



GCE MARKING SCHEME

**MUSIC
AS/Advanced**

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the 2014 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.

	Page
MU3 - Part 1	1
MU3 - Part 2	20
MU6 - Part 1	27
MU6 - Part 2	34
MU6 - Part 3	61

GCE MUSIC - MU3

PART 1

LIST A:

AREA OF STUDY 1: ORCHESTRAL MUSIC

Q.1 *Beethoven: Symphony No.5 in C minor, first movement* [Pages 14-43]

This extract begins at bar 387.

- (a) From which section of the movement is the extract taken? [1]
Coda (accept Recapitulation)
- (b) Fully state the main key (e.g., E minor) of the extract. [1]
C minor
- (c) Give **three** features of the thematic (melodic) material in bars **387-422**. You must give precise bar/beat numbers (e.g., 180²-184¹) in your answers. [3]
- **Inversion [1] of first half [1] of “motto theme” (fragmentation) (or give credit for reference to intervallic content of motif – i.e., minor 3^d or repeated quavers) (bars 387-97) / tied minims augmentation of minim in main motif (391-94)**
 - **Original motif stated / but second set of quavers replaced by single minim (398-401) / repeated in bars 402-05**
 - **rising scalic figure (Vlns) interpolated into 4-bar motif (400-01(02), 404-05(06))**
 - **second half of 4-bar motif repeated in diminution [1] in falling sequences [1] (407-415¹)**
 - **similar sequences in quavers in violins [1] which are an inversion of the lower strings’ motive [1] in diminution [1] (407-415¹)**
 - **series of rising sequences (416-22) / related to 4-bar motif since, as well as being sequential, they fill in the interval of a 3rd**
- (d) Name the repeated chord (e.g., Dm7) in bars **390-395**. [1]
F#dim7th (F#°7) (Accept A,C or Eb Dim7th)
- (e) Which of the following terms best describes the instrumental writing in bars **439-451**? [1]

Imitation

antiphony

canon

[Underline **one** answer]

- (f) Comment on the use of the orchestra in bars **483-502**.
(You should not merely list instruments in your answer.) [3]

- **VCs sustain drone (483-91¹)**
- **bassoon plays “skeletal” version of Vln2 material (483-91¹) / clarinet treats Vln1 material in same way (same bars)**
- **oboe plays “isolated” (solo) falling semitone (accept answers such as “Oboe responds to clarinet” (486²-87¹, 490²-91¹))**
- **491-502 – thick text / tutti [1] homophonic [1] thick texture [1]**
- **483-91¹ – thin texture [1] with element of imitation [1]**
- **Double/triple stopping in Vlns 1&2 in bars 491-end / also in VC in 484-91¹**
- **Accept answers such as “Theme passed around the violins (483-90)” or “Oboe responds to clarinet....”**
- **Starts thin then finishes thick texture unless specific bar numbers given**
- **Timps used to reinforce final cadence**

Q.2 Mendelssohn: Violin Concerto in E minor, first movement [Pages 44-91][1-72]

- (a) Give **one** way in which the exposition in this extract differs from the vast majority of other concerto expositions written at the same time. [1]

Exposition not repeated / no orchestral introduction (exposition) / Single (integrated) exposition (not a double exposition) / 1st subject appears on solo instrument rather than in orchestra / soloist plays at start (enters immediately)

- (b) Mention **two** features of the violin soloist’s melody in bars 2³-25³, providing bar numbers where necessary.
(There is no need to name cadences here). [2]

- **All on the E string (generally high tessitura)**
- **repeated notes (motifs) (e.g., bars 2³-4²) / arpeggio figures (e.g., bars 2-4, 21-23) / elements of sequence (21-24)**
- **combines both conjunct and disjunct elements [both needed for mark]**
- **end of melody (24³-24²) repeats opening motif**
- **3 (8-bar) phrases / but feeling of continual growth (development) throughout melody (increased quaver movement) / e.g., new melodic idea introduced in bars 14⁴-18³ / which forms the basis of the 3rd phrase (19⁴→)**
- **Give credit for reference to motivic content of phrases (1 mark for each piece of information):**

a + b a + c c (+ reference to a at end)

