



# **GCE MARKING SCHEME**

**MUSIC**  
**AS/Advanced**

**SUMMER 2013**

## INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 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.

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# GCE MUSIC - MU3

## PART 1

### LIST A:

#### AREA OF STUDY 1: ORCHESTRAL MUSIC

**Q.1** *Bach: Brandenburg No.2 in F major, first movement [Bars 59<sup>4</sup>-end]*

**This extract begins at bar 59.**

- (a) State in full (e.g., D major) the key at the start of the **extract**. Also state this key's relationship to the movement's tonic key. [2]

**Key at opening of extract: *Bb major***

**Relationship to tonic: *Subdominant (major)***

- (b) Other than tonality, give **two** features of the music in bars 59<sup>4</sup>-67<sup>3</sup>, providing bar numbers where appropriate. [2]

- ***2-bar phrases***
- ***texture progressively layered by addition of new soloist in each phrase / (becomes more) contrapuntal (polyphonic) (imitation-reference bar number)***
- ***trills (not ornamentation)***
- ***suspensions a feature from bar 64 / these in 6ths in bar 66***
- ***mostly "running" bass line / except at cadences***
- ***"accompaniment" (e.g., Vln in bars 60-61) based on broken chords***
- ***soloists swap previous material in bars 61<sup>4</sup>-63<sup>3</sup> / trumpet's version of melody slightly different from other soloists***
- ***(melodic) sequence with bar number referenced***

- (c) Explain the following:

- (i) ***tasto solo*** under the bottom stave at the end of bar 102. [1]

***Keyboard just plays written notes / does not supply chords***

- (ii) the # symbol in the figured bass under bar 110. [1]

***3rd (C) of chord is sharp / chord is A7 rather than Am7***

- (d) Give bar number(s) (with beat numbers where appropriate – e.g., bar 13<sup>4</sup>) of **one** example of each of the following in the **extract**: [3]

- (i) ***stretto imitation: Bars 76-9 / 87<sup>4</sup>-90 / 89<sup>4</sup>-92<sup>1</sup> / 93<sup>4</sup>-98***

- (ii) ***a dominant 7th in third inversion (V7d): Bar 73 / 107 / 109 / 111***

- (iii) ***double stopping: Bar 73 / 108***

- (e) In bar 102<sup>4</sup> Bach brings back the movement's opening material in the tonic key. Give the bar number in the movement where this material was **last** heard in the **tonic** key. [1]

***Bar 45<sup>4</sup> (46)***

**Q.2 Mendelssohn: Violin Concerto in E minor, first movement [Bars 401-72]**

**This extract begins at bar 401.**

- (a) (i) The extract begins with the closing bars of a subsidiary section. Which section is this? Also state the key of this section. [2]

**Subsidiary section: Second subject (group) Key: E major**

- (ii) In which key does this material appear in the **exposition**? [1]

**G major**

- (b) (i) Name the cadence in bars 413-14. [1]

**Interrupted**

- (ii) What is the purpose or function of these two bars? [1]

**[1 mark for each relevant comment]**

**Modulate (to E minor) (tonic minor)**

- (c) Comment on the **thematic material** in the **remainder** of the **extract** (bars 414-472). [3]

**[1 mark for each relevant comment with bar numbers]**

- **Solo Vln states opening of 2<sup>nd</sup> subject (414<sup>2</sup>-16<sup>1</sup>) / repeated (416<sup>2</sup>-17) / slightly altered version in Vc&Db (418<sup>2</sup>-19<sup>1</sup> and 422<sup>2</sup>-24<sup>1</sup>)**
- **combined (overlaps) with first 4 bars of 1st subject (419<sup>3</sup>-22) / fragments of 1st subject in strings in bars 423-28 / in imitation / also in WW in 430<sup>4</sup>-32 and 434<sup>4</sup>-36**
- **contrary motion scalar figures in strings 428<sup>3</sup>-31<sup>1</sup> & 432<sup>3</sup>-35<sup>1</sup>**
- **solo Vln mostly confined to scales and arpeggios in bars 418-57 / sometimes accompanimental, sometimes as main thematic material**
- **1st subject's opening repeated-note motif – 2<sup>nd</sup> Vlns (423<sup>3</sup>-24<sup>2</sup>) & Fr Horn (436<sup>3</sup>-47) / references to 1st subject in WW in bars 446-55 / and in solo Vln in 460<sup>3</sup>-681**
- **appended by reference to fragment of 2<sup>nd</sup> subject (468<sup>2</sup>-70<sup>1</sup>) / repeated in sequence (470<sup>2</sup>-72<sup>1</sup>) / repeated 8ve lower (472<sup>2-4</sup>)**

- (d) Comment on the **harmony** in bars 453-72. [2]

**[1 mark for each relevant comment with bar numbers where appropriate]**

- **Essentially all dominant harmony (diatonic (harmony) / i6/4(453-58) [1]→V(°)7(459-72) [1] / embellished dominant/diminished 7th chord in tonic key / over chromatic bass line - B→C→C#→D→D#)/ chords on C# and D not functional harmony/chromatic chord or harmony 467-468**
- **dominant preparation for coda / diminished 7th chord outlined in solo violin's unaccompanied "interjections"**

## AREA OF STUDY 2: VOCAL MUSIC

### Q.1 Handel: *Zadok the Priest* [Complete chorus]

- (a) Fully state the key (e.g., Bb minor) at the start of the extract. [1]

***D major***

- (b) Give a brief account of the structure of this opening chorus. Include comment on tonality/harmony. [3]

[1 mark for each relevant comment with bar number(s)]

[Comment on tonal organisation required for full marks]

- ***In three sections (1-8; 9-22; 23-30)(accept orchestral introduction followed by choral section) / each based on same material (A<sup>1</sup>, A<sup>2</sup>, A<sup>3</sup>)***
- ***A<sup>1</sup> moves from tonic→dominant (I-V) / tonicises IV in bars 3-5***
- ***A<sup>2</sup> begins by repeating opening material at the dominant / then tonicises vi (relative minor) in bars 17-18 [1] before returning to V (bars 13-14) [1]***
- ***A<sup>3</sup> repeats harmony of A<sup>1</sup> with minor alterations in bars 28-29 / dominant not tonicised here***
- ***whole movement is essentially in tonic key with tonicisations of IV, V and vi***
- ***slow harmonic rhythm***
- ***ends on imperfect cadence***

- (c) Give the location (using bar and beat numbers – e.g., 13<sup>4</sup>) of a suspension in the extract. [1]

***Bar 16<sup>1-2</sup> / 22<sup>1-2</sup> (accept 17<sup>1-2</sup>)***

- (d) Give **one** feature of the writing for each of the following instruments in this opening chorus. [3]

***oboes: repeated quavers***

***violins: arpeggios / repeated quavers at times/semiquavers continuous***

***trumpets: mostly double vocal parts / repeated notes at end***

- (e) Give two differences between the choral writing in this chorus and that in the final chorus, ***God save the King***. Give bar numbers where appropriate. [2]

- ***Very limited range throughout in “Zadok” - slightly wider range in “God save the King”***
- ***melodic line more disjunct in “God save the King” / more rhythmic interest in “God save the King” / “Zadok” is homorhythmic (strictly homophonic)/syllabic***
- ***vocal parts are occasionally more differentiated in “God save the King” (e.g., bars 69<sup>4</sup>-72<sup>2</sup>) / texture more varied in latter chorus (e.g., bars 81-82) / some division of parts in “God save the King” (e.g., bars 84<sup>4</sup>-87<sup>1</sup> – sopranos)/melismatic***
- ***dotted rhythms in “God save the King”***

**Q.2 Schubert: Der Neugierige [Bars 1-42]**

The structure of this song is as follows:

Introduction	A	B <sup>1</sup>	C	B <sup>2</sup>	Coda
Bars 1-4	4 <sup>2</sup> -21	22 <sup>2</sup> -32	33-41(42)	42 <sup>3</sup> --52 <sup>1</sup>	52-55

- (a) Compare Schubert's use of **tonality** in sections **A** and **B<sup>1</sup>**. [2]  
[1 mark for each relevant comment with bar number(s)]

- **Both in B major**
- **A modulates to dominant (B major → F# major) – bars 11-12 & 19-20 / F# major underlined by (V7 of V) in bar 11**
- **B<sup>1</sup> changes mode (B major → B minor) in bar 25 / does not modulate otherwise / dominant only very briefly tonicised in bar 26<sup>2</sup>**

- (b) What is the function/purpose of the short passage for piano in bars 41-42? [1]

**To modulate (back to tonic key) (retransition) / introduce or prefigure semiquaver figuration of ensuing section**

- (c) Mention **three** features of **Section C** that distinguish it from the song's other sections. [3]

- **Initial (quasi)-recitative vocal delivery**
- **modulates after only 2 bars / to key of G major / tonality more remote than other sections' modulations/tonicisations**
- **vocal line doubled in piano**
- **block chords in piano / thicker (fuller) texture / more varied texture / sustained chords in piano initially /**
- **vocal line mostly conjunct / subdominant tonicised**
- **faster harmonic rhythm (35-40)- bar number(s) required**
- **(German) augmented 6<sup>th</sup> chord in bar 41<sup>3</sup>**

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the **song as a whole**. [3]

(i) **a cadential 6/4 chord (Ic): Bars 11<sup>2</sup> / 19<sup>2</sup> / 37<sup>2</sup> / 40<sup>2</sup> / 42<sup>1-2</sup> / 49<sup>2</sup>**

(ii) **a chromatic appoggiatura: Bars 6<sup>1</sup> / 14<sup>1</sup> / 18<sup>1</sup>**

