 mark for reference to either])**

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the song. [3]

- (i) **a drone bass - Bars 46-51 / 79-81 / 83-87**
- (ii) **a change from tonic minor to tonic major – Bar 13, 16, 22**
- (iii) **a Neapolitan 6th chord – Bar 56²**

AREA OF STUDY 3 – CHAMBER MUSIC

Q.1 Corelli: Sonata da Camera, Op.2, No.7 in F [*Allemanda*]

- (a) (i) Which of the sonata's dance movements is performed here? [1]

Allemanda

- (ii) Briefly explain the movement's title. [1]

Dance is of German origin

- (b) Compare bars 1-5² with bars 15-19². Give **two** differences. [2]

Single instrument in bar 1 (Vln1) replaced by two (Vln2/VC) in bar 15 (texture changes: monophonic→in 2-part harmony (1+2 becomes 2+1) / different combination of instruments) / free inversion of opening line in bar 15 / bars 1-5 stay in tonic key while bars 15-19 modulate [1] to D (relative) minor [1] / harmony altered / more persistent use of dotted rhythms in bars 15-19

- (c) Give bar number(s) (with beat numbers where appropriate – e.g., bar 13⁴) of **one** example of each of the following in the movement: [4]

(i) a secondary 7th chord – Bar 3^{1&3} / 9³ / 10^{3/4} / 11^{1/2} / 21¹ (accept 20³)

(ii) a perfect cadence in the dominant key – Bars 8^{3/4}-9¹

(iii) an ascending sequence – Bars 22¹-23² / 18 (VC)

(iv) a Corelli clash – Bar 24 second half of second beat (accept 24²)

- (d) (i) What is the name given to the series of numbers found below the bottom stave of **each** system on the score? [1]

Figured bass

- (ii) Explain the numbers 5, as seen, for example, on the first beat of bar 6.
4 [1]

Refer to intervals (4th and 5th) above the bass part – e.g., F and G above C in bar 6 / root position chord with a 4(-3) suspension – or similar explanation

Q.2 *Beethoven: String Quartet in Bb, Op. 18, No.6, first movement*

[Bars 91b⁴-174]

- (a) From which main section of the movement is the extract taken? [1]

Main section - *Development*

- (b) State the relationship of the key at the opening of the **extract** to the movement's tonic key. [1]

Relationship - *Dominant*

- (c) (i) Comment on the texture used by Beethoven in the opening 4 bars of the **extract**. [1]

8ves/unison in bars 91b⁴-93³ / monophonic (solo line) bars 93⁴-5 (Vln 1→Vla) / full 4-part texture to single line

- (ii) Give the bar number where a similar texture begins later in the **extract**. [1]

Bar 111 / 137/138/139/140

- (d) Name the key and cadence in bars 101-02. [2]

Key – G major/minor

Cadence - Imperfect

- (e) What is the function/purpose of bars 139-74? [2]

Dominant preparation (modulate back) [1] for return of (1st subject in tonic key (Bb) (in recap) [1]

- (f) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the **extract**. [2]

(i) ***antiphonal writing – Bars 151-74***

(ii) ***double stopping – Bar 102¹⁻³ (Vlns1&2) / 106¹⁻³ (Vln1) / 110¹ (Vla) / 111¹ (Vln2&Vla)***

LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

Q.1 Bernstein: West Side Story: Maria [Complete]

- (a) (i) Name the cadence in bars 3³-4. [1]

Cadence - Perfect

- (ii) Name the key and cadence in bars 24-25. [2]

F major. Plagal cadence [accept imperfect cadence in Bb minor]

- (b) Which of the following terms best describes the nature of the vocal part in bars 30-39? [1]

imitation duet countermelody [Underline one answer]

- (c) Comment on any interesting features in the coda (bars 47-53).
[1 mark for each relevant comment with location where necessary] [3]

- **Recall melody of vocal part [1] (49-50 – 8ve higher [1]), harmony [1] (enharmonically notated [1]) and key [1] of bars 1-8**
- **Vlns (bar 48) state fragment of verse's opening melody (bar 10)**
- **tritone highlighted in bars 48&51⁴**
- **final 3 notes of vocal solo reorder verse's opening notes [1] so eliminating tritone [1]**
- **harmony chromatic in bars 49-50 / Neapolitan flavour in bar 50 (Fb6) [1] in second inversion [1] / Gb6 in bar 49 in first inversion [1]**
- **minor 6th leap on "(Ma)-ria" in bar 47 eliminates any chromaticisms/harmonic dissonances found earlier in song**
- **orchestration mostly for (muted) strings only [allow 1 mark only for comment on instrumentation]/reduced scoring or sparse orchestration**
- **No traditional cadence**
- **Orchestra ends with ascending semitone from 'Maria' motif**
- **Recitative style**

- (d) State **two** characteristics of the bass line from bars 9-46. Why do you think Bernstein has chosen to write such a bass part? (You should not mention instruments in your answer.) [2+1]

Syncopated / ostinato-like/repeated rhythm / mostly rumba-like (tresillo) rhythm (Latin rhythm) (3+3+2 quaver groupings) / occasional references to the "Maria" motif (e.g., bars 34&35)/tonic - dominant

**Reason – Rhythm is Latin American and Maria is Puerto Rican [or similar comment]
No double credit if Latin rhythm is included in the first answer and is also the reason.**

Q.2 *Boublil and Schönberg: Les Misérables: One day more [Bars 1-36]*

- (a) State fully (e.g., F major) the key at the opening of the **extract**. [1]

Key – A major

- (b) Which compositional device is used in the song's introduction? [1]

Device – Ostinato [accept descending bass line]

- (c) Which other song from the musical is quoted in bars 9-25? [1]

I dreamed a dream

- (d) (i) Compare the harmony/tonality of bars 1-16 with that of bars 17-25. [2]
[1 mark for each relevant comment with bar numbers]

- ***Bars 1-16 all diatonic in tonic key with bars 17-25 also in tonic key [1] but more chromatic [1] using secondary dominant chords [1]***
- ***Bars 1-16 all diatonic in tonic key with bars 17-25 tonicise B minor/major / also touch on tonic minor (bar 22)***
- ***bars 1-16 repeat familiar 4-bar I-IV-ii-V chord progression [1] / repetition of material in “tonic” major→minor is a feature of bars 17-25***
- ***“resolution” of final statement of repetitive chord progression (bars 1-16) onto tonic chord replaced by an F# major chord in bar 17 / in contrast, 2-bar tonic pedal appended to bars 24-5***

- (e) Bars 34-35 contain an example of an *enharmonic modulation*. Explain briefly what is meant by this technical term, referring to this particular modulation in your answer. [1 mark for each relevant comment] [2]

Explanation of term – Note of one chord enharmonically becomes a different note of another chord in another key / Ab (root) of Ab major chord (IV of Eb major) in bar 34 becomes G# (3rd) of E major chord (V of A major) in bar 34, G# being the enharmonic form of Ab (Ab of Ab major chord becomes G# of E major chord to change from Eb to A) [mention of G#=Ab required for mark]

- (f) Describe the **vocal** writing from bars 53⁴ to the end of the song. [3]
[1 mark for each relevant comment with bar numbers]

At first (quasi-) contrapuntal (polyphonic) (bars 54-61) / characters combine different melodic ideas / (mostly 2-bar) repetitions of material / Marius&Cosette sing in parallel 6ths (accept 3rds) / all join in 8ve/unison in bars 62-65³ / then homophonically (in harmony) in bars 65⁴-68

AREA OF STUDY 5: JAZZ, ROCK AND POP

Q.1 Duke Ellington: *Take the A-Train* [Bars 1-36]

- (a) State fully (e.g., B major) the key at the opening of the extract. [1]

Key – C major

- (b) Explain the word *swing*, written above the first bar of the score. [1]

***Each pair of quavers is swung rather than played straight* [“straight” must be given (or explained) for mark here]**

- (c) Other than the use of percussion, comment on the musical characteristics of the 4-bar introduction. [You may refer either to the recorded version or that found in the score.] [1 mark for each relevant comment] [3]

- ***Each bar of piano part is essentially the same / slight differences in second half of bars 1&2 / bars 1-2 and 3-4 are identical***
- ***syncopated in bars 1/3 not syncopated in bars 2/4***
- ***tune in piano RH / with rootless LH voicings***
- ***piano tessitura is quite high***
- ***chord progression is C major → D9^(#4) (or ^{b5}/#11)***
- ***#4(b5) (augmented) a feature of the melody / Eb introduces feeling of blues (blue note)***
- ***pizz DB / plays (dominant) pedal***
- ***intro functions as a dominant “upbeat” to main theme, which starts on first C major root position chord in bar 5***
- ***gliss between bars 2&3 (on score)***
- ***chromatic***
- ***whole tone elements/scale in piano RH (on recording)***
- ***augmented chords***
- ***C major second inversion (6/4) chord at the start in the LH (award mark only for both the chord and the inversion)***

- (d) Which of the following describes the way in which the saxophones play the melody in bars 5-12? [1]

in harmony in octaves as a canon [Underline **one** answer]

- (e) Name the cadence in bars 27-28. [1]

Cadence - *Imperfect*

- (f) Describe how the arranger has used the trumpets and trombones as accompaniment to the saxophones' statement of the melody in bars 5-36. [1 mark for each relevant comment with location] [3]

