

Surname
Other Names

Centre Number

Candidate Number
2



GCE A level

1306/02

MUSIC – MU6A (Part Two) Appraisal

A.M. WEDNESDAY, 19 June 2013

1½ hours (approx.)

For Examiner's Use Only		
Set work:		
1a		18
1b		18
1c		14
2		25
Total		75

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.
You will also need an unmarked score of the set work you have studied.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer on **one** of the following options:

- Either** (a) *Ravel: Piano Concerto in G* and a study of the orchestral tradition (page 2).
or, (b) *Shostakovich: String Quartet No.8* and a study of the chamber tradition (page 10).
or, (c) *William Mathias: This Worlde's Joie (Parts One, Three and Four)* and a study of the vocal tradition (page 16).

Write your name, centre number and candidate number in the spaces provided at the top of this page.

Write your answers to question one in the spaces provided on this paper. Write your answers to question 2 on a 12 page answer book and insert into this paper.

INFORMATION FOR CANDIDATES

Each option contains 2 compulsory questions: the first is based on extracts of the work studied, and the second is an essay question.

Quality of written communication will be assessed in this paper.

Full instructions are included on the CD recording which will be played to you.

The allocation of marks is given in brackets at the end of each question or part-question.

At the end of the session this answer book, with the 12 page answer book containing the answer to question 2 inserted inside, must be handed to the supervisor.

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 first 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.

1. (a) Extract 1

- (i) Give a brief account of the **structure** of bars 1–44¹. Also comment on Ravel’s use of **harmony/tonality** in these bars.
[1 mark for each relevant comment with location where necessary]

Structure:

[4]

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Harmony/tonality:

[5]

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- (ii) Briefly discuss Ravel’s use of the **orchestra/soloist** in bars 1–36¹.
[1 mark for each relevant comment with location]

[3]

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- (iii) Comment briefly on **each** of the following in the soloist’s music in bars 44–52¹.
[1 mark for each relevant comment with location where appropriate]

Harmony:

[2]

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Melody:

[2]

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Piano writing:

[2]

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(b) **Extract 2**

This extract begins at bar **216/Fig.24** and is in **two** sections, the first mostly for orchestra, the second for solo piano.

- (i) Identify both the **main** and **subsidiary** sections at the **start** of the extract. [2]

Main section:

Subsidiary section:

- (ii) Comment on any interesting features in Ravel’s use of **rhythm/metre** in the **first** section of the extract. You may refer to appropriate music elsewhere in the movement if you wish. [3]

[1 mark for each relevant comment with location]

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- (iii) Comment on the **harmony/tonality** of the music in the **first** section of the extract. **[1 mark for each relevant comment]** [4]

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- (iv) Mention **two** features of interest in the writing for **woodwind** in the extract. [2]

1.

2.

- (v) Give the bar/figure number where the musical material heard at bar **230/Fig.26** was **first** heard in the movement. Identify this theme. [2]

Bar/figure number:

Theme:

- (vi) Compare the music in bars **230–244/Figs.26–27** with its use **earlier in the movement**. [5]

[1 mark for each relevant comment with location where appropriate]

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

Using the headings below, give an account of the music between **bars 107–171/ Figs.10–18**, relating it to previous material where relevant.
[1 mark for each relevant comment with location where necessary]

Thematic material:

[5]

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Piano writing:

[4]

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Harmony/tonality:

[5]

Examiner
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2. You now have **40 minutes** to answer the following question.

“The concerto in the 18th century appears much more stable and unproblematic than in later times.” Discuss this statement by Charles Rosen, referring to representative solo concertos from a variety of eras, including Ravel’s *Piano Concerto in G* and other 20th/21st century concertos. [25]

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Or,

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

You will hear two extracts from the third 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.

