

Surname	Centre Number	Candidate Number
Other Names		2



## GCE A level

1306/02

### MUSIC – MU6A (Part Two) Appraisal

A.M. WEDNESDAY, 18 June 2014

1 hour 30 minutes (approx.)

#### 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 20).

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.

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
1a.	18	
1b.	18	
1c.	14	
2.	25	
<b>Total</b>	<b>75</b>	

**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 second 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**

**This extract begins at bar 41<sup>4</sup>Fig.2**

- (i) Comment on the key and cadence in bars 43–45<sup>2</sup>Fig.2–Fig.2. [3]  
**[1 mark for each relevant comment]**

.....

.....

.....

- (ii) State **two** keys tonicised (briefly visited) in bars 46–57<sup>1–1</sup>Fig.4, providing bar/figure numbers. [4]

**Key** ..... **Bar** .....

**Key** ..... **Bar** .....

- (iii) Comment on Ravel’s use of the **orchestra** in bars 41–57<sup>4</sup>Fig.2–<sup>1</sup>Fig.4. You should not mention the solo piano part; nor should you merely list the instruments used. [3]  
**[1 mark for each relevant comment with bar numbers/figures where appropriate]**

.....

.....

.....

.....

.....

(iv) State **three changes** in Ravel's use of the orchestra in bars 58–73/Fig.4–<sup>1</sup>Fig.6 as compared with bars 34–57/Fig.1–<sup>1</sup>Fig.4. [3]

- 1. ....
- 2. ....
- 3. ....

(v) State **three differences** between Ravel's use of harmony/tonality in bars 58–61/ Fig.4–<sup>5</sup>Fig.5 and bars 62–65/<sup>4</sup>Fig.5–<sup>1</sup>Fig.5. [3]

Bars 58–61	Bars 62–65
1. .... .....	..... .....
2. .... .....	..... .....
3. .... .....	..... .....

(vi) Give **two** features of interest in the right hand melody in the piano in bars 45<sup>3</sup>–53<sup>2</sup>/ Fig2.–Fig.3. [2]

- 1. ....
- 2. ....

(b) **Extract 2**

**This extract begins at bar 74/Fig.6**

(i) State in full (e.g., B $\flat$  minor) the key into which the music moves in bar 74/Fig.6. [1]

.....

(ii) Name **two** cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

(a) **Cadence** ..... **Bar numbers/figures** ..... [2]

(b) **Cadence** ..... **Bar numbers/figures** ..... [2]

(iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7<sup>3</sup>. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

1. ....

2. ....

3. ....

4. ....

(iv) Compare Ravel’s use of the orchestra in bars 97–102/Fig.9–<sup>1</sup>Fig.10 with that in bars 74–96/Fig.6–<sup>1</sup>Fig.9. [5]

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

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

- (v) Give a brief account of the **musical material** presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]  
**[1 mark for each relevant comment]**

.....

.....

.....

.....

.....

.....

1306  
020005

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

(i) What do you consider to be the form of this second movement? Give bar/figure numbers in your answer. [4]

.....

.....

.....

.....

.....

.....

(ii) Discuss the musical material given to the **solo piano** in the movement as a whole, explaining how it reflects the structure you have described in (i) above. [10]  
**[1 mark for each relevant comment with bar numbers/figures]**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Examiner  
only

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

1306  
020007

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

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion by referring to relevant solo concertos from each era, with particular reference to the 20<sup>th</sup>/21<sup>st</sup> centuries. Also include a brief comment on Ravel's *Piano Concerto in G*. [25]



**BLANK PAGE**

Or,

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

You will hear two extracts from the second 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**

**This extract begins at bar 34/Fig.14**

- (i) Comment on Shostakovich's choice of G# minor as the key for the second movement. [1]

.....

.....

- (ii) Briefly outline the structure of bars 1–125/Fig.11–21. Refer to bar/figure numbers in your answer. [2]

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

.....

.....

.....

- (iii) Describe how Shostakovich uses the DSCH motif in bars 34–76/Fig.14–18. [Note: Merely providing bar numbers is not sufficient.] [6]

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- (iv) (a) The melody in the Viola starting at bar 76/Fig.18 is based on an idea from Movement 1. Give a bar/figure number in the **first** movement where this melodic idea is found. [1]

.....

- (b) Other than tempo, identify **one** similarity and **one** difference in its statement in bar 76/Fig.18 of the **second** movement. [2]

**Similarity in second movement** .....

.....

**Difference in second movement** .....

.....

*[Remaining questions on extract 1 overleaf]*

- (v) Using the headings below, give **two** differences between bars 76–107/Fig.18–20 and bars 1–33/Fig.11–14.

**Thematic material:**

[2]

**Bars 76–107**

**Bars 1–33**

<p><b>1.</b> .....</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p><b>2.</b> .....</p> <p>.....</p>	<p>.....</p> <p>.....</p>

**Harmony/tonality:**

[2]

**Bars 76–107**

**Bars 1–33**

<p><b>1.</b> .....</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p><b>2.</b> .....</p> <p>.....</p>	<p>.....</p> <p>.....</p>

**Accompaniment**

[2]

**Bars 76–107**

**Bars 1–33**

<p><b>1.</b> .....</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p><b>2.</b> .....</p> <p>.....</p>	<p>.....</p> <p>.....</p>

**BLANK PAGE**

(b) **Extract 2**

**This extract begins at bar 233/Fig.27**

- (i) Give an account of the first part of the **extract** (bars **233–288/Fig.27–31**) using the headings below.  
**[1 mark for each relevant comment with bar numbers/figures]**

**Melodic material:**

**[4]**

.....

.....

.....

.....

.....

.....

.....

**Harmony/tonality:**

**[4]**

.....

.....

.....