- ***Trumpets & trombones treated as two distinct "choirs" / given different material / each group plays completely homophonically (chordally)***
- ***trumpets given greater melodic and rhythmic interest***
- ***trombones used more sparingly / but more "integration" in final A section (bars 29-36)***
- ***in section B (bars 21-28) trumpets are omitted entirely / underlines the contrast between the A and B sections of main melody***
- ***first two A sections identically scored***
- ***in A sections trumpets especially used to "fill in" the gaps/sustained notes in saxes' melody / trombones fulfil same role ("fill in") but to lesser degree***
- ***instrumentation has a "structural role" [1] with the A¹A²BA³ format of the sax melody being delineated to an extent by the contrasting accompaniment given to identical melodic phrases by the different "choirs" [1]***
- ***trumpets and trombones mark end of first statement of complete melody with two bars (35-6) in which they join forces with identical material***
- ***(syncopated) trumpet interjections ("stabs")/trombone 'stabs'***

Q.2 *The Beatles: Hey Jude* [**Coda – first 7 statements of 4-bar phrase**]

- (a) (i) Explain the term *coda* which is written on the score over bar 30. [1]

A section added to the end a composition to give the impression of finality

- (b) Mention **two** unusual features of this particular coda. [2]

Unusual features – Length equal to rest of song (inordinate length) (repeated 19 times) / sounds like a complete section in its own right / based on new material / introduces good number of new instruments/Scat singing/Jamming or improvisation

- (c) Give two musical features of the solo vocal part in the opening **two** bars of this **extract** (i.e. before the coda's first double bar line). [2]

Falsetto / very wide range of notes (over two octaves) / outlines notes of tonic chord / with chromatic [1] appoggiaturas (accented passing notes) [1] / syllabic/syncopation/sequence

- (d) Comment on the harmony/tonality of the last **four** printed bars in the score (on page 303). [**1 mark for each relevant comment**] [3]

In F major / only uses chords of F, Eb and Bb major [all three needed for mark] / such a chord progression sometimes called a “double plagal cadence” (cycle of 4ths) / Eb chord introduces mixolydian (modal) flavour [1] (and chromaticism [1]) / Eb chord also known as “subtonic” (bVII) / 9th (F) used in melody over Eb chord / 4-bar phrase ends with plagal cadence/falling harmonic sequence/chords in root position

- (e) Briefly describe the bass part throughout the **extract**, mentioning instruments where appropriate. [**1 mark for each relevant comment**] [2]

Uses root of chords throughout / first (3 repetitions) played as repeated quavers [1] on bass guitar [1] plus sustained notes (one per bar/semibreves) on double basses (+VC?) [1] / later (4th-7th repetitions) also as sustained notes [1] on brass [1] (trumpets)

AREA OF STUDY 6: WELSH SONGS

Q.1 Mervyn Burtch: from *Three Welsh Folk Songs: Wrth fynd efo Deio i Dywyn*

- (a) Comment on the tonality of the song. [2]
[1 mark for each relevant comment with bar numbers where appropriate]
- **Modal / G dorian [1] but with aeolian element (Eb) in the accompanying harmonies (e.g., bass part in bar 32) [1]**
 - **F#s added as chromatic melodic decoration [1] or at cadences [1] (to make more emphatic perfect cadences)**
 - **C# also used as chromatic decoration (e.g., bar 17)**
 - **in bars 54-c.74 G's tonic status slightly challenged by D (aeolian) [1] as result of (i) pedal in the bass part [1]; (ii) alteration of the final (usually G tonic-affirming) bar of the melody in the tenors in bar 61 [1]; (iii) by the overlapping of this and the next statement of the tune (starting in the sopranos in the same bar) [1]**
- (b) Name the song's final cadence. [1]
Perfect
- (c) Which voice part never sings the main folk song melody in this setting? [1]
Bass
- (d) Other than tempo, compare the music of verse 1 (bars 7-22) with that of verse 2 (bars 26-41). [1 mark for each relevant comment with bar numbers] [3]
- **Melody altered in bars 22&29 to include leading note**
 - **tune in sopranos throughout bars 26-41 / in contrast, third phrase of first statement of tune (bars 15-18) was in sopranos – other phrases in altos**
 - **bars 26-41 mostly given more (fuller) harmonic support than 7-22 [1] (though opposite is the case in the third phrase – cf. bars 15-18 with bars 34-37) [1]**
 - **less emphatic cadence in bars 29&33 compared with bars 10&14 [1] with earlier V-i progression altered to vii6/4-i6/3 [1] (including a suspension in the bass in bar 33 [1])**
 - **altos' "imitative" fragments in bars 9² and 13² are omitted in verse 2 / replaced by a new rhythmic figure that remains on G (in bars 28&32)**
 - **setting of first and second phrases of verse 1 is identical, that of verse 2 is not (cf. lack of alto part in bars 26-7 with bars 30-1)**
 - **third phrase of verse 2 contains an element of imitation (in diminution [1]) between tenor and bass (bars 34-7)**
- (e) Give the bar and, if appropriate, beat number(s) (e.g., bar 13⁴) of one example of each of the following between bars 46 and 118. [3]
- **a pedal – Bars 54-57 / 63-65 / 67-73 / 88-92**
 - **brief melismatic writing – Bars 100-107, 112-15 (S&A)**
 - **irregular metre – Bars 77-97 [accept bars 77 / 84 / 88 / 90 / 92 / 96-7]**

Q.2 Dilys Elwyn-Edwards: Y Gylfinir

- (a) Y Gylfinir is a modal composition. Which of the following modes is used at the opening? [1]

lydian aeolian mixolydian [Underline one answer]

- (b) Comment on the structure of the song, providing bar numbers where necessary in your answer. [1 mark for each relevant comment with bar numbers] [3]

- **Song framed by piano prelude & postlude**
- **remainder of song contains elements of both strophic [1] and through-composed [1] elements, with bars 9 and 38 giving the impression of being the start of verses 1&2 / cf., too, the 4/4 bars (26&50) in both sections with their similarities in melody and texture**
- **both sections of roughly equal length (9-35 corresponding with 38-63) /**
- **but differences in tonality and melody in both “verses” could equally suggest a through-composed structure since there is a feeling of continual development throughout song**
- **bars 35-37 provide brief “interlude” on piano / further highlights the strophic-like repetition of verse 1 material**

No. of correct answers	Marks awarded
8	3
5-7	2
2-4	1
0-1	0

Bars 1-9	Bars 9-37
Intro/Prelude	Verse 1

Bars 38-63	Bars 64-73
Verse 2	Coda/Postlude

- (c) Give three features of interest in the music given to the left hand of the piano part in the opening 8 bars of the song. [3]

Ostinato (repetitive) / sequence / pedal marking blurs chords / hemiola (6/8 played as 3/4) / modal flavour / broken chords (Alberti bass) / employs two second inversion chords [1] of F and Eb major [1 – both required for mark]

- (d) Compare bars 9-19 with bars 38-48. Give three differences. [3]

- **LH ostinato figure appears in RH rather than LH in 38-48 / “inversion” of chords [1] and the chords themselves [1] also changed**
- **chords are now D major and Am9**
- **ostinato does not last as long / new bass line added [1], also ostinato-like [1] / its regular one-note-per-beat outline highlighting effect of hemiola**
- **bars 9-19 remain in F mixolydian mode throughout / bars 38-48 begin in D mixolydian [1] but change in bar 44 [1] to F Lydian [1] and again in bars 47-8 [1] to G mixolydian [1]**
- **vocal melody in bar 38³ begins similarly to 9³ but its continuation is different [1], also briefly inverted (cf. bars 41-2 with 12-13) [1]**
- **piano's reference to prelude material in bars 13-15 is confined to the opening fragment in bars 43²-44¹**
- **another change of “inversion” in RH ostinato figure in bars 45-48 to root position [1], whereas bars 9-15 used only second inversion [1] and bars 18-19 mostly first inversion [1] forms**
- **Wider dynamic range (38- 48)**
- **Quicker tempo (38- 48)**

MUSIC MU3 PART TWO

Q.1 First you will hear the whole of a movement for a solo instrument and string orchestra. [*Vivaldi – Concerto in D minor, Op.8. no.9*]

(a) Which of the following best describes the tonality of the movement? [1]

major minor modal [Underline **one** answer]

(b) What is the time signature of the music? Choose from the answers below. [1]

2/4 3/4 4/4 6/8 [Underline **one** answer]

(c) Which of the following rhythmic devices is used in the opening orchestral section before the soloist's entry? [1]

syncopation hemiola dotted rhythms [Underline **one** answer]

(d) Other than your answer to (c) above, mention **two** musical features of this opening orchestral section. [2]

Sequence / harmonic progression based on circle of 5ths / "running/walking" bass line (bass line moves almost constantly in quavers (mostly by step)) / virtually all dominant-tonic progressions / contrast in dynamics (or wide dynamic range) /sfz or accented notes/ note repetition a feature of melodic material (opening) / then arpeggio-based / melody uses (descending) chromatic (scale) / some repetition of phrases / some unusual phrase lengths (e.g., 7- and 3-bar phrases)

(e) From what type of composition is the movement taken? [2]

Type of composition – Violin (solo) concerto [Concerto grosso – 1 mark]

(f) Name **one** continuo instrument that plays a **chordal** part in the music. [1]

Continuo instrument – Organ / theorbo (accept lute)

(g) State the overall the form of the movement. Give **one** reason for your answer. [2]

Form of movement – Ritornello

Reason – Main theme recurs (sometimes in part) at various times (sometimes in different keys) (separated by solo sections) / alternation of tutti-solo sections

- Q.2** The next extract is taken from a Requiem Mass and is in three distinct sections. The text employed, with an English translation, is given below. [Verdi – *Requiem (Libera me)*]

Section 1

<i>Requiem aeternam dona eis, Domine, Et lux perpetua luceat eis. Requiem, requiem.</i>	<i>Grant them eternal rest, Lord, And may light for ever more shine upon them. Rest, rest.</i>
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Section 2

<i>Libera me, Domine, de morte aeterna, In die illa tremenda: Quando coeli movendi sunt et terra.</i>	<i>Deliver me, Lord, from eternal death, On that terrible day: When the heavens and the earth will shake.</i>
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Section 3

As in Section 2, ending with:

Dum veneris judicare saeculum per ignem. When You come to judge the world by fire.