- **Melody begins on (initially outlines) notes of tonic triad**
 - **Melody begins with anacrusis**
- (c) Give **two** differences in the **accompaniment** to this opening solo melody when it is repeated by the orchestra later in the extract (bars 47³-55³). You should not merely name instruments [2]
- **Vlns'/Vlas' arpeggios changed to syncopated chords / VC/DB pizz changed to arco / also play different (more active) bass line / though E is sustained initially**
 - **Timps added (rolls, repeated notes)**
 - **Cls/Bns play rather more active (slightly syncopated) part / Hrn/Tpt play "punctuating" part [1] in 8ves [1]**
- (d) Comment on the **harmony** in bars 1-25. Give bar numbers in your answer. [2]
- **Bars 1-14 all diatonic in (E minor) / i, ii7, iv and V (all tonic, subdominant, dominant chords) [3 chords needed for mark]**
 - **brief tonic [1] pedal [1] in bars 1-6**
 - **some chromaticism / in the form of brief tonicisations of A minor (15-16, 19-20, 21-22) (V7 of iv-iv)**
- (e) (i) State in full (e.g., C minor) the key in bars **155-172** [1]
G major
- (ii) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars **155-181**¹. [2]
- (i) **a suspension Bars 163¹/ 163³/ 164¹**
- (ii) **a second inversion (6/4) chord Bars 166 / 172 / 174 / (accept 158, 168⁴, 169⁴)**

AREA OF STUDY 2: VOCAL MUSIC

Q.1 *Handel: Zadok the Priest: God save the King* [Pages 97-103]

- (a) Give a brief outline of the structure of this chorus. Provide bar numbers in your answer. [2]

[1 mark for each relevant comment]

- *Three sections all with similar material / A¹(1-16/63-78/79) / A²(17-40/79-102) / A³(41-50/103-121) (accept ABA) (ternary form)*
- *instrumental link (bars 12⁴-16/74⁴-78)*
- *instrumental link (39-40/101-02)*

- (b) State **three** features of interest in the opening 10 bars of the extract. [3]

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

- *Dotted rhythms (1-4/63-66)*
- *monophonic (4-5³/66-67³) / otherwise homophonic*
- *repetition of material (e.g., 1-3/63-65, 5⁴-6¹/67⁴-68¹)*
- *sequences (7⁴-10²/69⁴-72²)*
- *melismatic (7⁴-10/69⁴-72) / otherwise syllabic*
- *florid writing (7⁴-10/69⁴-72)*
- *first 4 bars all based on tonic chord / imperfect cadence (7²⁻³/68²⁻³) / circle of 5ths (7⁴-9¹/69⁴-71¹)*
- *staccato articulation (5⁴-7¹/67⁴-69¹)*

- (c) State fully (e.g., Bb major) **two** different keys tonicised (briefly established) in the chorus. [2]

- *A major (Bar 7)*
- *B minor (Bars 29/91)*
- *E minor (Bars 35/97)*
- *F# minor (37-39/99-101)*
- *A major (Bars 46/108 and 51/113 and 78-80)*
- *G major (57-58/119-120)*

(d) Comment on the use of instruments in this chorus. You should not merely list instruments used. Give bar numbers where necessary. [3]

- **Instruments tend to double the vocal parts (example must be given) / instrumental link (bars 12⁴-16/(74⁴-78) uses strings & oboes only**
- **Violins: have “solo” (transitional [1]) passage in bars 39-40/101-102 / also in bar 43³⁻⁴/105³⁻⁴**
- **Oboes: mostly double the violin parts / occasionally 8ve lower**
- **Trumpets: generally reserved for the louder, more homophonic moments (e.g. opening bars) / only exception is bars 49⁴-50³/111³-112⁴ / mostly higher register employed / fanfare-like “solo” in final bar**
- **Timpani: used more sparingly / restricted to tonic & dominant notes / used along with trumpets for “interjections” in bars 32 and 36-37 / joins with trumpets in final “fanfare” / plays roll in final bar / emphasises opening rhythms (words)**

Q.2 Schubert: Ungeduld [Pages 151-152]

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

(b) Other than the repeated triplet rhythms, give **three** features of interest in the music of the opening piano introduction. [3]

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

- **Chromatic appoggiaturas (e.g., 2², 5²) / appoggiaturas (e.g., 3¹, 6¹)**
- **sequence (e.g., LH – bars 2¹⁻², 5¹⁻²)**
- **repeated notes (any bar) / RH moves in 3rds/6ths (1-6)**
- **rather unusual rhythmic placement of sequential motif / moves from end of 3rd beat to end of 2nd beat (1-5) / portrays protagonist’s agitation (confusion)**
- **confirmation of tonic key withheld till end of intro (7-10)**
- **3-bar phrases / 1st tonicises E major / 2nd tonicises D major / opening (incomplete) A major/F# minor chord (1-2²) functions more like a “predominant” chord in E rather than a tonic / major → minor shift in bars 3-4**
- **has the feel of 9/8**

(c) Give **one** word to describe the form of the song. [1]
Strophic

- (d) Other than in length, compare bars 19-26 with bars 8³-18. Give **three** differences. [3]