(iii) **a diminished 7th chord: Bars 2 / 10 / 28<sup>3</sup> / 30<sup>3</sup> / 34<sup>2-3</sup> / 48<sup>3</sup> / 50<sup>3</sup> / 53<sup>2</sup>**

- (e) State **one** way in which the musical material of the short coda relates to any of the earlier sections. Give bar numbers in your answer. [1]

**Pedal similar to bars 23-4 etc. / also supporting same tonic/dominant harmony / arpeggio figuration in LH as in B sections' RH/piano melody linked to vocalist's final bar (51).**

## AREA OF STUDY 3 – CHAMBER MUSIC

**Q.1** *Beethoven: String Quartet, Op.18, No.6, first movement* [Bars 175-end]  
This extract begins at bar 175.

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

### *Recapitulation*

- (b) Give the location of a pedal in the **extract**. [1]

### *Bars 195-98 / 206-12 (accept 261-63<sup>1</sup>)*

- (c) Comment on the melodic material and its use in bars 175-91. [3]  
[1 mark for each relevant comment with bar number(s)]

- *Turn motif [1] and arpeggios [1] feature (bars 175-79) / quite wide-ranging, covering span of over two octaves*
- *some antiphonal use of material (1st Vln&Vc – bars 179<sup>4</sup>-83<sup>3</sup>&187- 91) / based on elements from first subject / first note (175) omitted in subsequent statements / anacrusis a feature*
- *more fragmentary in bars 187-91 / but still retaining antiphonal responses*
- *new material not present in Exposition in bar 202*

- (d) The music in bars 175-217 is closely related to that heard in bars 1-44. Compare Beethoven's use of **tonality** in these two sections. [3]

[1 mark for each relevant comment with bar number(s)]

- *Both sections begin (are) in Bb major / bars 29-44 establish dominant (F major) (The first group in Recap ends in tonic key) / by emphasising this key's own dominant (dominant preparation)*
- *process repeated in bars 187-91 / but subdominant (Eb major) tonicised in bars 194- 201 / Eb minor in bars 202-05 / counterbalances exposition's dominant key*
- *imperfect cadence in Bb major (bars 205-6) / sets up dominant preparation [1] for 2<sup>nd</sup> subject in tonic key [1]*

- (e) Give the bar number of the start of the 2nd subject/group in the **extract** [1]

### *Bar 217<sup>4</sup> (218)*

- (f) Give **one** difference between Beethoven's **use of instruments** in the 1st and 2nd subjects/groups in the **extract**. [1]

- *More interplay between instruments in 1st group material*
- *material more fragmentary in 1st group so instruments used less frequently at times*
- *thematic material appears in all four instruments in 1st group*
- *2<sup>nd</sup> group more strictly homophonic (chordal) with 1st Vln given the melody throughout/2<sup>nd</sup> group fuller texture*

**Q.2** Brahms: Clarinet Sonata in Eb, Op. 120, third movement [Bars 96-end]

- (a) State the name of this section within the overall structure of the movement. [1]

**(Var.5→)Coda**

- (b) Name the cadence in bars 97<sup>2</sup>-98. [1]

**Plagal**

- (c) Comment on the melodic material in bars 98-114, relating it to previous material. [1 mark for each relevant comment with bar number(s)] [2]

- **Theme's final motif (bar 4) [1] used as coda's initial motif (bar 98<sup>2</sup>-100<sup>1</sup>) in piano [1] / immediately repeated in (near) sequence (100<sup>2</sup>-02<sup>1</sup>)**
- **clarinet states theme's opening motif (bars 102<sup>2</sup>-04) / so theme's opening and closing motifs are reversed [1] and juxtaposed [1]**
- **process continued in bars 107<sup>2</sup>-13 with material swapped between instruments**
- **theme's opening motif altered at repetition (bars 112<sup>2</sup>-13<sup>1</sup>) / and "developed" in bars 113<sup>2</sup>-14**

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the **extract**. [3]

- (i) **a diminished 7th chord: Bars 124<sup>2</sup> / 125<sup>2</sup> / 130-35 / 136<sup>1</sup> (2<sup>nd</sup> half of beat) / 141-44 / 145<sup>1</sup> (2<sup>nd</sup> half of beat) -46**
- (ii) **diminution: Bars 135<sup>2</sup>-46 (any bar) / 148-50<sup>1</sup>**
- (iii) **an augmented (German) 6th chord: Bar 106**

- (e) State three features of interest in Brahms' use of rhythm/metre in the **extract**. [3]  
[1 mark for each relevant comment with bar numbers]

- **Frequent use of triplets**
- **cross rhythms (e.g., bars 98-101) / coda's opening motif phrased over the bar line (cross phrasing) (e.g., 98<sup>2</sup>-100<sup>1</sup>)**
- **syncopation (e.g., 127-30) / normal beat placement altered by cross phrasing (bars 135<sup>2</sup>-40)**
- **sense of triple metre in bars 140<sup>2</sup> (2<sup>nd</sup> half of beat)-43<sup>1</sup> / duple and triple metres seem to be combined in piano's LH & RH in bars 138<sup>2</sup> (2<sup>nd</sup> half of beat)-40<sup>2</sup> (1<sup>st</sup> half of beat) (combination of conflicting metres) / partly the result of theme's original 6/8 time signature being altered to fit in with coda's prevailing simple duple**



LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

Q.1 Loesser: *Guys and Dolls: Runyonland* [Complete]

- (a) Comment on the **structure** of the extract. [2]

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

- *Episodic (5 short sections) / does not fit into any conventional structure / a b c<sup>1</sup> c<sup>2</sup> d*
- *two episodes (1-12, 12-28) present fragments of song tunes / followed by two rather more complete statements of a tune (29-46, 47-52) / second of which is curtailed after only 6 bars*
- *final section (53-74) fragmentary at first but giving way to slightly more melodic material*

- (b) Mention any features of the **harmony** in bars 29-44. [2]

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

- *Two chords alternate (repetitive) / C (28) [1] and G7 (29) [1] with b5 [1] and Bb “blue note” [1] (or Db7(9) [1] with #4 (G) in Db chord)*
- *typical of jazz / makes for an “unusual” type of perfect cadence in bars 42-3*
- *semi-tonal shifts/chromatic nature of harmony*

- (c) Give the bar numbers of a perfect cadence in the extract. [1]  
**Bars 46-7 / 64-5 / 69-70 / (accept 30-1/34-5/48-9)**

- (d) Other than use of instruments, give three features of interest in bars 12<sup>2</sup>-24. Give bar numbers in your answers. [3]

- *Monophonic [1] texture alternates with homophonic [1] (12<sup>3</sup>-19)*
- *call and response in bars 12<sup>3</sup>-19*
- *begins in C major but moves to C minor in bar 14<sup>2</sup> / similarly briefly establishes Eb major and minor in bars 17-18(19) / final chord in bar 19 implies move to Db / but suggests C major in bars 20-22 / then Eb major in bars 23-24 / dominant 9th chords in bars 21-24 (G9&Bb9) / almost identical melody over both chords / chromatic harmony / reminiscent of jazz*
- *bars 16-17 based on (extend) bars 12<sup>3</sup>-13 / “Guys and Dolls” melody alluded to*
- *vamp-like (oompah-pah) accompaniment (21-24) / which suggests triple metre at times*
- *frequent use of appoggiaturas in melody (e.g., bars 14-15, 19-20)*

- (e) Which instrument plays the **melody** in bars 61-70? How does the sound of this melody differ from the way it is written in the score’s piano version? [2]

**Instrument: Clarinet**

**Difference in sound: Sounds 8ve higher than written**

**Q.2** *Bernstein: West Side Story: Tonight (Quintet)* [Bars 1-67]

An outline of the structure of the **extract** is printed below. You will need to refer to this in some of your answers.

<b>Intro</b>	<b>A<sup>1</sup></b>	<b>A<sup>2</sup></b>	<b>B</b>	<b>"Intro"</b>	<b>A<sup>3</sup></b>
<b>Bars 1-6</b>	<b>6-21</b>	<b>21-36</b>	<b>37-50<sup>1</sup></b>	<b>50<sup>2</sup>-52</b>	<b>52-67</b>

- (a) Explain the term *Ensemble* written below the title of the music on the score. [1]

***Music is sung by a group of singers/performers***

- (b) Comment on any interesting features in the rhythm/metre in bars 1-14 [2]

[1 mark for each relevant comment]

- ***Syncopation (e.g., bar 1)***
- ***3-beat bass ostinato conflicts with parts above [1] / influence of Neoclassicism/Stravinsky***
- ***6-beat groupings unusually divided into 4+2 rather than more customary 3+3 or 2+2+2***

- (c) Identify **one** difference between sections A<sup>1</sup>/A<sup>2</sup> and section B in each of the following: [4]

- (i) ***harmony/tonality: B slightly less dissonant than A sections / though both tonally ambiguous, A feels initially in minor key, B in major (A begins in minor → major, B in major key throughout) / higher discords in B more unusually voiced than in A***
- (ii) ***structure: A sections in a<sup>1</sup>a<sup>2</sup>b form / 4+4+6(7) bars; B section has a<sup>1</sup>a<sup>2</sup>a<sup>3</sup> shape / no contrasting b phrase in B section / 4+4+4 bars***
- (iii) ***rhythm/metre: No time signature changes in B section / all in 4/4 / regular metre as opposed to irregular metre***
- (iv) ***treatment of voices: Sharks and Jets alternate in A sections – mostly sing in unison in Section B / short antiphonal exchange in bars 46-47<sup>2</sup> – does not happen in A sections***

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the **extract**. [2]