- (a) What type of voice sings the solo part in the extract? [1]

contralto mezzo-soprano soprano [Underline **one** answer]

- (b) What is the Italian term for the unaccompanied singing in **Section 1**? [1]

a cappella

- (c) Which of the following terms best describes the harmony of **Section 1**? [1]

diatonic chromatic modal [Underline **one** answer]

- (d) Name the cadence at the very end of **Section 1** (on the final *Requiem*). [1]

Cadence - Plagal

- (e) Give **three** ways in which the music illustrates the meaning of the words in **Section 2**. [3]

- ***Tremolando(strings)***
- ***use of “exposed” tritone at opening / (becomes part of) diminished 7th chord***
- ***rapid “parlando” vocal part at opening (rapid repetition of notes)***
- ***wide-ranging descending arpeggio melody in latter stages***
- ***sudden change in dynamics (from very soft (“pppp”) to loud (“f”) (allow f if referenced) / ff entry of more instruments (including brass and timps [1]) in same phrase / in particular the timp roll (“symbolising” the earth shaking) [accept any reference to trembling with fear, earth shaking etc.]***

- (f) Which of the following terms best describes the texture of **Section 3**? [1]

monophonic homophonic contrapuntal fugal [Underline **one** answer]

- (g) Comment on the use of the orchestra in **Section 3**. [2]
[1 mark for each relevant comment]

Punctuates each vocal fugal entry / with perfect cadences (series of V-I chords) / in dominant and tonic “keys” / doubles choral parts after fugal exposition/ broken chords in brass

Q.3 The next extract is taken from a movement for violin and piano. [*Schubert – Sonatina in D*]

(a) Suggest an Italian term for the tempo of the extract. [1]

Tempo - *allegro (molto / assai) (accept Allegretto)*

(b) Describe the texture at the opening. [1]

Texture – *Monophonic (in 8ves / unison)*

(c) Which of the following terms best describes the metre of the music? [1]
[Underline **one** answer]

simple duple simple triple compound duple compound quadruple

(d) Give **two** features of the melody in the opening bars of the extract. [2]

- ***Sequential phrases***
- ***ascending and descending [1 – both needed for mark] triadic motifs (arpeggios/ broken chords) [1]***
- ***then chromatic [1] and stepwise [1]***
- ***consists of three 4-bar phrases***
- ***third phrase merges into repetition of opening material / each phrase gravitates (returns) to the dominant (same note) / phrases separated by rests***

(e) Comment on the piano writing in the remainder of the extract. [3]
[1 mark for each relevant comment]

- ***Broken chords in RH / melody in bass part***
- ***imitates violin melody***
- ***provides a chordal accompaniment to the violin***
- ***bass reinforced with octave when opening unison melody is repeated / followed by thickly textured chords in both hands***
- ***Alberti bass figuration with melody in RH / this time provides the melody to be imitated by violin***
- ***short solo for RH (scalic [1], with some chromaticism [1])***
- ***staccato chords in both hands***
- ***RH and LH alternate [1] with melody and staccato chords***
- ***returns to 8ve/unison writing [1] based on opening triadic motif / extends this motif to a 7th etc.***

(f) (i) From what you have heard, what do you consider to be the form of the movement from which the extract is taken? Choose from the list below. [1]

[Underline **one** answer]

Ritornello form Sonata form Theme and variations Rondo form

(ii) Give **one** reason for your answer. [1]

Statement of “new” theme in a different (dominant) key following initial music / opening theme developed / in a variety of keys later in the extract (presence of a development section) / opening material returns towards the end of the extract (in tonic key) (recapitulation)

Q.4 Finally, you will hear a short movement from a trio for woodwind instruments, most of the melody of which is printed below. [Mozart – *Divertimento*, K.439b]

Divertimento, K.439b

Mozart

Adagio

[Fourth movement]

Oboe

Clarinet in Bb

Bassoon

p

p

p

5

10

14

- (a) Name the cadences in the following bars: [2]
- (i) **Bar 4¹⁻² - perfect**
- (ii) **Bars 11-12 - imperfect**
- (b) Complete the music in bars 14-16. The rhythm has been given to you. [3]

Mark according to the following table:

No. of correct pitches	Marks allocated
10-12	3
5-9	2
1-4	1
0	0

- (c) Give the bar and beat number (e.g., 7²) of a suspension in the extract. [1]

Bar and beat number – Bars 2, 3³, 4¹, 6¹, [accept 10¹ and 14¹]

- (d) Which of the following keys is tonicised (i.e., passed through or briefly established) in bars 9-12? [1]

tonic minor supertonic minor subdominant major
 [Underline **one** answer]

- (e) In each of the six boxes in bars 5-7¹ enter **one** suitable chord for the given melody. You should use two **different** chords in the first two boxes in bar 5. **The chords you name should form an appropriate harmonic progression.** [3]

Mark according to the following table:

The progression is entirely characteristic of the style [5/6]	3 marks
Most chords are used stylistically [3/4]	2 marks
Some chords are used stylistically [1/2]	1 mark
No chords are used stylistically	0 marks

MUSIC MU6 PART ONE

[The Chairman Dances – John Adams]

- Q.1** This extract is taken from a piece of orchestral music and falls into two sections, the second of which is in a more relaxed tempo and mood.
- (a) Which **untuned** percussion instrument provides a steady pulse at the opening of the extract? [1]
Wood block / snare drum
- (b) Which rhythmic device is used throughout the extract? [1]
syncopation
- (c) Give **two** features of the bass part in the **first** section. [You need not refer to instruments here]. [2]
Ostinato (repetitive) / (repetition of) (minor) 3rd motif / root and 3rd of chords / constant rhythm (all crotchets) / moto perpetua/ sequence of two notes
- (d) Comment on the harmony/tonality in the **first** section. [2]
[1 mark for each relevant comment]
Tonal / fairly static (slow harmonic rhythm) / harmony basically consists of repetitions [1] of three [1] minor [1] chords a 3rd apart [1] / chromatic mediant progressions / some use of (minor) 7th chords [1] and (upper) appoggiaturas [1] / harmony not functional / sounds in minor key but no one key established
- (e) Other than tempo, state **three** changes that occur in the music in the **second** section. [3]
Harmony becomes (even) more static / (mostly) major / some changes between tonic major and minor / harmony more complex [1] chromatic [1] / brief whole-tone flavour near end of extract / more melodic interest (more lyrical) / ostinato changes / becomes “triadic” / rhythm more complicated / syncopations in melody / repeated quaver ostinati on piano stop / return later / more legato / feeling of triple metre / syncopation on double bass/ changes of metre/ texture thinner at the end/allow credit for one instrumental change including: strings more prominent or timps, xylophone, cymbals, harp added
- (f) Suggest a school of composition for the music. [1]
Minimalist / Neoclassical

[Prélude from Ma Mère l'Oye – Ravel]

Q.2 The next extract consists of five short sections as indicated below.

A¹	B	A²	C	A³
Wind chords etc.	Contrasting louder section / entrance of piccolo	Wind chords etc.	Mostly strings	Wind chords etc.

- (a) Give **two** features of the harmony in the **opening** woodwind chords (**A¹**). [2]

All diatonic (simple) / triads / in root position / parallel harmonies / disjunct movement in chords / three chords repeated with return to first chord/alternating major and minor chords/accept modal

- (b) Comment on the music played by the French horn immediately after these chords (**A¹**). [1]

Fanfare-like / uses repeated notes / muted / use of triplet rhythms/flattened 7ths/mixolydian (modal) flavour

- (c) Describe any changes the composer makes to the opening music of **A¹** when it returns later in **A¹** and in **A²** and **A³**. [You may refer to either two or all three sections in your answers.]

[1 mark for each relevant comment] [4]

A¹ - *Harmony altered / begins with a minor chord rather than major / modal flavour / chords not all in root position / harmony more static / instrumentation of chords changed – now cor anglais and clarinets [some information on instruments required for credit] / horn “fanfares” superimposed with chords rather than juxtaposed (appear earlier) / 2 horns rather than one / imitation between two horns / use of stretto/horn fanfares more repetitive*

A² - *Chord progression is more chromatic / horn fanfares omitted / chords appended by descending chromatic motif / first series of chords stated three times rather than twice / second series of chords is shorter / only one statement plus chromatic motif / which is augmented / clar and horns and later clarinet and bassoons play chords/ descending chromatic scale in violins / tremolo / new (counter)melody added on flt&ob*

A³ - *Even more complex harmonically / almost totally octatonic (accept bitonal) / new chromatic figure [1] in solo [1] DB / pedal (DB&timp) / horns not muted / WW chords much lower in pitch/*

- (d) In **Section B** briefly describe the writing for the following instruments: [3]

piccolo/flute – birdsong-like / repeated notes a feature in piccolo / trill on flute / alternation of short motifs on both instruments / acciaccaturas/sounds improvised/ornamented/arabesques

xylophone – short 3-note motif / scalic figure / use of diminution / figure curtailed to two notes at end/ plays (short) repeated pattern / very limited (small) range

harp – series of glissandi

[Give credit for reference to octatonicism in any one of the answers above]

[River – Dianne Reeves (Joni Mitchell)]

Q.3 This extract is taken from a live recording of a jazz version of a pop song. An outline of the extract's structure, along with the lyrics of the verse sung by the solo vocalist, is printed below. You should use these to locate your answers where necessary.