Bars 8³-18	Bars 19-26
<i>Constantly repeats same rhythm</i>	<i>Rhythmically more diverse</i>
<i>Mostly short notes</i>	<i>Longer note lengths</i>
<i>Mostly stepwise movement in vocal melody</i>	<i>More disjunct (arpeggio-based) melodic figures</i>
<i>Fairly quick harmonic rhythm</i>	<i>Slower harmonic rhythm</i>
<i>Simple bass line (one note per beat)</i>	<i>More melodic bass line</i>
<i>with no reference to introduction</i>	<i>with reference to introduction (23-24)</i>
<i>Totally syllabic</i>	<i>Melismatic in bars 23-26</i>
<i>No repetition of text</i>	<i>“Ewige” repeated</i>
<i>Opening phrase (8³-10²) repeated in sequence a step higher (10³-12²)</i>	<i>Opening phrase (19-20) repeated in sequence a 3rd higher (21-22)</i>
<i>All in breathless 2-bar phrases</i>	<i>In one lyrical 8-bar phrase</i>
<i>RH triplets have rest on every beat</i>	<i>RH triplets have fewer rests</i>
<i>Anacrusis at start of phrase</i>	<i>No anacrusis</i>

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the song. [2]
- (i) **an inversion of a dominant 7th chord** Bars 7¹ / 8¹ / 10² / 13¹⁺³ / 17³ (accept 17¹) / 19-20
- (ii) **a suspension** Bars 5³ / 15²⁺³ / 16¹ / 17² / 18¹ / 18²

AREA OF STUDY 3 – CHAMBER MUSIC

Q.1 Corelli: Trio Sonata in F (Giga) [Pages 155-156]

- (a) What is the form of this movement [1]
Binary
- (b) **Other than C major**, name the **two** keys that are tonicised (briefly established) in bars 35-73 [2]
D minor (bar 45) G minor (bar 49)
- (c) State **two** differences in the treatment of musical material in bars 35-41 as compared with bars 1-6. [2]

Bars 1-6	Bars 35-41
All in tonic key	Tonicise closely related keys
Entirely diatonic	Some chromatic harmony
Vln1 imitated by Vln2&VC	Vln2&VC imitated by Vln1
Imitation is on same pitch (C)	Vln1 imitates on different pitch
Monophonic opening	Opens in two parts
Interval from 1-2 is ascending 4th	Interval from 35-36 is descending 4th

[Accept statement that bars 35-40 freely invert bars 1-6]

- (d) Give **three** features of the writing for the string instruments in bars 40-73. [3]

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

- **Parallel 3rds in Vln2&VC (58-65)**
 - **Vlns1&2 alternate in taking upper part (crossing parts) (40-49, 52-56, 65-73)**
 - **Vln2&VC paired (share similar material) in bars 49-65 / Vlns1&2 paired in bars 42-49, 66-69 / all three have equal interest in last 4 bars**
 - **imitative texture (57-64) / contrasts with homophonic texture in 67-73**
- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the extract. [2]
- (i) **a perfect cadence in the dominant Bars 17-18 (accept 56-57)**
- (ii) **stretto imitation Bars 1-6 / 18³-25² / 57-65**

Q.2 *Beethoven: String Quartet, Op. 18, No. 6, first movement*
[Pages 157-163] [Bars 1-91]

- (a) From which **main** section of the movement is the extract taken [1]
Exposition
- (b) Using the headings below, compare bars 1-18¹ with bars 19-33¹.
 Give **one** difference in each category. [2]

Use of instruments

Bars 1-18¹	Bars 19-33¹
<i>Antiphonal responses between Vln1&VC</i>	<i>Antiphonal responses between Vln1&2</i>
<i>Repeated notes and Alberti-like accompaniment in Vln2&Vla</i>	<i>Moves to VC&Vla</i>
<i>Bars 3-4 on Vln1 only</i>	<i>Bars 21-23² doubled by Vln2</i>
<i>VC part in bars 11-12 still accompanied by persistent Vln2/Vla figures</i>	<i>Vln2 part in bars 29-30 imitated by VC and Vla</i>

Tonality

Bars 1-18¹	Bars 19-33¹
<i>F major merely tonicised in bars 12-18 (opens in Bb)</i>	<i>Modulation to F major begins in bars 29-33 (dominant fully established)</i>
<i>No other keys tonicised</i>	<i>Modulation begins with tonicisation of both D minor (30³-31) and C major 32-33</i>

- (c) Give **three** features of interest in the harmony/tonality in bars 45-75. [3]