- (i) ***a dominant 9th chord: Bars 15(18)(30)(33)<sup>1-2</sup> / 16(19)(31)(34) etc./accept 47<sup>3</sup>***

- (ii) ***monophonic texture: Bars 46<sup>1-3</sup> / 47<sup>1-2</sup> / 47<sup>3</sup>-9<sup>1</sup>***

- (e) What musical change does Bernstein make when the **melody** sung by the Jets and Sharks in sections A<sup>1</sup>/A<sup>2</sup> is given to Anita in A<sup>3</sup>? [1]

***Introduces triplets / swing (shuffle) rhythm***

## AREA OF STUDY 5: JAZZ, ROCK AND POP

### Q.1 Queen: *Bohemian Rhapsody* [Bars 1-34]

- (a) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the **extract**. [3]
- (i) **parallel chords: Bars 10-11**
  - (ii) **an appoggiatura: Bars 15(16)<sup>3</sup> / 17&19 (not on score) / 22<sup>1</sup> / 33(34)<sup>3</sup>**
  - (iii) **a dominant 7th chord: Bars 2 / 3 / 6 / 9 / 25<sup>4</sup> / 28<sup>3-4</sup>**

- (b) Name the key and cadence in bars 30<sup>3</sup>-31. [2]

**Key: Eb major**

**Cadence: Plagal**

- (c) Give **one** example of “word painting” in the **extract**. Refer to lyrics and bar numbers in your answer. [1]

**Fantasy/reality etc:**

- **opening a cappella 4-part harmonies → solo vocal (bar 8) ((first use of solo vocal on “I’m just a poor boy”) highlights individual (also on second statement of “to me” in bars 14-15)**
- **5/4 bars obscure sense of regular beat/time, giving dream-like atmosphere**
- **lower pitch in bar 5 [1] and strong bass note in piano [1] on “Open your eyes” bring music “down to earth”**
- **appoggiatura on “just (begun)” (bar 22) highlights sense of pain and regret / similarly, appoggiaturas in piano in bars 17-19 and 21 (not on score) / also dissonant bass line on “thrown it all away” (bar 23) (also on “make you cry” (bar 27))**
- **use of iv (Abm chord) at cadence (bars 30-31) instead of IV underlines singer’s anguish / chromatic side-slipping on “easy come, easy go” could also highlight dream-like atmosphere**

- (d) Comment on the **use of instruments** in the **extract**. [2]

[1 mark for each relevant comment with bar numbers where appropriate]

- **Introduced gradually / help to underline structure – e.g., piano introduced in bar 5 to underline new phrase and idea in lyrics (arpeggios/broken chords) / piano used as bass instrument until entry of bass guitar in bar 15 (plays root of chords) [1], which also highlights new section (intro to verse) [1]**
- **piano states important chromatic motif in bar 7 (not on score), which is used later in song (e.g., 31-32) / doubles vocal parts in bars 10-11**
- **cymbal entry (+roll) in bar 24 underlines sense of drama and again prepares for new musical phrase starting in bar 25 / where drum kit enters as singer addresses his mother**
- **LH piano repeated (+quickening [1]) bass notes in bars 28 / bass guitar gliss at plagal cadence (30-31)**

- (e) Explain the term *rhapsody* in the song’s title. State **one** way in which this explanation relates to the song’s musical content. [2]

**Meaning of rhapsody: Denotes composition in which different elements are strung together / literally means “songs stitched together”/no clear structure(free extended structure)**

**Relation to song: Song has unusual episodic form / in different unrelated sections / combination of different styles/no verse and chorus structure**

**Q.2** *The Beatles: Yesterday* [Complete]

- (a) (i) Comment on the phrase structure of the first verse (bars 3-9). [1]

***Unusually 7 bars long / 3+2+2 bar phrases / asymmetrical phrasing***

- (ii) Name **one** cadence in this verse, providing key and bar/beat numbers (e.g. 3<sup>4</sup>-4<sup>1</sup>). [3]

**(Bar number is essential to gain marks)**

- ***Bars 4<sup>3</sup>-5: perfect cadence in D minor***
- ***bars 6<sup>3</sup>-7: perfect cadence in F major***
- ***bar 9<sup>1-2</sup>: plagal cadence in F major***

- (b) Mention **one** feature of the vocal melody in the **first verse**. [1]

***Arch-like / use of appoggiaturas / mostly conjunct / scotch snap rhythm on "troubles"***

- (c) Other than the use of a new melody, give **one** difference and **one** similarity between the **second** verse (repeat of bars 3-9) and the **first** chorus/bridge (bars 10-17). Give bar numbers where appropriate. [2]

***Difference: Regular (balanced) 4-bar phrases in bridge / both cadences are perfect (12<sup>3</sup>-13 & 16<sup>3</sup>-17) / slightly quicker harmonic rhythm in bridge (11&15) / no appoggiaturas in bridge/starts in different chord/key***

***Similarity: Both tonicise D minor (10-11<sup>1</sup> in bridge) / first phrase in both sections end with perfect cadence / both involve string quartet accompaniment (same instrumentation)***

- (d) In the later stages of the song there is an example of a pedal. Name the instrument that plays it and give **one** rather unusual feature of this pedal. [2]

**Instrument: *Violin***

***Unusual feature: Inverted / very high in instrument's range / mediant pedal rather than more customary tonic or dominant***

- (e) State the bar number of the start of the song's **coda**. [1]

***Bar 25***

## AREA OF STUDY 6: WELSH SONGS

### Q.1 *Dilys Elwyn-Edwards: Caneuon y Tri Aderyn: Mae Hiraeth yn y Môr* [Complete]

- (a) Comment on the structure of the song. [2]  
[1 mark for each relevant comment with bar numbers where appropriate]
- *Through composed / but opening vocal melody appears three times (bars 1, 13, 27) [1] giving the sense of three roughly equal parts (A<sup>1</sup>-A<sup>2</sup>-A<sup>3</sup>) [1] / varied at each appearance / both melodically and tonally / coda from bars 39<sup>4</sup>-end*
  - *lack of a perfect cadence in the tonic key at “verse” endings underlines feeling of through composed (open) form / coda begins with tonic chord but immediately introduces modal element*
  - *Linked to sonnet structure (lines 1-8 bars 1 to 24; instrumental bridge bars 24-27 and sonnet lines 9 – 14 in bars 27-45)*
- (b) Give **one** example of “word painting” in bars 1-23. Refer to the text and bar numbers in your answer. [1]
- *Murmuring water – repeated chords in piano RH / “gently flow” – LH legato line*
  - *vocal leap to low Eb on “woe” (gŵyn) (bar 16) / vocal leap to dissonant 9th of chord on “saddest” (thristaf) (bar 17)*
  - *also dissonant C appoggiatura in Bbm7 chord in piano LH (18) / dissonant passing note (G) on cwyna’r (“complaint”) (bar 18) / also piano’s G in bar 19<sup>1-2</sup>*
  - *“sunset/firelight’s glow” (machlud ac yn fflamau’r tân) – unexpected mediant major chord*
- (c) (i) State fully (e.g., D minor) the key at the opening of the song. [1]  
**Ab major**
- (ii) Comment on the use of **tonality** elsewhere in the song. [2]  
[1 mark for each relevant comment with bar numbers]
- *F dorian in bars 19(20)-26 (accept F minor)*
  - *F major in bars 27-30 / briefly returns to F dorian (bars 31-33)*
  - *Ab major in bars 33-40 / mixolydian flavour in bars 41-end*
- (d) State **one** feature of the phrase structure of bars 1<sup>4</sup>-13. [1]
- *Opens with 3-bar phrase (1<sup>4</sup>-4<sup>3</sup>) / second (3-bar) phrase extended by prolonging final note (4<sup>3</sup>-8<sup>1</sup>)*
  - *2-bar phrase (8<sup>2</sup>-10<sup>2</sup>) / as above, its repetition is extended by lengthening last note (10<sup>3</sup>-13<sup>3</sup>)*
  - *alternating short-long phrases / in pairs*
- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of each of the following occurs in the song. [3]
- (i) a dominant pedal: **Bars 35-39**
- (ii) augmentation: **Bars 26-27 (of bars 24<sup>3</sup>-25)/bar 28**
- (iii) a major 7th chord: **Bars 34 / 35<sup>3-4</sup> / 36<sup>3-4</sup> / 37<sup>3-4</sup> / 42**

**Q.2** Caryl Parry Jones: *Y Nos yng Nghaer Arianrhod* [Bars 1-27]

- (a) State in full (e.g., B major) the tonic key of this song. [1]

**C major**

- (b) Comment on the harmony and tonality of the extract's opening 2-bar intro. [3]

[1 mark for each relevant comment]

- **Begins on Am chord (as though in Am) / some dissonances / chromatic**
- **opening of bar 2 suggests Cm (VI) / Abmaj7(add9) chord / followed by dominant of song's tonic key of C major ( $2^{3-4}$ ) / F/G ( $2^3$ ) / G<sup>(13)</sup> ( $2^4$ )**
- **jazz-like harmony (use of 7ths and 9ths) / appoggiatura B in bar 1<sup>3</sup>**

- (c) Give the bar number(s) where any musical material in bars 1-2 is used later in the extract. [1]

**Bass line in bar 6 (22) similar to bar 1 / also bars 11-12 (augmented) / bar 16 (33)– Am chord over chromatic bass line**

- (d) Give two features of the vocal melody in the *Cytgan* (bars 2<sup>4</sup>-10). [2]

- **Dotted rhythms a feature**
- **in four 2-bar phrases (or 2+2+4 bars) / each phrase different (abcd) / phrase "c" has same rhythm as phrase "a" / also same descending movement / imparts a sense of structure to the melody**
- **completely diatonic / though often dissonant with underlying chords / last two phrases based on descending C major scale**

- (e) Give three ways in which the **accompanying** voices are used in the complete song after the short introduction. Give bar numbers where appropriate. [3]

- **Reserved for Chorus and Middle 8 (never used in verse) / used progressively more throughout song**
- **only used in phrase "c" in Chorus 1 (7-8) / same in Chorus 2 but also used in 2-bar extension [1] this time without solo vocal [1] / used similarly in Chorus 3 but have more active parts (bars 43-45<sup>1</sup>)**
- **wordless up to this point (sing only "Ww")**
- **come more to the fore in Middle 8 / initially answer solo vocal (45-48) / then accompany her in third phrase (49-50<sup>2</sup>) / sing short "tag" in bars 52<sup>3</sup>-53<sup>1</sup>**
- **vocal bridge between second chorus and second verse**
- **used more extensively in final Chorus (53-end) / mixture of "Wws" and words / mostly as first half of each of first 3 phrases / provide wordless accompaniment to final cadence (short coda) / some doubling of parts throughout this phrase for only time in song.**

GCE MUSIC - MU3

PART 2

Q.1 The first extract is taken from some vocal music, the text of which is given below.