Vocal "intro" 1	Instrumental	Vocal "intro" 2 → Verse	Coda
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*It's coming on Christmas, they're cutting down trees,
Putting up reindeer, singing songs of joy and peace.
I need a river I could skate away on.*

(a) Which of the following terms describes the rhythm of the music? [1]
Swing rhythm Straight rhythm Additive rhythm
[Underline **one** answer]

(b) Mention **two** features of the solo vocal part in the extract, giving the location of each feature. [2]

Scat singing (opening section) / use of delay (echo) on "Oh" just before instrumental / some portamento just before instrumental / melismatic in coda (and on "Oh" before instrumental) / mostly syllabic treatment of words in verse / vocal "intros" almost entirely pentatonic / sings a lower ("accompanying") part in the vocal harmony of "intro 2" / call and response between soloist and backing vocalists

(c) Other than "studio effects" (e.g., reverb), give **two** features of the solo instrument's music in the instrumental. [You are not required to name the solo instrument.] [2]

Frequent use of portamento (accept glissando) (pitch bend)(mordent) / wide vibrato (use of mod wheel) / briefly goes into two parts (parallel intervals) / melody based on solo vocalist's previous scat singing / almost entirely pentatonic

(d) Comment on the double bass part in the extract. [2]
[1 mark for each relevant comment with location]
Pizzicato / though plays arco [1] ascending scale [1] in coda / quite sparse at times (frequent rests) – e.g., instrumental and verse / brief ostinato figures – e.g., intro 1, instrumental and intro 2 or specific rhythmic feature (dotted crotchet quaver) / provides (decorated) pedal in intros 1&2, latter part of instrumental and first part of verse

(e) Comment on the harmony/tonality of the music. [3]
[1 mark for each relevant comment with location where necessary]

Major key throughout / though instrumental initially dwells on (two) minor chords (accept "minor key at start of instrumental") / almost totally diatonic / harmony based around simple diatonic chords of prevailing key [1] with chord extensions (7ths, 9ths etc.) [1] / use of pedals (any section except coda) / series of (6) parallel (bare) 5ths (end of instrumental and just before final chord) / parallel chords/ mostly slow harmonic rhythm – particularly in early stages of instrumental/finishes on an unresolved chord (imperfect cadence)/ minor in (first part of) coda/ all chords in root position

[Six Studies in English Folk-song (III) – Vaughan Williams]

Q.4 Finally, you will hear a complete piece by Vaughan Williams, most of the melody of which is printed below. The music will be played **six** times. Listen to the extract and complete the following questions.

Six Studies in English Folksong
[III] Vaughan Williams

Larghetto

Clarinet in B \flat *p* *pp* *p cantabile*

Piano

5

9

13

17

pp

mp *cantabile*

21

mp

pp

25

pp

- (a) Name the cadence in bar 13²⁻³. [1]

Plagal

- (b) There are **four** errors in bars 20²-23, **two** in pitch and **two** in rhythm. Circle the notes that are incorrect and above each write what you actually hear in the music. [8]
- (d) Write in the missing pitch and rhythm in bars 7⁴-11³. [8]

Mark according to the following table:

Number of correct pitches/rhythms	Marks awarded
29-32	8
25-28	7
21-24	6
17-20	5
13-16	4
9-12	3
5-8	2
1-4	1
0	0

- (e) In the boxes provided on the score, write in the **three** chords (e.g., F, C7) you hear in bars 26-27. [Note – the chord on the third crotchet beat in bar 25 is Am7.] [3]

(i) ***Gm(7)*** (ii) ***2 Am(7)*** (iii) ***D major***

MUSIC MU6 PART TWO

Choose either Option A, Option B or Option C

Either, Option A: *Ravel: Piano Concerto in G* and a study of the orchestral tradition

You will hear two extracts from the third movement of Ravel's *Piano Concerto in G*. Each extract will be played **three** times with a one minute pause between playings. There will be a ten minute pause after the final playing of each extract. You now have one minute to read the questions below.

Q.1 (a) Extract 1 [Bars 1-56]

- (i) Comment on the contrasting material played by the solo piano and the strings in bars 5-16 of the extract.
[1 mark for each relevant comment]

Solo piano: [4]

- *Toccata-like / percussive style / moto perpetuo (motoric/uninterrupted semiquavers) (acrobatic or sim) (mechanical)*
- *LH&RH constantly alternate / both hands voiced with "open" (parallel) 4ths/5ths / mostly perfect except for occasional diminished 5ths between C#&G / a result of the music's persistent use of the lydian mode in these bars*
- *no real perceptible melodic content / though perhaps contains reference to figure "z" from 1st movement / very limited range / in middle of keyboard*

Strings: [4]

- *Ostinato-like in their own way / in 2-bar patterns for first 8 bars (5-12) / loosely based on movement's opening 4-bar "introduction"*
- *pizz [1] approximates to piano's brittle percussive articulation [1]*
- *occasional triple stopping [1] initially punctuates every identical 2-bar repetition [1] / different pattern in bars 13-16 [1] creates more rhythmic interest and variety [1] / particularly triple stopped chords in Vlns1&2/Vlas on the second beat of bar 14 (off-beat or syncopated) [1] / also "mf" rather than previous "p" marking [1] / these provide an added impetus towards first real phrase ending in bar 16*
- *chords initially all tonic (G major) chords / until the Em "extended" chord in bar 14 [1] which also brings in lydian C# for first time in accompaniment [1] / A7 chord in bar 16*

(ii) Comment on any changes or additions to the music presented by the orchestra in bars 17-32.

[1 mark for each relevant comment] [5]

- *important new melody (S1a) appears on Eb clarinet (bar 17²) / based mostly on notes of an F#/Gb major(6) chord / introduces element of bitonality / combination of G and F# major keys [1] reminiscent of 1st movement (e.g., opening) [1] / taken up by piccolo in bar 25² [1]/shorter[1], whose notes mostly outline a dominant 9th chord (C#9) in F# major [1] / melody's C#9 basis is again a semitone away from the strings' accompanying C major chords*
- *Pizz string accompaniment tonicises C major in bars 22-28 / with V7-I progressions (G7-C) / then Am7 (ii7) chords (29-32)*
- *triple stopping on 2nd beat of bar now present from start / glissando on trombone in bar 23 [1] is variant of the clarinet's sextuplet scale figure in bar 17 [1] / "echoed" in a slightly different form (augmented [1]) by new rising chromatic figure introduced in same instrument in bars 29²-30 / imitated [1] in 3-note form by horns (31) and trumpets (32) [1] / this will be an important motif throughout the movement [1] [give extra credit for an example – e.g., bars 109-113 [1] - inverted [1] or bars 224²-229 (piano) [1] - prolonged by sequence [1] and harmonised in parallel minor triads [1]]*

(iii) Give a brief analysis of bars 37-52.

[1 mark for each relevant comment] [5]

- *New contrasting section within the 1st group (S1b) / possibly a transition section (or a B section in a rondo-like structure)*
- *Lydian mode for the opening piano material (on F)*
- *sparse off-beat accompaniment to piano's new material [1] recalls that of previous sections [1] though more persistently syncopated [1]*
- *diatonic at first / though prevailing tonality is slightly ambiguous [1] – C major or modal? [1] / ii-V-I progression in bars 46-49¹ [1] tends to confirm C major [1] / before music moves into a modal E (aeolian→dorian)*
- *dry, brittle style retained in piano part / moves in parallel triads (37-45)*
- *phrasing irregular (9-bar phrase – 37-45) / partly the result of appearance of opening 3-chord figure (bars 37-39) moving from first to second beat in bars 40, 41 and 43 / ambiguous tonality helps obscure the phrasing / cadence in bars 44-45 inconclusive*
- *piano's material repeated by strings in bars 45²-52 / first in parallel root position triads [1] but moving to parallel first inversion voicings from bar 49 [1] / reinforced by WW/horns from bar 51²*
- *especially note VCs' quadruple-stopped chords on the 2nd beat of bars 46-52*
- *11-bar "phrase" starting at 45, now starts on 2nd beat of the bar then moves to 1st beat (49¹) / thus reversing the piano's arrangement*
- *piano part in bars 46-52 arpeggiates underlying simple harmonic structure of orchestral material / each note decorated with an initial chromatic appoggiatura [1] (cf. bars 21-22 - clarinet) / hence, perhaps retaining a slight hint of bitonality [1]*

(b) **Extract 2 [Bars 246/Fig.22-end]**

- (i) From which **main** section of the movement is this extract taken? [1]

Recapitulation of sonata form / Section C⁽²⁾ (of (sonata) rondo form)

- (ii) Compare bars 246-56¹/Fig.22-23 with bars 79-89. What differences are there with regard to harmony/tonality and use of instruments?
[1 mark for each relevant comment]

Harmony/tonality: [3]