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

- *Begins in F major (45-48) / repeated in F minor (49-53¹) (major-minor change in bars 45-53)*
- *Ab major (55-57) / tonicisation of Bb minor (53³-54)*
- *Gb major (Neapolitan 6th [1]) chord in bar 58 / takes music back to F minor (59) / another Neapolitan 6th in bar 60 (last quaver beat)*
- *changes to F major (62)*
- *chromatic decoration (lower auxiliary notes) of C7 chord in bars 68-69*
- *brief tonicisations of D minor (70³-71(75)), (accept Bb major (72) and G minor (73)) [Give credit for reference to use of progressions falling (sequentially) by a 3rd here – F→Dm→Bb→Gm and/or the “chromatic” nature of music]*
- *dim7th chord in 74*

(d) Give the bar number(s) of **one** instance where the **opening** material of the extract (bars 1-5) appears in the **development section**. Give **one** difference in the way Beethoven uses that material at this later point. Do not mention harmony/tonality here. [2]

- **Bars 91^b-95** – *First note omitted (or shortened) (starts on 4th beat) / in 8ve/unison rather than on Vln1 only / original accompaniment omitted / repetition on solo Vln1 (93⁴-95¹) rather than accompanied*
- **Bars 95⁴-99** – *First 5 notes detached from thematic idea (fragmented form) / treated in antiphonal fashion*
- **Bars 102⁴-110** – *Arpeggio motif from bar 2 extended/developed in Vlns&Vla / interval of 6th becomes 7th in 108-09 / and 8ve in 110³⁻⁴ / in diminution (see below)*
- **100-111** – *intervals of VC quaver accompaniment expanded from 3rd (100) →4th (101) →5th (102) →6th (106) (→8ve in Vln1 (110³⁻⁴)) →7th (Vln1,111) / melodic and accompanimental figures change rhythmically and melodically to produce new figure related to both*
- **Bars 139-146** – *Monophonic statement of “main motif” (Vln1) / imitated (joined in 3rds) by Vln2 (141) / arpeggio crotchet figure from bar 2 “developed” in bars 143-46 / includes fragmented form in Vla (143-44)*

(e) Which **two** of the four musical devices listed below are found in bars 29-44? Tick the **two** appropriate boxes. [2]

<i>Tierce de Picardie</i>	
<i>Syncopation</i>	✓
<i>Inverted pedal</i>	
<i>Melodic inversion</i>	✓

LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

Q.1 Loesser: *Guys and Dolls*: Fugue for Tinorns [Pages 216-220]

- (a) Comment on the short introduction (bars 1-6²) [2]

[1 mark for each relevant comment

- *In Db major*
- *vamp-like (accompaniment) (off-beat chords) (ostinato bass line) / all on tonic chord [1] with major 7th or added 6th [1]*
- *fanfare-like melody on trumpet / which is associated with horse racing / and includes dotted and triplet rhythms [award only 1 mark for either reference here]*
- *clarinet has sustained note (Ab) in bars 1-2*
- *ostinato bass*

- (b) Give **two** features of the vocal melody in bars 6³-18³.
Give bar/beat numbers in your answers. [2]

- *Chromatic auxiliary (neighbour) note (e.g., G natural in bar 6³) / chromatic appoggiatura (e.g., D natural in bars 7¹) / anacrusis 6³⁻⁴, 10⁴ etc*
- *repetition of 3-note motif (Ab-G-Ab) (e.g., bars 6-8)*
- *descending chromatic scale (9-10¹)*
- *descending sequence in bars 10⁴-13¹ (14¹)/(14⁴)15⁴-18¹ / bars 13 and 14 present a decorated form of the sequence / repetition of bars 12⁴-14³ in 14⁴-16³*
- *syncopation (e.g., bar 7¹⁻²) / dotted rhythms (e.g., bar 6)*
- *syllabic 6-18*

- (c) Give a brief account of the structure of bars 6²-50³.
You must provide bar numbers in your answer. [3]

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

[WJEC Notes]

<i>Bars 6-18</i>	<i>Bars 18-22</i>	<i>Bars 22-26</i>	<i>Bars 26-50</i>
<i>Canon 1</i>	<i>Canon 2</i>	<i>Canon 3</i>	<i>Canon 3 – 2nd/3^d entries</i>

Alternative answer

<i>Solo statement</i>	<i>Canon 1 (3 entries)</i>	<i>Canon 2 (3 entries)</i>	<i>Canon 3 (2 entries)</i>
<i>Begins 6³</i>	<i>Begins 18³</i>	<i>Begins 30³</i>	<i>Begins 42³</i>

If answers are not provided in table format, give credit for answers such as the following:

- *Allow canon [1] (but not in addition to table above)*
- *solo statement of melody (Nicely) (bars 6³-18³)*
- *series of (8) canonic entries at distance of 4 bars (bars 18³→)*
- *last full entry begins 38³ (Nicely)*
- *last two entries (42³&46³) are only partial statements of melody / end at the point where Nicely's statement is completed (50)*

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars 39-58. [2]
- (i) a minor 9th chord Bars 53 / 54 (accept 41³⁻⁴, 45³⁻⁴, 49³⁻⁴)
- (ii) a supertonic 7th chord Bars 39¹⁻² / 41¹⁻² / 47¹⁻² / 49¹⁻²
- (e) Name the cadence in bars 54-55. [1]
Perfect

Q.2 *Boublil/Schönberg: Les Misérables: On my own* [Pages 243-245]

- (a) Other than harmony, give **two** features of the music of the instrumental accompaniment in bars 1-10. [2]
There is no need to mention instruments
- **3-note motif / syncopated / repeated in sequence / first ascending (1-3) / then descending (4-5) / ascending at distance of half bar, descending at distance of a bar / ostinato**
 - **combined with / arpeggio figuration / two “motifs” combined on same instrument (motifs “interlinked”)**
 - **sustained chords**
 - **chromatically [1] descending bass line (6-7)**
 - **time signature changes ((7)8-10)**
- (b) Comment on the harmony/tonality in bars 1-10. [3]
[1 mark for each relevant comment with bar numbers]
- **D major / brief tonic pedal (1-3)**
 - **A major tonicised (5-6) / perfect cadence (5-6)**
 - **B minor tonicised (7-8) / perfect cadence (7-8)**
 - **return to tonic key (9-10) / imperfect cadence (9-10) [harmony diatonic at first (1-4) [1] but becomes more chromatic (other keys tonicised) in bars 5-8 [1]]**
 - **harmony fairly static at first (1-4)**
 - **(dissonant) passing notes given prominence in bars 1-5 (middle note of 3-note motif)**
 - **circle of 5ths 7³-10**
 - **parallel harmony 6-7**
- (c) Mention any **alterations** the composer makes to the music in bars 26⁴-34³ as compared with how it was presented earlier in the song. [2]
[1 mark for each relevant comment with bar numbers]
- **Begins with drone bass (bass line changes)**
 - **melody altered in bars 29³-30² / rises rather than falls / more assertive (positive) use of 7-1 at the cadence**
 - **greater prominence given to 3-note motif (Vlns) / doubled in 6ths in 27-28 / Vlns play ascending scale on upbeat to bar 27**
 - **vocal leap up a 5th from 33-34 is new / previous occurrences had been leap down a 4th (+ intervening appoggiatura)**
 - **brass more prominent (28→)**
 - **modulation (change of key) (F major) (key up a 3rd)**
 - **no longer has semiquaver figuration**

- (d) Name one **percussion** instrument used in the song and give **one** feature of interest in its music. Provide bar numbers in your answer. [2]
- **Bass drum - Repeated short-long (heartbeat) motif (bars 11-33)**
 - **(Suspended) cymbal – roll (bar 18)**
 - **Timpani – roll (bars 26-7)**
- (e) Name the final cadence in bars 37³-38. [1]
Plagal

AREA OF STUDY 5: JAZZ, ROCK AND POP

Q.1 Ellington: Black and Tan Fantasy [Pages 173-176]

This extract begins at bar 52.

- (a) Explain the term “fantasy” used in the title and how it relates to this piece’s musical content. [2]
- **Piece with no particular form (composer’s imagination takes precedence over conventional forms) / usually consists of linked / but not thematically connected sections or different styles**
 - **Piece is in (7) discrete sections / though elements are shared between some of them**
- (b) State in full (e.g., C major) the key at the opening of the **extract**. [1]
Bb major
- (c) Referring to the music on the score provided, give **three** features of the harmony in the passage for solo piano in bars 52-64. Supply bar numbers in your answer where necessary. [3]
- **Harmonic basis is I, IV and V7 / but with chromatic [1] dominant and diminished 7th chords (majority of chords are dominant or diminished 7ths) (example needed)**
 - **mostly root position chords / but inversions in bars 52, 59^{1-2, 3-4}, 63¹⁻², 64¹⁻²**
 - **lack of conventional cadence in bar 64 (Gb9 expected to “resolve” to F(7) rather than Fm9)**
 - **“appoggiatura” chord (parallel harmony) (64³) / or tritone substitution for C7 chord (V7 of V)**
 - **Blues progression as a basis**
 - **Circle of 5ths (qualified with bar numbers)**

Give credit for following chords – 2 correct chords per mark:

Bar	52-3	54	55	56-7	58	59	60	61	62	63	64
Chord	Bb(6)	C7→F7	Bb7	Eb(6)	E°7	Bb/F→D7	G7	C7	F7	Bb/F→E°7	Bb/F→Gb9→Fm9