**[With darkness deep (Theodora) – Handel]**

The extract will be played **three** times. You now have 45 seconds to read the questions below.

1. With darkness deep, as is my woe,
  2. *Hide me, ye shades of night. Hide me.*
  3. *Your thickest veil around me throw,*
  4. *Conceal'd from human sight.*
  5. *Your thickest veil around me throw,*
  6. *Conceal'd from sight, conceal'd from sight,*
  7. *Conceal'd from human sight.*
  8. *Or come thou, death, thy victim save. [Last line repeated]*
- (a) Which of the following best describes the tonality of the music? [1]  
**major     minor     modal** [Underline **one** answer]
- (b) Which musical term describes the **texture** of the setting of **line 1**? [1]  
**Monophonic**
- (c) Name the cadence at the words *around me throw* in **line 3**. [1]  
**Perfect**
- (d) Name **one** ornament heard in the music. [1]  
**Trill / turn / mordent**
- (e) (i) Of what type of short vocal composition is the extract an example? Choose from the list below. [1]  
**recitative   aria   chorale   hymn** [Underline **one** answer]
- (ii) From which type of larger work does this extract come? [1]  
**Oratorio / opera**
- (f) Name the **keyboard** instrument heard in the extract. [1]  
**Organ**
- (g) In which of the following musical eras do you think the music was composed? [1]  
**Baroque     Classical     Romantic** [Underline **one** answer]
- (h) Describe how the composer sets the word **veil** in **line 5**. (You need not restrict your answers to the vocal part.) [2]  
**[1 mark for each relevant comment]**
- **Melismatic / sequences / dotted rhythms**
  - **circle of 5ths progression / (secondary) 7th chords**
  - **imitation / stepwise movement in vocal part**
  - **decorative violin lines / repeated notes (strings) / more complex texture than surrounding music/**
  - **Arch-like melody**

**Q.2** The second extract, for orchestra, consists of a very short fast section followed by a longer slower section. [**Carnival Overture – Dvorak**]

The extract will be played **three** times. You now have 45 seconds to read the questions below.

- (a) The whole of the first, fast section, which ends with a sustained note on French horn, is based on a single chord. Choosing from the list below, state which type of chord this is. [1]

major      minor      dominant 7th      diminished 7th  
[Underline **one** answer]

- (b) Comment on the music given to the violins throughout the **first** section. [2]

[1 mark for each relevant comment]

**Based on 4 (8)-note (turn-like) figure (motivic) / repetitive / (descending) sequences / augmentation / covers wide range of instrument/chromatic**

- (c) What is the time signature of the **first** section? [1]

**2/2 (or 2/4 / 4/4)**

- (d) What is the time signature of the **second**, slow section? [1]

**3/8 (or 3/4) allow 3/2**

- (e) The **second** section begins with two melodies, the first on flute, the second (briefly) on clarinet. Describe the accompaniment to these two melodies. [2]

**1 mark for each relevant comment]**

- ***Ostinato (repeated bass) / on cor anglais / based on previous violin figure***
- ***muted [1] upper strings [1] play sustained chords(notes) [1] / divisi / tremolo-like figure on violins***
- ***countermelody on oboe***
- ***high register***

- (f) Name **one** instrument that plays **either** of these melodies when they are restated immediately after. [1]

**[Solo] violin / cor anglais**

- (g) Name the **untuned** percussion instrument that plays towards the end of the extract and comment on the music given to it. [2]

**Untuned percussion instrument: *Tambourine***

**Comment on music: *repetitive (ostinato) / dotted rhythms / begins on second beat of bar (off-beat or syncopated)***



**Q.3** The next extract is taken from some chamber music for piano and two other instruments. [**“Ghost Trio” – Beethoven**]

The extract will be played **three** times. You now have 45 seconds to read the questions below.

(a) Name the two instruments playing with the piano. [2]

**1 - Violin                                  2 - Cello**

(b) Comment on the musical material played in the **opening bars** by (i) the piano and (ii) the other instruments. [2+2]

[1 mark for each relevant comment]

[Some answers (or their opposite) acceptable in both parts, but do not give double credit]

**piano - LH plays repeated chords / RH has melody (award 1 mark for piano plays melody and chords) / primarily based on notes of prevailing chord / decorated version of string material / each phrase rhythmically identical / contrasts with string material / uses triplets / supplies “true” bass line**

**other instruments – in 8ves throughout / mostly play “triadic” melody / first three statements rise in pitch / 3<sup>d</sup> note of last statement falls / extended by extra “cadential” note/ each phrase rhythmically identical (award only if not credited under (i) above)/ simplified version of piano material (award mark only if not credited for opposite point above in (i))**

(c) Just after the short passage for piano alone, the extract’s opening material returns. Give **two** ways in which its statement here differs from the opening statement. [2]

- **Strings’ opening material played by cello only / melodic differences / with cello assuming a more “bass-like” role (less melodic interest)**
- **violin now plays original piano melody / piano plays tremolando-like chords throughout or triplet feel**
- **harmony altered**
- **violin’s answering melody overlaps cello’s after third repetition / results in one extra answering “phrase” (melodic material extended)**
- **ends in different tonicisation (C major [1])**
- **String parts separate (answer each other)**
- **Piano assumes a purely accompanimental role**

(d) Which of the following statements best describes the tonality of the extract? Tick **one** box. [1]

<i>The extract begins in major and ends in major.</i>	
<i>The extract begins in major and ends in minor.</i>	
<i>The extract begins in minor and ends in minor.</i>	
<i>The extract begins in minor and ends in major.</i>	√

(e) From what type of work is the extract taken? [1]

**Type of work: Piano Trio**

**Q.4** Finally, you will hear part of a movement from a concerto by Vivaldi, most of the melody of which is printed below.

You now have 45 seconds to read the questions.

**Concerto in Bb, Op.IV, No.1** Vivaldi  
[2nd Mvnt]

**Largo**  
*cantabile*

Violin

Strings *sempre p*

6 7 6 7 6

7 6 6 6 6 7 6#

6b 7 6 7 6#

# 7 5 #

- (a) Name fully (e.g., D major) the key in which the extract begins. [1]

***B flat major***

- (b) Complete the music in bars 9-12. 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) Which of the following statements is correct? Tick **one** box. [1]

<i>The chord in bar 2 is in root position.</i>	<input type="checkbox"/>
<i>The chord in bar 2 is in first inversion.</i>	<input checked="" type="checkbox"/>
<i>The chord in bar 2 is in second inversion.</i>	<input type="checkbox"/>

- (d) Name the key and cadence in bars 15-16. [2]

**Key: *D minor*      Cadence: *Perfect***

- (e) In each of the six boxes in bars 5-8 enter **one** suitable chord for the given melody. **The chords you name should form an appropriate harmonic progression.** [3]

Box 1: ii or IV  
 Box 2: V or V7  
 Box 3: I  
 Box 4: ii or IV or I  
 Box 5: V or V7  
 Box 6: I or vi

Number of chords	Marks allocated
6	3
4-5	2
2-3	1
0-1	0

## GCE MUSIC – MU6

### PART 1

**Q.1** You will hear a complete performance of a short vocal composition about night taken from a longer work. [**Nacht (Pierrot Lunaire) – Schoenberg**]  
You now have 45 seconds to read the questions.

- (a) Apart from the piano, the vocalist is accompanied by two other instruments, one woodwind, the other string. Name both instruments and state **two** instrumental effects heard in the extract. [2+2]

**Woodwind: Bass clarinet**

**String: Cello**

**Instrumental effects: *sul pont (am steg, on the bridge) / glissando / tremolando / on the fingerboard / harmonics / fluttertonguing***

- (b) (i) State the musical term used for this particular style of vocal performance. [1]

***Sprechstimme (sprechgesang)***

- (ii) Describe **one** feature of this vocal style heard in this extract. [1]

- ***combines elements of singing and speech / pitch is often “inexact”/devoid of intonation/ syllabic***
- ***portamento (accept glissando) / only three (very small number of) notes sung / some unusually low notes***

- (c) State two features of the melodic material. You may refer to the voice and/or instruments. [2]

- ***motivic (much use of 3-note motif) / maj & min [1] 3rds prominent [1] / subjected to diminution/augmentation / inversion***
- ***sequential at times / with some sustained use of quaver (even) rhythms***
- ***passages based on (chromatic) scales / occasionally disjunct (angular) / frequently confined to low register***

- (d) Suggest a composer and school of composition for the extract. [2]

**Composer: Schoenberg / Berg/Webern**

**School of composition: Expressionism / Second Viennese/Serialism**

**Q.2** The next extract is for orchestra. It will be played **three** times. [**Rodeo – Copland**]  
You now have 45 seconds to read the questions.