.....

.....

.....

.....

- (ii) Describe Shostakovich's use of instruments and texture in bars 289–323/  
Fig.31–33. [5]  
**[1 mark for each relevant comment with bar numbers/figures]**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- (iii) What **changes** occur in the use of instruments and texture in bar 324/Fig.33 as  
compared with bars 289–323/Fig.31–33? [2]  
**[1 mark for each relevant comment with bar numbers/figures]**

.....

.....

.....

.....

- (iv) State **three** features of the **harmony/tonality** in bars 324–348/Fig.33–end. Provide  
bar/beat numbers where appropriate. [3]

1. ....

2. ....

3. ....

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

- (i) Give a brief account of the formal plan of the **second** movement, mentioning any unusual features. [4]  
**[1 mark for each relevant comment with bar numbers/figures where appropriate]**

.....

.....

.....

.....

.....

.....

.....

- (ii) Other than the DSCH motif, discuss Shostakovich's **use and treatment** of quotation/allusion in the **first two movements** of the 8<sup>th</sup> Quartet. [10]  
**[1 mark for each relevant comment with bar numbers/figures where appropriate]**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Examiner  
only

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

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

What do you consider to be the main developments in the string quartet from the Classical era to the present day in (i) matters of form/structure and (ii) the relationship between the individual instruments? Illustrate your discussion by referring to relevant string quartets from each era, with particular reference to the 20<sup>th</sup>/21<sup>st</sup> centuries. Also include a brief comment on Shostakovich's *8th Quartet*. [25]

**BLANK PAGE**

Or,

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

You will hear two extracts from the third movement (*Autumn (Decline)*) 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**

**This extract begins at bar 69/Fig.32**

- (i) Give **one** word to describe the form of the soprano solo (bars 71<sup>4</sup>–159/<sup>1</sup>Fig.32–<sup>1</sup>Fig.35). [1]

.....

- (ii) Mention two ways in which the opening of the soprano solo (bars 71<sup>4</sup>–74/<sup>1</sup>Fig.32–32<sup>3</sup>) relates to the end of the previous section (bars 68<sup>4</sup>–71/<sup>4</sup>Fig.32–<sup>1</sup>Fig.32). [2]

1. ....

2. ....

- (iii) Describe the structure of bars 71<sup>4</sup>–97<sup>2</sup>/<sup>1</sup>Fig.32–<sup>1</sup>Fig.33. Give bar/figure numbers in your answer. [3]

.....

.....

.....

.....

.....

- (iv) Give two features of interest in the rhythmic content of the vocal part in bars 71<sup>4</sup>–94/<sup>1</sup>Fig.32–<sup>4</sup>Fig.33. [2]

1. ....

2. ....

- (v) Comment on Mathias' use of the orchestra and harmony/tonality in the **extract**. Give bar numbers/figures where appropriate.

**Use of orchestra:**

[4]

.....

.....

.....

.....

.....

.....

.....

.....

**Harmony/tonality:**

[4]

.....

.....

.....

.....

.....

.....

.....

.....

- (vi) Give **two** examples of how the music illustrates the text in the **extract**. [2]

1. ....

2. ....

(b) **Extract 2**

**This extract begins at bar 238/Fig.38 and includes the beginning of the 4<sup>th</sup> movement**

- (i) Which instrumental effect is used on woodwind and brass instruments in the opening **seven** bars of the extract? Give a reason for the use of this effect here. [2]

**Instrumental effect** .....

**Reason** .....

- (ii) Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–<sup>3</sup>Fig.39. **[1 mark for each relevant comment with bar numbers/figures where necessary]** [2]

.....

.....

.....

.....

- (iii) Provide some information on the way in which Mathias establishes a sense of **structure** in bars 238–269/Fig.38–39. [4] **[1 mark for each relevant comment with location where necessary]**

.....

.....

.....

.....

.....

- (iv) Give **three** ways in which the celeste motif from the opening of the movement (bars 1<sup>2</sup>–2<sup>1</sup>) is modified in the **extract**. State a bar number(s) and, whenever possible, instrument(s) in your answers. [3]

**1.** .....

**2.** .....

**3.** .....

- (v) Comment on the fanfare-like brass chords in bars 268<sup>2</sup>–269<sup>2</sup>Fig.39–<sup>1</sup>Fig.39. Why do you think Mathias has used these chords at this point in the third movement? [1 mark for each relevant comment] [2+1]

**Chords** .....

.....  
.....  
.....

**Reason** .....

.....

- (vi) Describe the opening six bars of the **fourth** movement, paying particular attention to any similarities and differences with material heard in the **third** movement. Provide bar numbers/figures where appropriate. [4]

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

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

- (i) Apart from the soprano solo (bars 72–159/Fig.32–35) and the coda (238–269/ Fig.38–39), briefly comment on the use of the opening celeste motif (bars 1<sup>2</sup>–2<sup>1</sup>) in the **third** movement. [4]

**[1 mark for each relevant comment with bar numbers/figures where necessary]**

.....

.....

.....

.....

.....

.....

- (ii) Discuss Mathias' use and treatment of the octatonic scale in the **first** movement (*Spring (Youth)*) of *This Worlde's Joie*. [Note: You should not merely list bar numbers of the scale's use.] [10]

**[1 mark for each relevant comment with bar numbers/figures where necessary]**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Examiner  
only

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

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

2. What do you consider to be the main developments in the cantata from the Baroque era to the present day in (i) matters of form/structure and (ii) the use of voices/instruments? Illustrate your discussion by referring to relevant cantatas from each era, with particular reference to the 20<sup>th</sup>/21<sup>st</sup> centuries. Also include a brief comment on Mathias' *This Worlde's Joie*. [25]

**END OF PAPER**

**BLANK PAGE**