- (d) Give an example of a “blue note” in the trumpet solo in bars **29-52**. Provide a bar number in your answer. [1]
- **Db (bars 33, 34, 41, 43) [accept C# in bar 35]**
 - **E³/Fb (bars 34, 38, 41)**
 - **Ab (bars 48, 49, 50)**

- (e) Comment on the use of percussion in bars **52-86**. [2]

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

- *Uses only (suspended) cymbal / used sparingly / because early recordings unable to cope with full drum kit*
- *plays on beats 2&4 in bars 65-72 / plays on beat 4 in bars 78, 80 (off beat)*

- (f) Name the final cadence (bars 89³-90) [1]
Plagal

Q.2 Queen: Killer Queen [Pages 203-213]

This extract begins at bar 51.

- (a) Which of the following describes the time signature of the majority of the song? [1]

Compound duple compound quadruple simple triple

[Underline **one** answer]

- (b) Give a brief account of the structure of the **extract**, mentioning bar numbers in your answer. [3]

[WJEC Notes]

Middle 8	Verse 3	Verse 4	Outro
51-59(60, 61)	61-69	69-79	80-89

Alternative answer

Instrumental or guitar (solo)	Pre-chorus or bridge	Chorus	Outro
51-61	61(62)-69	69-79	80-89

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

(c) Comment on the use of backing voices in the **extract**. Give bar number where appropriate. [2]

- **Participate in extended pre-chorus (61-9) from end of 2nd bar**
- **sing “independent” (sustained) chords (4-part harmony) / also sing the “extension” (complete soloist’s cadential phrase) in bars 66⁴-69³**
- **“scat” singing (merely sing “oohs, aahs” etc.) in bars 63-66¹**
- **sing along with (homophonically with, share the melody with) soloist in chorus (69-79) / slightly more secondary role again in bars 73-4 / join in homophonically on final “wanna try” in bar 77**
- **give credit for reference to panning effects – panned left, centre and right at various times in extract (63-66¹ – centre, 66³-67 – right, 68 – left) / prominent use of studio effects on “wanna try” (77-78) / surround sound / phasing effects / portamento (gliss) 73-4**

(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in **bars 55-90**. [2]

- (i) **a dominant 7th chord Bar 59 / 61 / 62¹⁻² / 63¹⁻² (accept 64² & 65²) / 66¹⁻² / (accept 68³) / 72³ / 73¹⁻³ / (accept 75¹⁻²) / 76¹⁻²**
- (ii) **a short pedal Bars 57³-61 / 78-79²**

(e) **Other than the backing vocals**, compare bars **51-68** with bars **3-22**. Give **two** differences. [2]

Bars 51-68	Bars 3-22
Melody on solo guitar	Melody on solo vocal
Slight changes to vocal melody	Melody in original form
Two bar extension to verse (60-61)	Verse 1 went straight to pre-chorus (12) e.g., no anacrusis leading into bar
Changes in solo vocal in pre-chorus -12 e.g., anacrusis at end of bar 61, vocal melody bar takes off from a G in bar 63 etc.	vocal melody takes off from a Bb in 13
Bars 63 and 65 repeat chords in bars 62-13 and 64	No repetition of chords in bars 12
Pre-chorus further extended in bars 67-9 earlier(pre-chorus is 8 bars long)	Bars 67-9 have no counterpart in section (pre-chorus only 3 bars long)
Longer/stronger preparation for pre-chorus’ Bb tonality	Chorus follows straight on from pre-chorus / no use of tonic minor as in 68

AREA OF STUDY 6: WELSH SONGS

Q.1 Caryl Parry Jones: *Pan ddaw yfory* [Pages 276-285]

This extract begins at bar 61.

- (a) State fully the tonic key of this song. [1]
E minor / E aeolian
- (b) Which of the following describes the way in which the solo vocal parts sing in the **extract**? [1]

In octaves in harmony in imitation

[Underline **one** answer]

- (c) Compare the **music** of the verse (bars 61-68¹) with that of the chorus (bars 68²-76). You should not mention the voices or instruments in your answer. [3]