- (a) (i) Comment on the opening woodwind melody and its presentation. You are not required to name the woodwind instruments. [2]

[1 mark for each relevant comment]

- *Folk-like (dance-like) / diatonic/ staccato*
- *8ve/unison / widely spaced / 2 octaves between each instrument*
- *some interjections between phrases (phrases separated by other material) / uneven phrases*
- *Occasionally pentatonic (entirely hexatonic)/Final phrase contains descending scale*

- (ii) State the musical device used when this melody is heard later in the extract. [1]

*Canon / (stretto) imitation*

- (b) Describe two **other** features of the melodic material in the extract. [2]

- *Interjections in opening melody / 2 bars long / involve 8ve leap / pentatonic / also used immediately after opening melody / now imitative*
- *some use of stretto / inversion*
- *original 8ve leap extended (wider range)*
- *clarinet (flute) interjections also have conjunct movement / ostinato-like*
- *following the canon a more conjunct melody appears / more legato / its phrases also separated by original melodic interjections / last note of which now sustained / passed between WW and trumpet at end of tune*
- *new melody follows this / fragment of “interjection” accompanies at first / melodic fragment repeated / with syncopation / also in diminution*
- *final melody split up between 8ve/unison phrase (descending scale [1] ) / and fully harmonised [1] answering phrase [1] / repeated sequentially*

*(credit canon or imitation here if not credited in a (ii))*

- (c) Comment on the **harmony/tonality** of the music. [2]

[1 mark for each relevant comment]

- **Major key throughout**
- **drone-like at opening (pedal notes) / diatonic (pandiatonic) / but with some dissonance**
- **static harmony / some parallel chords just before canon**
- **sudden change of key at canonic entries / much movement in 3rds here / still diatonic / but more dissonant / harmonies are “haphazard” here**
- **following music more drone-like (use of 4ths and/or 5ths)**
- **/ like opening of extract / becomes slightly more chromatic in subsequent bars**
- **change of key at end of section / harmony becomes more dissonant / but still diatonic**
- **final section more chromatic / but harmony is mostly consonant**

- (d) Name one **tuned** percussion instrument heard in the extract. [1]

**Glockenspiel / timpani / piano/ celeste**

- (e) Suggest a composer and school of composition for the extract. [2]

**Composer: Copland/Bernstein**

**School of composition: Nationalism**

**Q.3** The next extract is in three distinct sections as indicated below. It will be played **three** times. [*Khamma – Debussy*]

You now have 45 seconds to read the questions.

<b>Section 1</b>	<b>Section 2</b>	<b>Section 3</b>
<i>Fairly short; pp throughout</i>	<i>Longer; crescendo throughout; trumpets enter in second bar</i>	<i>Fairly short; suddenly pp; begins with sustained notes on bassoons and violas</i>

(a) Describe the instrumental writing/use of the orchestra in **Section 1**. [2]  
[1 mark for each relevant comment]

- *Roll (pedal) on timps / very low notes on piano / at first sustained / then played sporadically*
- *tremolando strings / chords on WW and strings / string harmonics / solo writing for string section / divided strings/muted strings*
- *three note descending(chromatic) motif in lower strings*
- *melodies on cor anglais [1], violas [1] and French horn [1]*

(b) Comment on the musical material in **Section 2**. You should not merely list instruments. [4]

[1 mark for each relevant comment]

- *Tonal / major key / interval of perfect 4th/5th prominent / repeated in ascending-descending figuration / pedal*
- *turn-like motif in trumpet / subjected to imitation (or antiphonal responses or canonic entries) / fanfare-like (repeated notes)*
- *modal (dorian) / very static harmony / essentially based on a single chord / 4ths/5ths still prominent but with added 2nds / also in diminution / parallel chords in WW (piano or harp or celeste)*
- *Trumpet two note motif (4ths)/treated as an ostinato*
- *previous motif developed (extended) / descending WW scales [1] / repetitive melodically / melody fragmented at end of section*

(c) Comment on the **harmony/tonality** in **Sections 1 and 3**. [3]

[1 mark for each relevant comment – a maximum of 2 per section]

**Section 1:** *Pedal / octatonic / chromatic / dissonant / repetitive chords / parallel harmony / no sense of specific key*

**Section 3:** *Dissonant at first / no real sense of key (tonally ambiguous) / sustained (semitone) "pedal" notes / second half begins with two minor chords (accept minor (key)) / tritone apart / chords repeated / octatonic features / two-part writing briefly at end of extract*

(d) Suggest a date of composition for the music. [1]

**1911-13 (Accept 1893-1935)**

**Q.4** Finally, you will hear part of a piece by Sibelius, most of the melody of which is printed below. The music will be played **six** times. [**Romance, Op.78, No.2**] You now have 45 seconds to read the questions.

**Andante**

Violino

Piano.

*mf* *mf*

*mf* *mf*

*mf* *mf*

(5)

(5)

(12)



(15)

sul G

ped. \* ped. \* ped. \*

(18)

dolce

ped. \* ped. \*

(21)

cresc.

f e largamente

ped. \* ped. \* ped. \* ped. \* ped. \*

(24)

poco accel.

rallent.

al

f

poco accel.

rallent.

ped. \*

(27)

*a tempo*  
*p* *mf*  
*p*  
*ped.* \*

*cresc.*  
*cresc.*  
*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

- (a) Fully name the key (e.g., D major) and cadence in bars 12-13. [2]

**Key: A minor      Cadence: Perfect**

- (b) Name the cadence in bars 15-16. [1]

**Imperfect**

- (c) There are **three** errors in bars 17<sup>2</sup>-21<sup>1</sup>, **one** in pitch and **two** in rhythm. Circle the notes that are incorrect and above each write what you actually hear in the music. **If more than three errors are circled, mark the first three.** [6]

- (d) Write in the missing pitch and rhythm in bars 7<sup>3</sup>-10. [8]

**Mark according to the following table:**

Number of correct pitches/rhythms	Marks awarded
28-30	8
24-27	7
20-23	6
16-19	5
12-15	4
8-11	3
4-7	2
1-3	1
0	0

- (e) (i) In the boxes provided on the score, write in the **two** chords (e.g., A, E7) you hear in bars 5<sup>3-4</sup> - 6<sup>1-2</sup>. [2]

**F7 and Bb**

- (ii) Give the bar and beat number(s) (e.g., 15<sup>3-4</sup>) of a **diminished 7th** chord in the extract. [1]

**Bars 18<sup>1-2</sup> / 22<sup>1-2</sup> / 24<sup>3-4</sup>**

**GCE MUSIC - MU6**

**PART 2**

**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.

**Q.1 (a) Extract 1 [Bars 1-51]**

- (i) Give a brief account of the **structure** of bars 1-44<sup>1</sup>. Also comment on Ravel's use of harmony/tonality in these bars.

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

**Structure: [4]**

<b>Bars 1-25<sup>1</sup>/Fig.2</b>	<b>Bars 25-44<sup>1</sup>/Figs.2-4</b>
<b>a<sup>1</sup></b>	<b>a<sup>2</sup></b>

**Alternatively:**

<b>Bars 1-16</b>	<b>Bars 16-25<sup>1</sup></b>	<b>Bars 25-36<sup>3</sup></b>	<b>Bars 36<sup>4</sup>-44<sup>1</sup></b>
<b>a<sup>1</sup></b>	<b>a<sup>2</sup></b>	<b>a<sup>3</sup></b>	<b>a<sup>4</sup></b>

**Mark as follows (for alternative answer):**

<b>Number of correct answers</b>	<b>Marks awarded</b>
<b>8</b>	<b>4</b>
<b>6-7</b>	<b>3</b>
<b>4-5</b>	<b>2</b>
<b>2-3</b>	<b>1</b>
<b>0-1</b>	<b>0</b>

**Other alternatives: S1(a) Bar 2 S1(b) Bar 10 (award 1 mark for each)/In 2 or 4 sections (award 1 mark)/Each section based on S1 or sim (award 1 mark)/Award additional marks for bar numbers**

**Harmony/tonality: [5]**

- ***G major / with "bitonal" F# major / over dominant bass note / alternating tonic-dominant chords until bar 13<sup>3</sup> / arpeggios semitone apart***
- ***non-functional [1] parallel [1] triads in bars 13<sup>4</sup>-15 / dominant chord (imperfect cadence) in bar 16 / more parallel triads in bars 16<sup>3</sup>-24 / tonic chord [1] in root position [1] in bar 25***
- ***bars 1-24 function as prolonged dominant chord / bars 25-36<sup>3</sup> revert to opening bitonal colour***
- ***B dorian(minor) in 36<sup>4</sup>-41 / over dominant bass note / parallel triads in bars 39<sup>4</sup>-42<sup>2</sup> / perfect cadence [1] in F# minor [1] in bars 43<sup>4</sup>-44<sup>1</sup> / with tierce de Picardie (44<sup>1</sup>)***

- (ii) Briefly discuss Ravel's use of the **orchestra/soloist** in bars 1-36<sup>1</sup>. [3]

[1 mark for each relevant comment with location]

- **1-16** – *lighter orchestration / mostly fairly high pitch register overall / melody in the more “fragile” sounding piccolo [1] in its lower range [1] / pizz & div strings & harp help to emphasise this “fragility” / downward pitch along with change to unison strings highlight cadence in bar 16/ piano acts as an accompaniment*
- **16-25** - *more (louder) instruments enter (thicker texture) [1] (+ triple stopped strings [1] and arco from bar 22 [1]) / piano texture changes to glissandi [1] expanding pitch range [1] / clarinet playing theme at bar 16*
- **25-36**<sup>3</sup> – *tune on more “assertive” trumpet / with more solid support from horns & trombones / comment on reason why piano is omitted*

- (iii) Comment briefly on each of the following in the soloist's music in bars 44-52<sup>1</sup>.