1. (a) Extract 1

- (i) How does the **opening** of the **third** movement relate to the later stages of the **second** movement? [2]
[1 mark for each relevant comment with location where appropriate]

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- (ii) Give an account of the music in bars 1–16². What do you consider to be the function or purpose of this opening passage? [5]
[1 mark for each relevant comment with location]

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Function/purpose of passage: [1]

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- (iii) The music from bar 20² to the end of the **extract** alludes to a work by another composer. Name this work and its composer and give **one** similarity between it and Shostakovich's music. [2+1]

Work and composer:

Similarity:

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- (iv) Comment on the **harmony/tonality** of the music from bar 16³ to the end of the **extract**. [4]
[1 mark for each relevant comment with location where appropriate]

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- (v) Describe the **structure** of bars 20 to the end of the **extract**. [3]

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(b) **Extract 2**

- (i) Give an account of the first part of the **extract** (bars **115–152/**Fig.²**42/**Fig.¹**44**) using the headings below.
[1 mark for each relevant comment with location]

Melodic material:

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Harmony/tonality:

[5]

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- (ii) Comment on the 'cello melody in bars 153–189/Figs.44–46.
[1 mark for each relevant comment with location]

[4]

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- (iii) Describe the 1st and 2nd Violins' accompaniment to this 'cello melody. You may comment on how it relates in any way to the melody.
[1 mark for each relevant comment with location where necessary]

[4]

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

- (i) Give an outline of the **structure** of the third movement, **excluding bars 283 to the end**. Include reference to the movement's overall tonal plan (use of keys). [8]
[1 mark for each relevant comment with location]

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- (ii) **Other than in matters of form/structure**, describe the changes Shostakovich makes in bars 190–285/Fig.46–52 to musical material presented earlier in the **movement**. [6]
[1 mark for each relevant comment with location]

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2. You now have **40 minutes** to answer the following question.

According to Kenneth Gloag, despite its many innovations, the 20th/21st century string quartet has continued to reflect the earlier traditions and conventions of the genre. Discuss this statement, referring to representative string quartets from a variety of eras, including Shostakovich's 8th *Quartet* and other 20th/21st century string quartets. [25]

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.

1. (a) Extract 1

- (i) Give a brief account of the opening instrumental passage (bars 1–16), using the headings below.
[1 mark for each relevant comment with location where necessary]

Structure: [2]

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Harmony/tonality: [4]

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Use of instruments: [3]

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- (ii) Comment on the **vocal** music in bars 16–41/¹⁷Fig.1–Fig.1⁹. In your answer you should refer to any relationship it shares with the opening orchestral music. [5]
[1 mark for each relevant comment with location]

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- (iii) Mention any interesting features in the unaccompanied vocal passage in bars 42–50/Fig.1¹⁰–⁷Fig.2. [4]
[1 mark for each relevant comment with location]

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(b) **Extract 2**

- (i) Compare and contrast the music Mathias gives to the two vocal soloists in bars 234–251/Fig.9²–Fig.9¹⁹. Also mention any similarities and differences in the soloists’ orchestral accompaniment in these bars.

[1 mark for each relevant comment with location]

Solo vocalists:

[5]

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Orchestral accompaniment:

[5]

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- (ii) Comment briefly on the orchestral music in bars 272–275/4Fig.10–¹10, explaining how it relates to, and differs from, its use earlier in the **extract**. [2]

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- (iii) The musical material in bars 272–275/⁴Fig.10–¹Fig.10 is also used in bars 302–311/²⁷Fig.10–⁹Fig.11 (just after the end of the extract). Give a brief account of bars 302–311, mentioning any interesting features. (You may refer to the vocal part here.)

[1 mark for each relevant comment]

[3]

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- (iv) Comment on the harmony/tonality of bars 276–297/¹⁰Fig.10–²²Fig.10.

[1 mark for each relevant comment with location where necessary]

[3]

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

(i) Give an account of the music between bars 115 and 144¹ (Fig.4–Fig.5), mentioning any interesting features in the setting of the text. [8]

[1 mark for each relevant comment with location where necessary]

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(ii) Describe the music in bars 159–173³ / Fig.6–⁴Fig.7, paying particular attention to the use of the Boys’ Choir. [4]

[1 mark for each relevant comment with location where necessary]

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(iii) Comment on the role Mathias gives to the Boys’ Choir throughout the work as a whole. [2]

[1 mark for each relevant comment]

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2. You now have **40 minutes** to answer the following question.

Richard Taruskin describes early cantatas as “reflective, not dramatic works”. To what extent did this change as the genre developed? Base your answer on a discussion of representative cantatas from a variety of eras, including Mathias’ *This Worlde’s Joie* and other 20th/21st century cantatas. [25]

END OF PAPER