- **Begins in G rather than E major / first chord of G is now the tonic whereas at Fig.7 the Bmaj/min chord was the dominant [1] and only moved to an E major chord in bar 85 [1] with that in 2nd inversion [1]**
- **harmony now less dissonant / consists only of major and dominant 7th chords / major/minor 3rd colourings no longer present**
- **befitting its place in the recapitulation [1], the tonality is slightly more "secure" [1] / lack of dominant pedal in bars 246-56 [1] reduces dissonant content [1] / though the harmonies change more frequently / with progressions based on mediant-related chords prominent [1] – G/Bb7(246-9)→G/B7(250-53)→G#→C→A→Eb [give credit for an example]**
- **opening tritone opposition in bars 79-83 (B7-F7 [1]) omitted in later section [1] / stronger octatonic flavour in bars 246-56 / with G→Bb7, B7→G# and C→A→Eb octatonically related**

Use of instruments: [3]

- **Opening antiphonal exchange between horns and trumpets in bars 79-82 replaced by solo piano and trumpet in later section / repetition of opening response [1] means snare drum is used more frequently [1]**
- **accompanying strings are given different rhythmic figure (cf. bars 79-80 with bars 246-7) / slightly different arrangement of string instruments in bars 246-53 as compared with bars 79-86 [1] – e.g., opening Vlas&Vln2 replace Vlas&Vcs [1] / pizz chords slightly less thickly voiced in bars 248²-250¹**
- **Now C major-based arpeggio figure (S2) introduced in WW&trumpets in bars 254-5 / overall, latter section thinner texture than first**

(iii) Give a brief account of the music between bars 269-88/Fig.24-25. [6]
[1 mark for each relevant comment with location]

- *Previously heard in bars 140-51 (codetta) / now extended sequentially*
- *piano LH bars in 269-72 is vamp-like [1] and based on a ii-V-i progression [1] in G minor [1] and is based on cycle/circle of 5ths[1]/ RH part, however, superimposes bitonal element / with Bm, E major and F# major chords (latter two arpeggiated [1])*
- *bars 273-76 repeat previous 4 bars minor 3rd higher (ii-V-i in Bb minor etc.) / Bb enharmonically changed to A# in bar 277 and reinterpreted as leading note in B major*
- *vamping LH continues (bars 277-84) / with bass notes rising semitonally/chromatically/sequentially through an octave*
- *sudden drop in dynamics to “p” in bar 277 with cresc. leading to bar 285 / along with cymbal roll [1] prepares for “ff” statement of first 4 bars of 2nd subject/transition material (S1b) (or B section of a rondo design) [1]*
- *RH plays continual chromatic fragments [1] in semiquavers [1] and arpeggios [1] / both hands alight on a B major chord in bar 285*
- *pizz strings support both harmonies formed by the piano’s two hands in these bars / this sonority (with frequent double/triple stopping and/or div. voicings) recalls previous accompanimental figures based on the movement’s opening chords / ends on a D# major chord in bar 288*

(iv) Comment on the final 12 bars of the extract (295-306/Fig.26-end), relating it to previous material in the movement. [5]

- *(Start of) coda*
- *first 8½ bars essentially a tonic G major(6) chord / separated into two “triads” in RH&LH of piano (E-G-B & G-B-D) / outer notes of each triad decorated by two chromatic appoggiaturas (D#/A# & Eb/Ab)*
- *both the constant semiquaver motion [1] and the 5ths [1] in this repeated figure related to the piano’s opening toccata-like music [1]*
- *chromaticisms of both sets of double appoggiaturas recall ubiquitous chromatic motifs apparent throughout the movement*
- *crescendo over bars 296-303 / enhanced by staggered addition of orchestral forces in bars 299²-301 / which essentially replicate the piano’s figuration / though new motifs are constructed (e.g., octave leaps in flts/vlas)*
- *last 3½ bars repeat movement’s opening chords / more heavily scored (e.g., piano&vlns) / Lydian C# reappears*
- *harmony becomes more dissonant / unusual cadence / no clear G major chord / final sonority is tonic note rather than chord / piano’s bass A in final bar substitutes for a G (not in piano’s range) [1] and is not intended as an additional dissonance [1] / its pitch is not discernible [1]*

(c) You now have 15 minutes to answer the following questions.

- (i) How do bars 154-213 [Figs.14-20] fit into the overall form of the movement? [2]

Development section (of sonata form) / central (development-like) section based on B&C [1] of a rondo- (sonata rondo-) [1] like structure

- (ii) Comment on the music in these bars under the following headings: [1 mark for each relevant comment with location]

Harmony/tonality: [6]

- ***Begins “in” Eb / A naturals reminiscent of the movement’s opening lydian C#s***
- ***moves to C major - bar 170(Fig.15) / to A major - bar 182 (Fig.16) / Bb minor – bar 190(Fig.17) / F# minor – bar 198(Fig.18) / Eb major – bar 206(Fig.19) / E minor – bar 220(Fig.20) / these function as extended (prolonged) chords rather than key centres / perhaps Ravel’s version of Stravinsky’s neoclassical “pandiatonicism”***
- ***none of these “chords” are in root position / all are in 1st or 2nd inversion [1] – cf. movement’s opening chords [1]***
- ***apart from Bb minor (and the final E minor that prepares for the return of the tonic G major I [1]), the remaining chords outline a chain of minor 3rds [1] (a descending diminished 7th chord – Eb-C-A-F#(-Eb)[1]), which is typical of octatonic writing [1] / anticipates the similar pattern of 3rd-related keys in bars 246-56***
- ***quick succession of “keys” (modulatory character) [1] typical of a “classical” development section [1]***
- ***C# (3rd of A, bar 182/Fig.16) or its enharmonic equivalent, D flat, becomes a pedal for the remainder of the development, supporting Bb minor, F# minor, Eb major and E minor chords / pedal becomes increasingly dissonant with underlying harmony (note of chord of Bb minor→added 6th of F# minor→(dominant) 7th of Eb major) [give credit for examples here]***
- ***C#’s important harmonic function in this section possibly relates to its presence in the movement’s framing chords / “resolves” (bar 214/Fig.20) to the D of tonic (6/4[1]) G major chord (recap) / static harmony***

- *Bass part/accompanying chords throughout development recall the rhythm [1] and sonority ((div) pizz) [1] of bars 1-4*
- *“fragmentation” and superimposition of earlier thematic material is a feature of this section [1] - typical of development sections [1]*
- *each subsection (delineated by the use of a different one-chord harmonic basis) treats these melodies/melodic fragments in a different but almost systematic manner [1]:*

Figs 14-15

Begins with 8-bar “introduction” (or sim.) of semiquaver figuration / in which the presence of #4 (A natural) in bars 154-69 (VCs→Bsns) underlines its relationship to (derivation from) the piano’s moto perpetuo semiquavers at start of movement / this figuration continues in various forms throughout the entire “development” section / bars 162-68 - S1b(B), 7-bar phrase starting on 2nd beat of bar [1] overlapped by 2-bar fragment of 2nd subject (S2/C)(167-68) [1]

Figs 15-16

4-bar “intro” / different semiquaver figuration[1] – bassoon arpeggios [1] & piano figures that recall its initial moto perpetuo figuration [1] / exact [1], transposed [1] repetition of S1b(B) (174-80), overlapped by 3-bar fragment of S2/C [1] that moves into two parts (178)

Figs 16-17

2-bar “intro” / semiquaver figuration based on that from bars 162-69 [1] but with some use of arpeggios, too (187-88) [1] / piano has repetitive arpeggios / 7-bar phrase of S1b/B / slightly altered (some motivic components reordered) / S2(C) (187) now 4 bars long / opening motif of S2/C appended by 1-bar fragment of S1b/B (2nd Horn – 187-90)

Figs 17-18

No “intro” / semiquaver figuration as in previous section / order of statements of S1b/B and S2/C interchanged / new fragment of S2/C precedes [1] 6-bar statement of S1b/B [1] / addition of trombone gliss (197-98) derived from S1a/A (bar 23)

Figs 18-19

No “intro” / semiquaver figuration as before / begins very much like Figs 17-18 / statement of S1b/B appears bar later (202) / and truncated to 5 bars (202-06) / clarinet adds quintuplet scale from S1a/A (bar 17)

Figs 19-20

No “intro” / semiquaver figuration as for 3 previous sections / reverts to initial order of statements – S1b/B→S2/C / S1b/B now starts on first beat of bar / 7-bar statement appends arpeggio fragment from S2/C (212²-14¹) / also includes brief imitation in cor anglais (206-08¹) / on second beat of bar / scalic motif (derived from S1b/B) tagged onto statement of S1b/B (212-14²) in clarinets

[Award marks for comments on the truncating of melodic material based on S1b/B throughout the subsections before returning to original length – i.e., 7 bars (×3)→6 bars→5 bars→7 bars, while the treatment of material from S2/C works in the opposite direction, with initial fragments of 2 bars→3 bars→4 bars→5 bars→8 bars before finally being reduced to 5 bars]

You now have 40 minutes to answer the following question.