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

- ***Both in Em (Aeolian)***
 - ***both use similar chords (mostly I, iv, V(v) / though verse uses VI (67¹⁻²) while chorus uses VII (D7) (69³⁻⁴)***
 - ***different chord progressions used (verse begins on different chord (Em rather than chorus' Am)) / verse has slower harmonic rhythm***
 - ***verse consists of 4 2-bar phrases while chorus consists of 2 4-bar phrases / cadences are different – verse = imperfect x 3 → perfect, while chorus = perfect → imperfect (accept “different melodies”, but example is essential)***
 - ***chorus begins on anacrusis while verse begins late on 2nd beat***
- (d) Give **two** musical features of the final section featuring the improvised guitar solo (bars **77-93**). [2]
- ***Uses same chords as chorus / but Em (perfect cadence) appended (92-3)***
 - ***chorus' melody used as basis for much of solo / more decorated version / wider range of notes used / portamento on guitar***
 - ***backing vocals used (voices provide accompaniment to guitar melody) / sing sustained chords / wordless for most of section / but final words of chorus sung in final bars / “solo” vocal line here not highest voice***

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in **bars 61-76**. [3]
- (i) a 9th chord **Bars 61¹⁻² / 62¹ / 63¹⁻² / 64¹⁻² / 65¹ / 66¹ / 69¹⁻² / 71^{1,3+4} / 72¹⁻² / 73¹⁻²**
- (ii) a sus4 chord **Bars 62³ / 64³ / 66³ / 71³ / 76¹⁻²**
- (iii) a minor 7th chord **Bars 67³⁻⁴ / 70¹⁻² / 70³⁻⁴ / 74¹⁻² / 74³⁻⁴ / 75⁴**

Q.2 Mervyn Burtch: *Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws*
[Pages 256 -258]

(a) Give the Italian term for unaccompanied singing such as that found in this song. [1]

A capella

(b) Other than dynamics, state **three** features of the musical material in bars 1-5. [3]

- ***Tonally ambivalent – A major or F#m(modal) / bar 5 suggests V7 in A major***
- ***staggered entries / A begins with short imitation of S's opening 3-note motif / in inversion***
- ***3-note motif is a reference to folk song's opening notes***
- ***parallel 3rds between S&A in bars 2⁴-4 / tenors "imitate" S&A's 3-note motif from bar 3 in bars 3⁴-4³ / similar reference in A&T in bar 5***
- ***moves mostly by step***
- ***hummed rather than sung (no words)***

- (c) Using the headings below, compare the setting of Verse 1 (bars 6-15) with that of Verse 2 (bars 20-29). [2+2]

[1 mark for each relevant comment with bar numbers]

Harmony

- **Root position (F#m & C#m) chords in bars 22-23 while bars 8-9 used inversions**
- **bar 26 - F#m → C#m rather than D → E in bar 12**
- **slightly more (different) decoration of cadential F#m chord in 27¹⁻⁴ – cf. 13¹⁻⁴ (which used just one passing note)**
- **different cadence (chord progression) in bars 14-15 (no chord (or F#m) → C#m5/3 → Bm5/3 → F#m6/3) compared with 28-29 (F#m6/3 → C#m6/4 → F#m6/3 → 5/3)**
- **Bar 15 – plagal cadence – replaced by weak form of perfect cadence over 1½ bars in 28-29 (plagal cadence occurs within one bar at 15, over two bars at 28-29)**

Use of voices

- **Melody in altos in both versions throughout**
- **sopranos (6-15) occasionally use motifs from introduction – just one reference (23-24¹) in bars 20-29 / similar situation with bass part (apart from bar 29) / mostly restricted to tonic and dominant notes**
- **tenors have more melodic interest in 20-24 (particularly in 21⁴-25 and 26-27) / reference to intro's stepwise motif**
- **3-part setting of tune's final 2-bar tag in 28-29 compared with 4-part setting in bars 14-15 [Also allow as answer under "harmony" above, but no double credit]**
- **Slightly more use of rests in verse 2 (sopranos 20¹⁻³ and 28-29)**

- (d) Mention **one** way in which the music of the "interlude" (bars 16-19) relates to the music of the rest of the song [1]

- **Same modality / alternation of C#m and F#m harmonies (cf, for instance, bars 20-29)**
- **use of crotchet-quaver rhythm in bar 17, which is an almost constant feature of the folk song**
- **bar 19 has same melodic outline as bars 2⁴-3² (similar melodic motif used) / mostly stepwise movement in T**

- (e) Name the final cadence in bars 32²-33. [1]
Plagal

GCE MUSIC - MU3

PART 2

Q.1 First you will hear a complete movement from some chamber music.