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

**Harmony:** [2]

*One chord used throughout (static harmony) / F# major (or F#7) chord / with “bluesy”(jazzy) (minor 3rd )(#9) (false relation)* [1]

**Melody:** [2]

- *Two 4-bar phrases / second phrase (48<sup>4</sup>) begins by repeating first / then varies triplet figure (cf. 45<sup>4</sup> & 49<sup>4</sup>) / then transposes most of remaining melody up a 2nd (cf. 46<sup>4</sup>-48<sup>1</sup> & / 51<sup>4</sup>-52<sup>1</sup>)*
- *flattened supertonic a feature (Phrygian/Andalusian (or sim) flavour)/flattened third or false relation can be credited here if not already credited under harmony*
- *despite 4-bar phrases, piano's introductory arpeggio (44<sup>1-3</sup>) imparts sense of irregularity (9 bars in all) / some unusual metrical accents (on occasional 4th beats of bar) also disrupt sense of metre*

**Piano writing:** [2]

*LH - arpeggios / sticks mostly to same few notes / RH - alternates between single notes ( triplets) and two-part chords (remaining notes) / LH metre occasionally at odds with RH (e.g., bars 46-7)*

(b) **Extract 2 [Bars 216-44]**

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 - Recapitulation**

**Subsidiary section – Transition**

- (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]

- *Fluttertongued fragment appears on different parts of bar (different accents), e.g., 1<sup>st</sup> beat on piccolo, 2<sup>nd</sup> beat on Eb clarinet (bars 217-19)*
- *French horn solo (221-29) recast in 3/4 rather than exposition's 4/4 / results in different (ambiguous) note accentuation*
- *only minor changes in melody's note lengths / note lengths of Vln1's chromatic line (225-28 - cf. French horn in 67-74) altered slightly more radically*

- (iii) Comment on the **harmony/tonality** of the music in the **first** section of the extract. [4]

[1 mark for each relevant comment]

- *A major-minor chord (216-20) / A7 (221-25) / D7 with #9 [1] → D9 [1] → D7<sup>(b9)</sup> [1] (227-28)(accept blue note or false relation)*
- *(Chromatic) passing notes [1] / 1st Vlns, 225<sup>3</sup>-30) dissonant /*
- *distinctly octatonic flavour [give extra credit for mention of octatonic elements, such as Bb, C and Eb]*

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

*Fluttertonguing (e.g., piccolo, bars 216-18) / unusual 8ve leaps in oboe's chromatic scale in bars 227-28 / rapid [1] antiphonal [1] arpeggio-based figures (bsn/fl/pic, bars 221-25<sup>2</sup>)*

- (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 – Bar 75/Fig.7**

**Theme - 2<sup>nd</sup> subject (S2a)**

- (vi) Compare the music in bars 230-44/Figs.26-27 with its use earlier in the movement. [5]

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

- *Key of G major rather than exposition's E major*
- *piano writing totally transformed / previous simple chordal texture becomes arpeggio figuration in LH(cadenza-like) / first part of melody also in LH / transferred to RH in bars 237<sup>4</sup>-44 / from bar 231 in an inner voice*
- *RH trills added / initially based on augmentation of 2<sup>nd</sup> subject's opening 3 notes / pianistic version of musical saw /glissando bar 237*
- *more chromatic in bars 238<sup>4</sup>-44 / foxtrot interjections (e.g., 78-9) omitted / so also some alterations in harmony (harmony less dissonant) / some note lengths altered in melody (cf. 96-99 with 230-32<sup>1</sup>)*

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

Using the headings below, give an account of the music between bars 107-71/Figs.10-18, relating it to previous material where relevant.

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

**Thematic material:** [5]

- *Bars 107-25<sup>3</sup> piano's material based on 1st subject (S1(b)) / possible allusion to motif of 1st subject (z) in WW in, e.g., bars 110-11*
- *bars 126<sup>4</sup>-30 transition theme (T) in (piano) /repeated 3<sup>rd</sup> higher bar 135*
- *glissandi (e.g., Vlns1, bar 126) – also reminiscent of similar figures in exposition*
- *bars 141-42<sup>1</sup> fragment of 1st subject in trumpet (cf. piccolo 11<sup>2</sup>-12<sup>1</sup>) / variant of 1st subject (S1b) in Fr Hrn in bars 150-52*
- *bars 150-51 piano's chromatic appoggiaturas recall similar figures in trumpets & horns in bars 25-36*
- *bars 162-67 repeated 5-#4-3 figure in piano possibly a reminder of last three notes of transition theme (Tb)*
- *bars 168-70 repeated pentatonic motif in piano, flute and trumpet reminiscent of 1st subject (cf. piccolo's notes 2-4 in bar 9)*
- *bar 171 piano's figuration derived from octatonic scale / is a highly "chromatic" version of 1st subject's fragments [1] /new material introduced/*

**Piano writing:** [4]

- *Toccata-like (mechanical, motoric) / repetitive/percussive*
- *based mostly on broken chords / alternation of LH&RH a feature / also repeated notes*
- *melody occasionally shared between LH&RH – e.g., bars 123-26*
- *8ve figuration (bars 126<sup>4</sup>-30 & 134<sup>4</sup>-38) / parallel 8ves in LH&RH (bar 171)*

- *From bars 111-41 begins in B major / F# pedal in bass*
- *bars 107-22 consist of series of V(9)→I(7) progressions in B major / with passing note/auxiliary note embellishments / e.g., B# in bar 115/Fig.11 [1] / recalls exposition's opening tonic-dominant progressions*
- *bar 123/Fig.12 moves to D major / with some bluesy minor 3rds (F naturals) / then to F major in bars 131/Fig.13 / with same bluesy feel / bar 139 briefly to G# major*
- *bars 107-41, therefore, underlined by a series of major tonalities moving by ascending minor 3rd progression (B→D→F→G#) / last three keys consist of one decorated (tonic) chord only (harmony more static)*
- *bars 142-170/Figs.14-17 governed by a series of circle of fifths bass motions moving from E→Eb (bar161<sup>3</sup>) / distinctly bitonal feeling in this section / with piano RH occasionally at odds with the bass / e.g., it persists with the previous section's G# major chord in bars 142-49*
- *G9 in bars 150-51 / with two chromatic appoggiaturas (C#&G#) in piano / reminiscent of movement's opening "bitonal" G/F# clash / connection further established by C/B (152-55) and E/F (156-59) harmonies (i.e., semitonal relationships)*
- *bars 162-67 both piano and orchestra alight on Eb9 chord / #4 prominent here / more chromatic [1] and dissonant [1] in bars 168-70 / octatonic / alternating semitone-tone scale on Eb*
- *bar 171 also octatonic (same collection) / with appoggiaturas at first / then (final 7 notes) scale notes only*



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

**Q.2**

“The concerto in the 18<sup>th</sup> 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 20<sup>th</sup>/21<sup>st</sup> century concertos. [25]

Mark	Criteria
<b>21-25</b>	Relevant references to representative solo concertos in later eras as compared with the 18 <sup>th</sup> century are made. A convincing comparison with the Ravel and other works will be made and a genuine knowledge and understanding of both Ravel and works from various eras will be in evidence. The essay will fully 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.
<b>17-20</b>	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 the chosen eras 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.
<b>13-16</b>	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 chosen eras. The specific issues raised in the question are only partly addressed in the essay. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
<b>9-12</b>	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The essay will make little attempt to address the specific issues raised in the question. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
<b>5-8</b>	Limited understanding shown and much uncertainty, failing to make any valid comparisons or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
<b>0-4</b>	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 no attempt to address the 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 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.

**Q.1 (a) Extract 1 [Bars 1-66<sup>2</sup>]**

- (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]

- *Based on similar material* [Give further mark for example – e.g., bars 305-23 of 2<sup>nd</sup> mvnt employ DSCH + chromatic motifs – cf. bars 1-4 of 3<sup>rd</sup> mvnt]
- *substitutes for incomplete final section of 2<sup>nd</sup> mvnt*
- *C minor connection*
- *Final (C#) dim 7<sup>th</sup> chord of 2nd movement resolved by the 3<sup>rd</sup> movement's opening Ds*

- (ii) Give an account of the music in bars 1-16<sup>2</sup>. What do you consider to be the function or purpose of this opening passage? [5]

[1 mark for each relevant comment with location]

- *Opens with DSCH motif / repeated D possibly represents composer's middle name*
- *Monophonic*
- *First notes of bars 9, 10, 11 rising chromatically*
- *combination of sustained and trilled B (violins, bars 2-4<sup>1</sup>) / emphasises importance of interval of semitone throughout movement*
- *descending chromatic [1] and "triadic" [1] motifs (bars 4-7) / return in bars 38-40 / chromatic motif also in 27(36) and, e.g., 135(138) / variation of DSCH motif in bar 6 (3/2/1/7 ordering) / bars 8-11 incorporate re-ordered version of chromatic motif / bars 14-15 also use chromatic motif*
- *tonally ambiguous / but settles in G minor / harmonically passes through flat degrees of G minor tonic (Neapolitan flavour – flattened 2nd)*