Q.2

What do you consider to be the main developments in the 20th/21st century solo concerto compared with the genre in previous eras? Base your discussion on Ravel's *Piano Concerto in G* and, in particular, other representative solo concertos of the 20th/21st century. [25]

Mark	Criteria
21-25	Relevant references to developments in representative solo concertos in the 20 th (21 st) century as compared with previous eras are made. A convincing comparison with the Ravel and other works will be made and a genuine knowledge and understanding of both Ravel and earlier, contemporary and later examples will be in evidence. The essay will address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and comparison, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from each century would fall into this category. The essay will make a good attempt to address the specific issues raised in the question. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant comparison. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre throughout the different eras. The essay will attempt to address the specific issues raised in the question. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
9-12	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The specific issues raised in the question are only partly addressed in the essay. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
5-8	Limited understanding shown and much uncertainty, failing to make any valid comparisons or with many unsound judgements. The essay will make an attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of the Ravel concerto and/or knowledge of the development of the solo concerto in relevant eras. The essay will make an attempt to address specific issues raised in the question. Little use of specialist vocabulary. Frequent errors in expression.

Or,

Option B: Shostakovich: String Quartet No.8 and a study of the chamber tradition

You will hear two extracts from the first movement of Shostakovich's *String Quartet No.8*. Each extract will be played **three** times with a one minute pause between playings. There will be a ten minute pause after the final playing of each extract. You now have one minute to read the questions below.

Q.1

(a) **Extract 1 [Opening-bar 27]**

- (i) Comment on the texture and melodic content of the extract, including musical quotation/allusion. [6]

[1 mark for each relevant comment with location]

- **Contrapuntal (0³-7⁴/8) or fugal(or sim. but not fugue) or canonic (instruments added in turn, texture thin→thick) / stretto entries (0³-7⁴/8)**
- **homophonic (8-11²) [1] – DSCH motif in Vla, remaining instruments sustaining chord [1]**
- **DSCH motif/ in 8ves in Vlns & (in part) VC (11³-13) (allow credit for reference to 10th symphony or cello concerto)**
- **homophonic again (13-19) / texture reduced to 2 parts in bars 19³-23²) / contrapuntal (duet-like) / full or rich homophonic texture (block chords)(23³-27)**
- **DSCH motif (D-Eb-C-B) / based on musical letters in the composer's name**
- **opening melody/duet (trumpet and bassoon) / of Shostakovich's First Symphony/sequence in bar 20-22**

- (ii) Comment on the harmony/tonality in the extract. [6]
[1 mark for each relevant comment]

- **VC&VI2 statements of DSCH motif begins in C minor / Vla entry is in/on the dominant (G minor) (perfect 5th higher) / False relations/ Vln1 statement is in/on subdominant (perfect 5th lower) / two further statements occur in this (A) section – on dominant and tonic respectively (bars 8³-10³/11 and 11³-13)**
- **DSCH statements appended by a 7-1 (leading-note (dominant) to tonic) “cadential” figure / but there are no perfect cadence progressions in this section [1] / [give extra mark(s) for example of such a progression (2 with location) – e.g., bars 7-8 [1] – V9 in F minor-IV6/4] / bars 4³-5² could be heard as an imperfect cadence in C minor [1] (Italian (augmented) 6th→V [1] in C minor) /neopolitan flavour in bar 6**
- **harmony in bars first 11 bars mostly dissonant (ambiguous harmony) (chromatic harmony) / consists mainly of 7ths, 9ths, 6/4s and passing or auxiliary chords**
- **music alights on unexpected E minor [1] (→ E major [1]) chord in bar 13/fig.1**
- **lower three lines move in parallel major “triads” in bars 13³-16² (E→Eb→D→Eb) / suspensions in Vla part in bars 20¹&22¹ / implied harmonic sequence**
- **bars 23³-27 – first completely “traditional”/tonal harmonic progressions / V→i6/3→iv→V→i (minus 3rd)[1] in C minor [1] / perfect cadence (25-26) [1]**

(iii) Give a brief outline of the structure of the first movement, providing bar numbers. [6]

Section A (A1+A2)	Section B1	Section B2	Section B1a	Section A2
0 ³ -27 (fig. 1 + 4 –A2)	28-49 (fig.2)	50-85 (fig 3+5)	86-104 ¹ (fig 7)	104 ² -126 (fig. 9)
A B1	C1	D	C2	B2

[Opening section could be considered as two discrete sections (the A1 and A2 mentioned above) – bars 0³-12 (opening –Fig.¹1) and 16-27 (Figs.1-2) – so both 5 and 6 sections are correct.] Mark such answers as follows:

5 sections [no. of correct answers]	6 sections [no. of correct answers]	Marks awarded
10	12	6
9	10-11	5
8	8-9	4
6-7	6-7	3
4-5	4-5	2
2-3	2-3	1
0-1	0-1	0

An alternative answer may be:

Incomplete arch form (A-B1-C1-D-C2-B2) [mark as 6 sections & 6 sets of bar numbers – see mark scheme above, central column]. If bar numbers are incomplete, provide additional marks for the following statements: *opening DSCH section fails to reappear at the end / “completed” by the final movement.*

Alternative answers (only if the ABA STRUCTURE is selected) may include:

ABA structure [1] with the A sections based on the DSCH motif/1st Symphony quotation [1] and the B sections being three Arioso sections [1]. [Award remaining 3 marks for correct bar numbers – A[-27], B[28-104²], B[104³-end]

(b) **Extract 2 [Bars 86-103/Figs.7-9]**

- (i) From which section of the movement is the extract taken? What do you consider to be the function/purpose of this section?

Section: *Section B1a / Arioso 3 / C2 of incomplete arch structure* [1]

Function/purpose of section: [2]

- *More intense reworking of B1 (Arioso 1/C1 of arch form) [1], suggesting an arch scheme to the middle of movement [1]*
- *effects link between the solo-accompaniment texture of B1&B2 (Ariosos 1&2/C1&D of arch form) [1] and the more contrapuntal texture of the return of A2 (1st Symphony quotation/B2 of arch form) [1]*
- *provides a section with more harmonic "interest" to counterbalance those sections that were more harmonically static*
- *prepares for reprise of A2*

- (ii) The music in this **extract** has been heard earlier in the movement. Give the bar/figure numbers of the previous statement. [2]

Previous statement – 28⁽²⁾(Fig.2)-45(Fig.3)

- (iii) The opening melody of this extract is an allusion to a work by another composer. State the name and composer of this work.

Work - 6th Symphony (“Pathétique”) (2nd subject, 1st mvnt.) [1]

Composer - Tchaikovsky [1]

- (iv) Under the headings below, give an account of the music in this extract, comparing it with its earlier appearance in the movement.

Harmony/tonality [1 mark for each relevant comment] [6]

- *Harmonically much more “dynamic” than previous sections / most harmonically active section of the whole movement*
- *begins with a full [1] A minor chord [1] / previous statement began/is entirely over a bare 5th [1] on C [1] / embellished in bars 89-90²*
- *moves to an F# minor chord in bar 91³ / becomes more dissonant in bars 92-93² / but still within the “prevailing” F# minor chord*
- *breaks off on a C major chord (bar 94⁴) [1] / this key (possibly A minor, too) “tonicised” in succeeding bars / C and F# are a tritone apart, an interval that will be important later in work*
- *harmonies become more “vagrant” and chromatic in bars (atonal feel) 97-99 [1] / include parallel triads of G, F and E major in upper three parts in bars 97³-99² / F# minor hinted at (100-02)*
- *all three keys of this section a minor 3rd apart / possible octatonic connection*
- *(chromatic) stepwise lines help give sense of tonal direction / even though harmonies are not functional / lines produce some “chance” occurrences of 7th/9th chords [1] – e.g., E9 [1] (bars 102⁴-105¹) [1]*

Treatment of melodic material [1 mark for each comment with location] [5]

- *Begins with same “Tchaikovsky” melody as before but slight alterations from bar 91³ / melody breaks off unexpectedly at end of bar 94 / cf. bars 35-36 etc.*
- *Vln1 line in bars 93³-94 is an inverted fragment of VC’s “Tchaikovsky” melody*
- *bars 95-99 present new melodic material (counter-melody) / more diatonic / inverts the chromatic version of the Tchaikovsky paraphrase / stepwise movement starts (VC) on 3rd beat of bar rather than 2nd*
- *bars 100²-104 revert to chromatic version [1] / modified after 2 bars [1] by extending the chromatic scalar movement down to D / some use of augmentation here*
- *in contrast to previous section’s sustained chord, “accompanying” instruments now have melodic interest [1] in the form of stepwise motifs [1] based on the VC melody (bars 89²-94) [1] / mostly in 3rds (e.g., Vlns – bars 89²-90) or in contrary motion (e.g., Vla&Vln1 – bars 92³-94¹) / these create a (quasi) contrapuntal effect*
- *stepwise movement of upper 3 parts persists in bars 95-101 [1] but now sounds more like “harmonic filling” than contrapuntal lines [1] / could be considered as augmented versions of previous bars / final reference to chromatic version of Tchaikovsky paraphrase in bars 102²-103*
- *phrases (3+3+2+5+4)*

- (c) You now have **15 minutes** to answer the following question.

Much of the musical material of the **fifth** (last) movement of the 8th Quartet is similar to that of this first movement. Using the headings below, outline the similarities and differences between bars 1-27 of the **first** movement and bars 1-53/Figs.65-70 of the **fifth** movement.

- *Rather than merely contrapuntal, the last movement is fugal [1] – which affects the structure of the movement as compared with mvnt.1 [1]*
- *begins with a fugal exposition [1] (bars 1-22/or bar 19 with a short connecting episode in bars 20-23² [1])*
- *second fugal exposition [1] from 23³-41 (or 48(49) with bars 49-53 another connecting episode [1])*
- *bars 42-53 – “a climax zone” (Fanning) [1] with bars 49-53 another connecting episode [1]*

[If presented in tabular form, mark the following as correct – i.e. 4 marks:]

<i>Exposition 1</i>	<i>Episode 1</i>	<i>Exposition 2</i>	<i>Episode 2</i>
<i>Bars 1-19</i>	<i>Bars 20-23²</i>	<i>Bars 23³-48</i>	<i>Bars 49-53</i>

[Allow for a certain amount of “overlap” between answers throughout the three sections of this question; do not award “double credit”, but accept answers in which the borderline between the sections is somewhat indistinct – for instance, the structure and treatment of thematic material in a fugue are, in a sense, related.]

Treatment of thematic material [1 mark for each relevant comment with location] [6]

- *Different treatment of the DSCH motif / opening bars are a continuation of DSCH motif from previous movement / last two notes of which (B&C) are augmented (bars 1-2) / VC statement of DSCH motif (1³-7) also “augments” these final two notes*
- *initially no (stretto) answer as in mvnt.1 / instead, repetition of bars 46-51 from mvnt.1 (descending scale figure and dactylic countersubject motif) / DSCH motif on dominant (bar7³) a belated (real [1]) answer to VC’s earlier statement / “kick-starts” the fugue*
- *VC has countersubject (8-11) / did not appear in mvnt.1 / motif from “Lady Macbeth” / associated there with sleeplessness / has a Baroque-like character / bars 9/10 repeated in sequence in bar 11 / retained as a regular countersubject in fugal exposition (repeated viola bar 12 or similar example)*
- *further fugal entries occur on VI2 (11³-15) [1] and Vln1 (15³-19) [1]*
- *as a consequence of fugal structure, 1st movement’s quotation from 1st Symphony (bar 13/16-23²) does not appear in this part of last movement*
- *statements of fugue subject in second exposition not so evenly spaced (arranged in two “paired” entries) / Baroque-like countersubject motif accompanies opening of statement in bar 23³ / its use is more pronounced in this second exposition / some intervals occasionally altered (e.g., bars 40-44 – falling 4th/5th becomes a 3rd [1])*
- *descending scalar idea from bar 4 inverted (e.g., Vln1 – bars 31&35) / “new” chromatic figure in Vlns1&2 in bars 40-42 [1] morphs into DSCH motif (bars 43³-48) / countermelody repeated (partly sequentially) in bars 44-53 / unaccompanied from bar 49*

Tonality [1 mark for each relevant comment] [4]

- *Begins in C minor / statements of fugue subject are in traditional format of alternating tonic-dominant entries / cf. the subdominant entry in 1st mvnt. (5³)*
 - *no unexpected change of key/tonicisations within the first fugal exposition [1] – cf. 1st mvnt’s sudden E minor→major chords in bars13-14² [1]*
 - *second fugal exposition moves to flatter (darker) regions [1] – Abm (23-26), Dbm (26-30), Em(=Fbm) (bars 31-34) and Bm (=Cbm) (bars 34-36)*
- [key + location to be given for additional mark – max 2]
- *despite VC’s strong tonal sounding bass line in succeeding bars (with V-I-like motion in bars 40-41), music is chromatic and dissonant here and no real key is established*
 - *bars 44-48 bring the music gradually back to the movement’s tonic key of C minor [1], relaxing the music’s chromaticism through bars 42-43 [1]*

You now have 40 minutes to answer the essay question below.

Q.2

What do you consider to be the main developments in the 20th century string quartet compared with the genre in previous eras? Base your discussion on Shostakovich's 8th *String Quartet* and, in particular, other representative string quartets of the 20th/21st century.

[25]

Mark	Criteria
21-25	Relevant references to developments in representative string quartets in the 20 th (21 st) century as compared with previous eras are made. A convincing comparison with the Shostakovich and other works will be made and a genuine knowledge and understanding of both Shostakovich and earlier, contemporary and later examples will be in evidence. The essay will address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and comparison, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from each century would fall into this category. The essay will make a good attempt to address the specific issues raised in the question. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant comparison. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre throughout the different eras. The essay will attempt to address the specific issues raised in the question. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
9-12	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The specific issues raised in the question are only partly addressed in the essay. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
5-8	Limited understanding shown and much uncertainty, failing to make any valid comparisons or with many unsound judgements. The essay will make an attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of the Shostakovich quartet and/or knowledge of the development of the string quartet in relevant eras. The essay will make an attempt to address specific issues raised in the question. Little use of specialist vocabulary. Frequent errors in expression.

Or,

Option C: William Mathias: *This Worlde's Joie* and a study of the vocal tradition

You will hear two extracts from the first movement (*Spring (Youth)*) of *This Worlde's Joie*. Each extract will be played **three** times with a one minute pause between playings. There will be a ten minute pause after the final playing of each extract. You now have one minute to read the questions below.

Q.1 (a) Extract 1 [Bars 72-114]

- (i) Comment on Mathias' use of instruments throughout the **extract**, indicating to what extent it contributes to the setting of the text.
[1 mark for each relevant comment with location]
- ***Opening (bars 73-84) improvisatory (bird-like) [1] flute solo (with intermittent fluttertonguing/trills [1]) (also with sporadic harp doublings – e.g. bar 75¹, 80¹, 82² [1]) imparts pastoral flavour / matches the words of the text – e.g., “nightingale sings”***
 - ***violas (bar 85-93) introduce a more plangent timbre [1] with notes occasionally dissonant with tenor's melodic line [1] – e.g., opening D# against tenor's E in bar 85 [1] / again matches the text – e.g., “my blood it drinks”***
 - ***viola line, like the vocalist's, becomes more active in bars 88-93 [1], leading up to the word “pain” in bar 92 [1]***
 - ***WW imitate (interact with) vocalist in bars 110⁴-12 as soloist's music becomes momentarily slightly subdued***
 - ***pathetic repeated, trilled “sighing” motif on flutes (bars 113-14) help underline soloist's emotional “collapse”***
- (ii) Briefly explain how the section from which this extract is taken fits into the overall form of the first movement. [2]

Section B [1] of a ritornello-like structure [1] / B [1] of an A-B-C-D-E-A structure [1] (with short episodes based on material from A)

- (iii) How do bars 69-84 relate to bars 60-68? [2]
[1 mark for each relevant comment with location where necessary]

Same tonality – mixolydian [1] E[1] / same intervallic structure as previous “ritornellos” material / more specifically major/minor 2nds (e.g., flute in bars 77-8), perfect 4ths and minor 7ths (e.g., tenor in bars 81-2) [two intervals to be given for credit] / fragmentary nature of material (use of rests between “phrases”)(e.g., flute in bars 73-5) / inversion of previous material – e.g., bars 81-82¹ invert the falling sequential perfect 4ths [1] of bar 63

- (iv) Give an account of the **harmony** and **tonality** of the entire **section** (up until bar 144/Fig.5), indicating how these are used to underline the meaning of the text.
[1 mark for each relevant comment] [6]

- *Opening (pastoral) section suitably modal / E mixolydian / music underpinned by a long tonic pedal*
- *music becomes octatonic in bar 85 / Collection III / as text turns to soloist's suffering due to unrequited love*
- *texture/harmonies in 3 [1], more dissonant [1], parts up until 93 – pedal + instrumental + vocal melodies*
- *at mention of "love" in text (bar 95(94)) music reverts to E mixolydian again / though contradicted by a "dissonant" and unsettling sustained G natural in the bass*
- *octatonic again at recurrence of singer's "gloom" ("I have sighed – bar 99) / Collection II / underlines text by providing increased dissonance (C#) with the tenor's lamenting C natural on sighed / repetition of this word (bar 99) and semitonal melodic movement both evident word-painting*
- *combination of modal harmony (E dorian [1]) and octatonically-inflected melody (E-F-G-Ab [1]) (on "rueth sore" in bars 105-6) [1]*
- *bars 107-114 based entirely on Collection II / over a static F major chord in orchestra / with octatonic Ebs/Gbs*
- *pedal notes underpin virtually all of this section [1] – E(69)→G(94)→F#(99)→G(103)→F(107) [1] [all 4 required for mark] – aid in the music's modal-octatonic interaction [1]*

- (v) Comment briefly on the tenor's vocal line in the section that immediately follows this extract – i.e., from bars 115-44¹ (Figs.4-5). [3]
[1 mark for each relevant comment with location]

- *Consists of four phrases [1] (115-20, 121-28, 129-36, 137-144¹) (6+6+8+7 bars) [1]*
- *increase in intensity and overall pitch content / recitative-like*
- *octatonic / Collection II / final notes of all four phrases (C-Eb-Gb-A) partition the scale into minor 3rds*
- *first 3 phrases mostly consist of sequential rising major and minor 3rds / 4th phrase (unaccompanied – cf. Gretchen am Spinnrade [1]) mostly conjunct, arched melodic line / final leap of major 6th all the more effective*

(b) **Extract 2 [Bars 320-81]**

- (i) Fully name the mode or scale that Mathias uses at the opening of this **extract**. [2]

G acoustic (D melodic minor)

- (ii) Give the bar numbers where the music sung by the full chorus at the start of the **extract** was **first** heard in the movement (e.g., 32-46). [2]

Bars 184-88(87)

- (iii) Give a brief account of the music between bars 320 to 347, relating it to similar material heard earlier in the movement. [6]

[1 mark for each relevant comment]

- ***Vocal soloists have melismatically entwined melodic lines / quasi-contrapuntal / soprano's falling 2nd (G-F, bar 320²⁻³) [1] answered by baritone's minor 7th (G-F, bar 320⁴-21¹) / contrasts with style and delivery of their previous utterances***
- ***orchestra continues its scalic semiquavers / with a "decorated" pedal D in the bass***
- ***chorus returns with material from bars 184-88 (Now springs the spray) / transposed down a 4th / and with first phrases expanded melismatically / by incorporation of the soloists' music / subjected to (successive [1] – see especially bars 336-47 [1]) (free) augmentation [1] / imparts sense of organic cohesion to the entire section / stays in same mode here [1] whereas its original statement moved from G ionian→G octatonic→G dorian***
- ***music based on acoustic scale [1] / on G [1] / contains two overlapping 6-note segments / belonging to dorian [1] and octatonic [1] scales – the two scales/modes associated with the man and the maiden respectively [1] / used for the only time in this movement***

- (iv) Later in the **extract**, Mathias introduces a different type of mode or scale from that used at the opening of the extract. Name this mode/scale and give the bar number in which Mathias **begins** to introduce it.