Function/purpose of passage: [1]

- *Introduces/acts as repository of ideas/motifs for the movement*
- *links (buffer zone between) 2<sup>nd</sup> and 3<sup>rd</sup> mvnts / substitutes for 2<sup>nd</sup> mvnt's incomplete ending [allow last answer only if not given in (i) above]*

- (iii) The music from bars 20<sup>2</sup> 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 - *Danse Macabre* – *Saint-Saëns* (one mark for each)**

**Similarity – Same key / both have Neapolitan inflections / share similar melodic [1] and rhythmic [1] figures / both waltzes (triple time)/violin as a solo instrument)**

- (iv) Comment on the **harmony/tonality** of the music from bar 16<sup>3</sup> to the end of the **extract**. [4]

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

- *G minor*
- *G minor (tonic) chord in bars 16(17) - 24 / diminished chord in bars 25-28 / formed by chromatic auxiliary (neighbour) note motion / same two chords alternate every bar from 37(38)-41 / possibly incomplete dominant 7th in G minor in VC/Vla in bars 42-44 / another chromatic auxiliary chord in bar 45<sup>1-2</sup>*
- *“semitonal” clash between Bb (harmony) and B natural (melody)*
- *harmonically quite static / implied (perfect) cadence in bars 45<sup>3</sup>-46 / possible octatonic influence*

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

- *9-bar phrase (20-28) / repeated in bars 29-37*
- *“new” answering phrase (38-48) [1] is 11 bars long [1]*
- *whole passage then repeated (49-66<sup>2</sup>) / with bars 46-8 being elided to two beats in bar 66 (omits held note at end)*

(b) **Extract 2 [Bars 115<sup>2</sup>-189]**

- (i) Give an account of the first part of the **extract** (bars 115-152/Fig.<sup>2</sup>42/Fig.<sup>1</sup>44) using the headings below.

[1 mark for each relevant comment with location]

**Melodic material:** [5]

- **Bars 115<sup>2</sup>-116 based on two sequential [1] statements of mvnt's opening DSCH motif [1]**
- **Bars 117-24 Vln1 has triadic (Alberti-like) accompaniment**
- **Bars 120-21 Vln1 states extended /augmented version of DSCH motif / repeated in sequence in bars 122-23**
- **Bars 124<sup>2</sup>-26 answering phrase (begins with new grouping of DSCH motif (17123) / appended by a sequentially descending triadic motif (125-26) / which hints at main theme from 1<sup>st</sup> Cello Concerto / bars 124-26 repeated sequentially in bars 127-29**
- **Bars 135-37 answering phrase inverts original version / with minor adjustment at opening**
- **Bars 140<sup>2</sup>-151<sup>1</sup> opening theme from Cello Concerto quoted in Vln1**
- **chromatic motifs in bars 147<sup>2</sup>-48<sup>1</sup> and 149<sup>2</sup>-50<sup>1</sup> allude to earlier use in bars 135-36<sup>1</sup> / bars 151<sup>2</sup>-52 extend this chromatic motif into a chromatic scale**

**Harmony/tonality:** [5]

- **Bars 116<sup>2</sup>-117 effect shift from Gm to Fm**
- **stepwise rise in harmony in bars 123-24, 125-26 and 128-29 echoes that of earlier Trio section**
- **as in Trio's main theme Vln1's melody fits somewhat "uneasily" with accompanying harmony / diminished chords feature in bars 123-4, 125, 128, 137 and 139**
- **bars 139-140<sup>1</sup> function like perfect cadence in Fm**
- **key of Bb major established in 141 / with repeated tonic chord (141-144) / parallel triads / move from Bb major to Am and Abm in bars 144-46 (one mark for any two with bar number) / then alternating A major and Cm triads in bars 148-51**

- (ii) Comment on the 'cello melody in bars 153-89/Figs.44-46. [4]

[1 mark for each relevant comment with location]

- **High register**
- **mostly 2-bar (repeated) phrases / aabb-ccde-aabb-f<sup>1</sup>f<sup>2</sup> [2 marks if given correctly] [Note - e<sup>1</sup>e<sup>1</sup>e<sup>2</sup>e<sup>2</sup>-e<sup>3</sup>e<sup>3</sup>e<sup>4</sup>e<sup>5</sup>-e<sup>1</sup>e<sup>1</sup>e<sup>2</sup>e<sup>2</sup>-e<sup>6</sup>e<sup>6</sup> given in A Level notes] / f<sup>1</sup> (e<sup>6</sup>) is 3 bars long (177-79) / f<sup>2</sup> (e<sup>6</sup>) is 10 bars long (180-89) (or 4+6 bars)**
- **bars 153-61 use notes of DSCH motif (7123 ordering)**
- **Bars 162 – 168 diverge from original pitch of DSCH ( bars 153 – 161 and 170-175)**
- **modal construction based on B / with flat and diminished intervals prominent / (accept C minor – given in A Level notes)**
- **Pedal E from bar 184**

- (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. [4]

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

- *Begins in parallel (perfect) 5ths*
- *move from parallel (consecutive) 5ths to 4ths bar 165/ coincides with abandonment of repeated phrases (repeated cello melody bar 169)*
- *ascending and descending chromatic motion / follow the 2-bar phrases of the VC melody / until point at which the melody abandons its regular 2-bar phrasing (177→)*
- *harmonically ambiguous*
- *use of 5ths possibly suggests link with Scherzo's B section (bars 66<sup>3</sup>-70<sup>2</sup>)*

- (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).

[1 mark for each relevant comment with location]  
[8]

*(Double) Scherzo (16-116) [1] and Trio (117-89) [1] with Intro (1-16) [1] / abbreviated return of Scherzo (190-259) [1] and Trio (260-282) [1] / lacks return of final section of Trio (movement remains structurally incomplete) [1]*

Or, mark according to first two rows of following table:

Intro	A	B	A	C(Transition)	D	E	Intro ABA	CD (Transition)
Bar 1/Fig.35	Bar 16/Fig.36	Bar 67/Fig.39	Bar 102/Fig.41	Bar (115)117/Fig.42	Bar 140/Fig.43	Bar (151)153/ Fig.44	Bar 190/Fig.46	Bar 260/Fig.50
?→Gm	Gm	Cm	Gm	Fm	Bb	[B→E][Cm]	As before	As before

Number of correct answers	Marks awarded
16-18	5
12-15	4
8-11	3
5-7	2
2-4	1
0-1	0

Reserve at least one mark for comment on tonal plan:

*Tonality of movement tends to descend in cycle of (perfect) 5ths*  
[Give extra credit where feasible for correct reference to key(s) not mentioned in previous answers]

- (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]

- *Addition of sustained (pedal) E in VC (until bar 217) / inverted or internal pedal from 193<sup>2</sup>*
- *all instruments muted (con sord)*
- *material from intro now transferred to Vla / 8ve lower / Vla plays full chordal (oompah-pah) accompaniment from 206-18*
- *harmony slightly simplified (note omitted) in bars 219-22 (cf. bars 38-42(3)) / accompanying harmony omitted entirely in bar 223*
- *bar 43 omitted in repetition (bar 222 appears once only)*
- *B section (225<sup>3</sup>→) “p” rather than “f” (cf. 66<sup>3</sup>→) / dynamics changed in C section, too, (e.g., “ff” in bars 135-39 stated “p” in bars 265-69)*
- *Cello Concerto’s material in bars 274<sup>2</sup>→ altered in bars 144<sup>2</sup>→ both melodically [1] and harmonically [1] / leads to further repetitions of Cello Concerto melody (278<sup>2</sup>-83<sup>1</sup>) not present in earlier section*
- *Staccato markings in 253-58<sup>1</sup> (and 266-69) not present in 110-115<sup>1</sup> (and 136-39) [Allow credit for one such reference only]*

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

**Q.2** According to Kenneth Gloag, despite its many innovations, the 20<sup>th</sup>/21<sup>st</sup> 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 8<sup>th</sup> *Quartet* and other 20<sup>th</sup>/21<sup>st</sup> century string quartets.

**[25]**

Mark	Criteria
<b>21-25</b>	Relevant references to representative string quartets from a variety of eras will be made. A convincing comparison with the Shostakovich and other works will be made and a genuine knowledge and understanding of both Shostakovich and works from various eras will be in evidence. The essay will fully 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.
<b>17-20</b>	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 the chosen eras 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.
<b>13-16</b>	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 chosen eras. The specific issues raised in the question are only partly addressed in the essay. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
<b>9-12</b>	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The essay will make little attempt to address the specific issues raised in the question. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
<b>5-8</b>	Limited understanding shown and much uncertainty, failing to make any valid comparisons or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
<b>0-4</b>	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 no attempt to address the 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 choral 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 1-50]**

- (i) Give a brief account of the opening instrumental passage (bars 1-16/bar 1-<sup>17</sup>Fig.1), using the headings below.

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

**Structure: [2]**

- *a(2-4) a(6-7) b(8-10) a(12-16<sup>3</sup>)* [mark as in table below]
- *a sections prefaced by an introductory bar consisting of E pedal*
- *a sections each a different length – 3, 2 and 4<sup>3</sup>/<sub>4</sub> bars*

Number of correct answers	Marks awarded
7-8	2
3-6	1
0-2	0

**Harmony/tonality: [4]**

- *a sections are modal / G and G# suggest interaction between E [1] dorian [1] and mixolydian [1] modes / tonic pedal / false relation caused by G/G#*
- *b section is octatonic / Collection III (G tone-semitone ordering)*

**Use of instruments: [3]**

- *Timpani roll used to punctuate sections / strings hold bass and inverted pedal*
- *emphasis on bright timbres (such as glockenspiel) in a sections*
- *orchestration used to underline contrast between a and b sections*
- *b sections use WW [1] and pizz strings [1]*

**[Give credit for mention of 1 other instrument, such as cymbal, in a]**



- (ii) Comment on the **vocal** music in bars 16-41/<sup>17</sup>Fig.1-<sup>9</sup>Fig.1<sup>9</sup>. 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]

- *Totally homophonic / begins in 8ve/unison*
- *initial ideas derived from preceding a sections / e.g., use of intervals of maj 2<sup>nd</sup>, perf 4<sup>th</sup> and min 7<sup>th</sup> [any two required for mark] / both melodically and harmonically*
- *punctuated by orchestral “ritornello” (or section could be considered as repetition of opening orchestral section with chorus interrupting the a and b phrases)*
- *sustained chord in 18-20 possibly inverted quartal harmony*
- *successive phrases develop material presented in bars 16-20 / more complicated rhythms introduced / expand pitch content / introduce greater degree of dissonance [give extra credit for example – e.g., prominent false relations in bars 27<sup>3</sup>-28 [1] which forge link with previous orchestral material]*
- *Em triad in 28<sup>2</sup>-31 / movement’s first plain triad / octatonic flavour to harmonies in bar 34 / signals repetition of ritornello’s b phrase*

- (iii) Mention any interesting features in the unaccompanied vocal passage in bars 42-50/<sup>10-7</sup>Fig.2. [4]

[1 mark for each relevant comment with location]

- *Contrapuntal (canonic)*
- *material derived from opening “ritornello” / e.g., cf. opening 8ve leap (42) with similar leap in bar 22*
- *E dorian mode / entries occur on tonic and dominant degrees*
- *descending perf 4ths a feature / also Scotch snap (Lombardic) rhythm*
- *regular imitative entries / repetitive melodic figures / music eventually becomes homophonic (50)*
- *use of quartal harmony*

(b) **Extract 2 [Bars 233-97]**

- (i) Compare and contrast the music Mathias gives to the two vocal soloists in bars 234-51/<sup>9<sup>2</sup></sup>Fig.9<sup>19</sup>. 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]

- *Baritone’s melodic line is mostly conjunct with occasional leaps of 4th and 5th / and quite wide ranging*
- *soprano’s line is more restricted in pitch / and is based around segments of the prevailing octatonic scale / use of sequence a feature (246-48)*
- *soprano’s line is rather more fragmented while baritone’s is constantly moving / also more rhythmically free (sense of metre almost suspended) / more declamatory*
- *baritone’s vocal line is still modally based / but with occasional chromaticisms / necessitated by the octatonic accompaniment / soprano does not deviate from the notes of her octatonic scale*

Orchestral accompaniment: [5]

- **Both dominated by harmonies partitioned by min 3rds / typically octatonic / each bass note doubled at the interval of perf 5<sup>th</sup>**
- **both share same C#-E-G-Bb bass notes (octatonic scale) / though soprano's harmonies are all bare 5ths, while there are some instances of non-octatonic harmonies in the baritone's accompanying chords – e.g., bar 237<sup>1and 3</sup>, and bar 238**
- **baritone's staccato accompaniment recalls the (horse-riding) rhythms of his music in bars 188-96 / while soprano's 5ths are more sustained (rhythmically even)**
- **semiquaver scales in WW accompany baritone, while there is no such "countermelody" in the soprano's music**

(ii) Comment briefly on the orchestral music in bars 272-75/<sup>4</sup>Fig.10-<sup>1</sup>Fig10, explaining how it relates to, and differs from, its use earlier in the extract. [2]

- **Combines the WW semiquaver scales associated with the man [1] with the sustained version of the partitioned 5ths as accompaniment, associated with the maiden [1]**
- **continues the process of integration of the characters' disparate musical material that occurs throughout duet**

(iii) The musical material in bars 272-75/<sup>4</sup>Fig.10-<sup>1</sup>Fig.10 is also used in bars 302-11/<sup>27-9</sup>Fig.11 (just after the end of the extract). Give a brief account of bars 302-11, mentioning any interesting features. (You may refer to the vocal part here.)

[1 mark for each relevant comment] [3]

- **Soprano accompanied by baritone's rushing scales**
- **previous bare 5th accompaniment now transformed into parallel added 6th chords / rhythms of which combine the maiden's sustained 5ths and the man's more "syncopated" version**
- **still partitioned in min 3rds / Collection III still employed (G semitone-tone ordering)**
- **soprano's melody modal / using notes that belonged to the man's octatonic collection / a diatonic (modal) D-E-F-G tetrachord**
- **planned integration of man-maiden material continues**

(iv) Comment on the harmony/tonality of bars 276-97/<sup>10</sup>Fig.10-<sup>22</sup>Fig.10. [3]

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

- **Music is almost entirely octatonic / Collection III**
- **orchestral material is dissonant / chromatic appoggiaturas a feature / similar to those in bars 99-102 / dissonant (non-octatonic) Eb pedal introduced in bars 286-97 [1]**
- **harmony quite static [1] and repetitive [1]**

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

- (i) Give an account of the music between bars 115 and 144<sup>1</sup> (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]

- **Structure = three phrases (6+6+8 bars long) / with a fourth unaccompanied phrase in bars 137-44<sup>1</sup>**
- **each phrase increases overall pitch content / recitative-like / rising sequential maj and min 3rds form basis of the soloist's melodic line (e.g., 121-28 and 129-36) / almost entirely conjunct**
- **strictly octatonic / Collection II (F semitone-tone ordering) / final notes of each phrase (C-Eb-Gb-A) partition scale into minor 3rds**
- **accompaniment is static / tremolo strings a feature / becomes increasingly dissonant in each phrase / texture builds from unison to 7-part dissonant chord (in 134-36) / consists of an entire octatonic aggregate except for one note (A)**
- **which is reserved for the soloist's final, climactic note (143 – "balm") / approached by an unexpected upward leap of a 6th / which prepares for, and overlaps with, the modality of the following section**
- **all over pedal F**
- **unaccompanied fourth phrase (the "kiss") emphasises importance of words / perhaps recalls similar moment in Schubert's "Gretchen am Spinnrade"**

- (ii) Describe the music in bars 159-173<sup>3</sup>/ Fig.6-<sup>4</sup>Fig.7, paying particular attention to the use of the Boys' Choir. [4]

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

- **E dorian mode / but gravitates to A in bars 163-65 and 167<sup>4</sup>-74**
- **sustained chord in Mixed Choir throughout / Em7 with sus4 / hummed**
- **melodic line mostly conjunct**
- **music divides into three 2-bar phrases at first / but 4<sup>th</sup> phrase is extended by five repetitions of a refrain-like phrase / of different lengths**

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

[1 mark for each relevant comment]

- **Boys' Choir used almost exclusively for poems of a specially "archetypal" significance (Mathias) / sing in unison / in mvnts. 1-3 especially they do not interact with the other vocal forces / except for this instance they tend to be accompanied by organ only / usually sing in compound metre / often dance-like in nature**

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

- Q.2** 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 20<sup>th</sup>/21<sup>st</sup> century cantatas. **[25]**

Mark	Criteria
<b>21-25</b>	<p>Relevant references to representative cantatas in a variety of areas will be made. A convincing comparison with the Mathias and other works will be made and a genuine knowledge and understanding of both Mathias and works from various eras will be in evidence. The essay will fully address the specific issues raised in the question.</p> <p>Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.</p>
<b>17-20</b>	<p>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 the chosen eras would fall into this category. The essay will make a good attempt to address the specific issues raised in the question.</p> <p>Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.</p>
<b>13-16</b>	<p>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 chosen eras. The specific issues raised in the question are only partly addressed in the essay.</p> <p>Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.</p>
<b>9-12</b>	<p>The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The essay will make little attempt to address the specific issues raised in the question.</p> <p>Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.</p>
<b>5-8</b>	<p>Limited understanding shown and much uncertainty, failing to make any valid comparisons or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question.</p> <p>Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.</p>
<b>0-4</b>	<p>Very weak, showing little or no understanding of the Mathias and/or knowledge of the development of the cantata in relevant eras. The essay will make no attempt to address the specific issues raised in the question.</p> <p>Little use of specialist vocabulary. Frequent errors in expression.</p>

## GCE MUSIC - MU6

### PART 3

**Either,**

- (a) Give an account of Ravel's chamber music (including that with solo voice), detailing how it exhibits elements of the composer's musical style. **[25]**

**or,**

- (b) Give an account of Shostakovich's instrumental music which features the piano, detailing how it exhibits elements of the composer's musical style. **[25]**

**or,**

- (c) Give an account of Mathias's music for orchestra, detailing how it exhibits elements of the composer's musical style. **[25]**

Mark	Criteria
<b>21-25</b>	<p>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).</p> <p>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.</p>
<b>17-20</b>	<p>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.</p> <p>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.</p>
<b>13-16</b>	<p>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.</p> <p>A reasonable response to the challenge of the extended research. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.</p>
<b>9-12</b>	<p>A more limited answer, which does not fully meet the requirements of the chosen topic.</p> <p>The material included lacks conviction and accuracy and musical detail, producing a response which shows limited knowledge of the composer's compositional style</p> <p>A less than satisfactory response to the challenge of the extended research. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.</p>
<b>5-8</b>	<p>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.</p> <p>Rather an unsatisfactory response to the challenge of extended research. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.</p>
<b>0-4</b>	<p>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.</p> <p>A poor response to the challenge of extended research. Little use of specialist vocabulary. Frequent errors in expression.</p>



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