Mode or scale – octatonic scale [1]

Bar number of first appearance – Bar 344 [1]

- (v) Comment on the **music** of both voices and instruments in bars 348-85 (Figs.12-13).
[1 mark for each relevant comment] [6]

- *First pairing of organ and boys' chorus in the work*
- *whole section strictly octatonic / Collection III / entire section is underpinned by G pedal*
- *organ has series of paired chordal figures / as ostinati*
- *Mathias exploits the more dissonant possibilities of the octatonic scale / avoids customary major/minor triads and minor 3rd partitioning of scale found elsewhere in the work*
- *glock plays series of punctuating 8ve Dbs / setting up tritone opposition with organ's pedal G*
- *slight change to ostinato in bars 357&365 / insertion of extra chord repetition [1] effects smooth transition to next ostinato figure [1]*
- *first two phrases superimpose different ostinati and melodic material (349⁶-364) / third (different) melodic phrase (366⁶-73⁵) employs first ostinato / fourth phrase (slightly extended by repetition [1]) repeats second as type of refrain [1]*
- *new cadential chord in organ in bar 381*
- *final unaccompanied vocal melody (381⁶-86¹) is simplified version of bars 349⁶-52¹*

- (c) You now have **15 minutes** to answer the following questions.

- (i) Give an account of the different musical material Mathias gives to the vocal soloists (including their orchestral accompaniment) in bars 188-232.
[1 mark for each relevant comment]

Baritone: [5]

- *Bars 188-96 set up ostinato figure / possibly suggests man's movements on horseback*
- *inverted [1] quartal-harmony chords [1] alternate with octave bass notes [1] / off-beat accents move from one to the other*
- *G dorian mode / except for the two chromatic auxiliary/appoggiatura chords [1] that add increased dissonance [1] – e.g., bar 189, last quaver beat [1]*
- *baritone's melody strictly modal [1] / rhythmically independent of the accompaniment / follows only the natural accents of the words*
- *final statement of orchestral ostinato incomplete (196)*
- *soloist re-enters in bar 204 with melody of similar character and interval content / moves from G dorian to G aeolian (bars 210-13)*
- *development of the ostinato's chromatic auxiliary/appoggiatura figure in bars 207-08 / becomes fragmented in bars 209-13 / finally breaks off, leaving the man's last line unaccompanied*
- *as he sings of maiden's words his melody moves from modality to octatonicism [1] / Collection III / beginning of interaction between two protagonists / man's melodic line here could also belong to a C acoustic scale / this scale will play an important part in the man/maiden's "union" later on*
- *orchestral ostinato thicker in texture in this section / man "drawn into" the musical world of the maiden in bars 226-28 [1] by his adoption of her octatonic tritone*

Soprano:

[5]

- *Soprano's material different in rhythm, texture and orchestral timbres*
- *octatonic / Collection III / ostinato accompaniment of sorts / three bare 5ths in the "bass" / that partition the octatonic scale into falling minor 3rds / F#-Eb-C / also played in alternating semiquavers an octave above / missing partitioned 3rd (A) appears in bar 201⁴ / at end of a chromatic ascent in perfect 5ths [1] in treble and bass*
- *vocal melodic line includes some falling perfect 4ths (200³-201¹) / agitation emphasised by a line that is broken up by rests at first / also more disjunct overall / e.g., major 7th between 200&201*
- *orchestral accompaniment lighter – high WW and celesta rather than bass-heavy string chords / differences in the bar-by-bar time signature changes in orchestral accompaniment to the soprano's melody in bars 217-25 / resulting in different note lengths in partitioned 3rds*
- *soprano's melodic line, like baritone's, also "developed" here / also includes occasional notes outside the prevailing octatonic collection / mostly appoggiatura/auxiliary B&D naturals / which create increased dissonance compared with the corresponding earlier section / e.g., 225¹*
- *bars 229-32 briefly allude to material from start of "duet" / series of ascending scalic quartal-harmony chords / similar to [1], but more chromatic than [1], those heard in bars 188ff / against which the bass states descending stepwise line / often in dissonant relation to the chords above*
- *followed by orchestral statement of the choral material from bars 184-5³ / "choral" material changed to lydian G mode*

(ii) Briefly describe any changes that occur in this allocation of material in bars 233-261. Suggest a reason for these changes. [4]

- *Previous semiquaver WW figures transformed into rushing scales*
- *change to semitone-tone ordering of octatonic scale / results in different set of minor 3rd-ordered pitches in bass / G-E-C#-Bb [1] compared with F#-Eb-C-A [1] / melodic arrangement also different*
- *first time that the man has had octatonic accompaniment / results in occasional "chromaticisms" in his part / e.g., bar 235 / further intermingling of modality and octatonicism / e.g., orchestra (238) doubles baritone's emphatic 3-2-1 cadential figure*
- *soprano adopts semitone-tone ordering of the man's octatonic music in preference to her own tone-semitone ordering (239) / also lacks WW/celesta semiquaver figurations of her previous music / soprano's unaccompanied melody (269-70¹) set to an F major (or G dorian) scale / so mimicking the man's original modal/tonal idiom / this is the turning-point as far as her music is concerned, for she never again sings in a thoroughly octatonic idiom – she has been won over*

Reason - gradual adoption of stylistic features of each other's music portrays protagonists' growing rapprochement and "union"

You now have 40 minutes to answer the essay question below.

- Q.2** What do you consider to be the main developments in the 20th century cantata compared with the genre in previous eras? Base your discussion on Mathias' *This Worlde's Joie* and, in particular, other representative cantatas of the 20th/21st century. [25]

Mark	Criteria
21-25	Relevant references to developments in representative cantatas in the 20 th (21 st) century as compared with previous eras are made. A convincing comparison with the Mathias and other works will be made and a genuine knowledge and understanding of both Mathias and earlier, contemporary and later examples will be in evidence. The essay will address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and comparison, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from each century would fall into this category. The essay will make a good attempt to address the specific issues raised in the question. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant comparison. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre throughout the different eras. The essay will attempt to address the specific issues raised in the question. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
9-12	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The specific issues raised in the question are only partly addressed in the essay. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
5-8	Limited understanding shown and much uncertainty, failing to make any valid comparisons or with many unsound judgements. The essay will make an attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of Mathias' cantata and/or knowledge of the development of the cantata in relevant eras. The essay will make an attempt to address specific issues raised in the question. Little use of specialist vocabulary. Frequent errors in expression.

MUSIC MU6 PART THREE

Either,

- (a) Ravel described his own music as having a classical simplicity.

Discuss Ravel's musical style in the light of this observation. You should refer to representative works by Ravel, both vocal and instrumental, in your discussion. [25]

or,

- (b) Many commentators have remarked on Shostakovich's use of a mixture of conflicting, even incompatible, musical features, often within a single work.

Give an account of Shostakovich's musical style in the light of this observation. You should refer to representative works by Shostakovich, both vocal and instrumental, in your discussion. [25]

or,

- (c) When asked in an interview to what extent he considered himself to be a Welsh composer, Mathias answered that it would be difficult for him to point to anything that was specifically Welsh in his music.

In the light of this remark, what influences do you consider are apparent in Mathias' musical style? You should refer to representative works by Mathias, both vocal and instrumental, in your discussion. [25]

Mark	Criteria
21-25	A convincing presentation, which shows detailed knowledge and thorough understanding of the chosen composer's overall compositional musical style. Relevant references to the required information are fully explained, with well detailed musical examples (including quotes). A very good response to the challenge of the extended research. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and understanding of the chosen composer's overall compositional style, but offering less specific information. An otherwise good essay, but with only general comment regarding musical examples would fall into this category. A good response to the challenge of the extended research. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant detail and examples. Answers in this category might demonstrate an adequate knowledge of the composer's compositional style, but the material presented tends to lack depth. A reasonable response to the challenge of the extended research. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
9-12	A more limited answer, which does not fully meet the requirements of the chosen topic. The material included lacks conviction and accuracy and musical detail, producing a response which shows limited knowledge of the composer's compositional style. A less than satisfactory response to the challenge of the extended research. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
5-8	Limited understanding shown and much uncertainty, failing to make any valid observations regarding the composer's compositional style, or with many unsound judgements. An essay lacking in musical substance and examples. Rather an unsatisfactory response to the challenge of extended research. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of the compositional and musical style of the chosen composer. Lacks evidence of any appropriate research or preparation. A poor response to the challenge of extended research. Little use of specialist vocabulary. Frequent errors in expression.



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