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

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

major minor modal

[Underline **one** answer]

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

3/4 4/4 6/8

[Underline **one** answer]

(c) Suggest an Italian term to describe the **tempo** of the movement. [1]

Moderato / Andante/ Andantino or similar

(d) Which of the following terms best describes the texture of the music? [1]

monophonic homophonic contrapuntal fugal

[Underline **one** answer]

(e) How many performers take part in the movement? [1]

Four

(f) Tick the appropriate boxes below to indicate the **three** correct statements concerning the **movement as a whole**. [3]

<i>The opening melody occurs in both major and minor keys.</i>	<input type="checkbox"/>
<i>Both dotted rhythms and syncopation are used.</i>	<input checked="" type="checkbox"/>
<i>Dotted rhythms are used but there is no syncopation.</i>	<input type="checkbox"/>
<i>Harmonic progressions based on the circle/cycle of fifths are used.</i>	<input checked="" type="checkbox"/>
<i>A harpsichord is used as a continuo instrument.</i>	<input checked="" type="checkbox"/>
<i>The movement is in ritornello form.</i>	<input type="checkbox"/>

(g) State **in full** the type of work from which the movement is taken? [2]

Trio [1] sonata [1] (Accept Sonata da camera [2])

Q.2 The second extract, for solo voice and orchestra, is taken from a musical setting of a Mass. The text employed, together with an English translation, is given below.

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

1. <i>Et incarnatus est de spiritu sancto</i>	<i>And he was made flesh by the power of the Holy Spirit</i>
2. <i>Ex Maria virgine et homo factus est</i>	<i>From the virgin Mary and was made man</i>
3. <i>Et homo factus est, factus est,</i>	<i>And was made [man,] made [man],</i>
4. <i>Factus est, fa[ctus]</i>	<i>Made [man], ma[de]</i>

(a) Which type of voice sings in the extract? [1]

Soprano

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

2/4 4/4 6/8 9/8

[Underline **one** answer]

(c) Give **three** features of the **vocal** writing in the extract. Locate your answers by referring to the text and/or line where necessary.
(Do not mention the instrumental parts here.) [3]

- **Wide range overall / some large leaps (disjunct – must be qualified in some way) – e.g., “factus” in lines 3&4 / vocal line is “instrumental” in nature**
- **melismatic (e.g., both “factus” in line 3) / highly decorative almost throughout**
- **trills / scales / arpeggios / some triplets / ornamentation / turn**
- **use of sequence - all on “factus” lines 3&4**
- **interacts with (echoes, imitates, enters into dialogue with) WW instruments (paired with oboe in dialogue with flute and bassoon - first “factus” – line 3)**
- **syllabic – Et in Carnatus est**
- **descending chromatic lines (line 4 and (very briefly) line 3)**

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

[1 mark for each relevant comment]

- **WW (fl/ob/bsn) used in “soloistic” (obligato) manner**
- **occasionally play as a (3-part) unit / at other times play imitatively**
- **occasionally echo (imitate) (antiphony) (engage in dialogue with) the vocal part**
[only if not given in (c) above] / **at times play in 3rds with vocal line**
- **strings have more of a supporting role (mostly provide) (strings have chords/homophonic) (strings provide accompaniment) harmonic filling**
- **organ used as “continuo” instrument**

- (e) Name the cadence at the end of line 1 (*sancto*). [1]

Perfect

- (f) Tick the appropriate box below to indicate which of the three statements is correct. [1]

<i>The final chord of the extract is in root position.</i>	<input type="checkbox"/>
<i>The final chord of the extract is in first inversion.</i>	<input type="checkbox"/>
<i>The final chord of the extract is in second inversion.</i>	<input checked="" type="checkbox"/>

- (g) Which of the three composers listed below do you think composed this mass setting? [1]

J.S. Bach

Mozart

Brahms

[Underline **one** answer]

Q.3 The next extract is taken from a symphony and is in two distinct sections, the **first** a graceful *allegretto*, the **second** a brisk *presto*.

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

(a) Name the instrument playing the melody at the opening of the extract. [1]

Oboe

(b) State **two** features of the opening melody as played by **this instrument**. [2]

- **Acciaccaturas [1] / triplets [1] / appoggiaturas**
- **repetition of motifs / one at the 8ve / 2-note phrase ending repeated to become start of following phrase / emphasis on one note (mediant) (in first four bars) / one long phrase (or similar)**
- **second half of melody contains shorter note lengths / and is more conjunct**
- **Dotted rhythms**
- **Stress on 2nd beat at times**

(c) Mention **one** feature of this melody's accompaniment. You should not merely name an instrument. [1]

- **Pizz (VCs) / play arpeggio figures**
- **WW chords (Cl/Bsn) / mostly in complete homophony with oboe (homorhythmic)**
- **Syncopation in horns (oboe)**

(d) Comment on the **harmony/tonality** of the **first** section (*allegretto*). [3]

[1 mark for each relevant comment]

- **(Begins in) major key / tonic pedal at opening**
- **tonicises (briefly establishes) dominant / with feminine cadence / then minor key [give extra credit for "dominant minor"]**
- **returns to tonic key / pause on dominant before opening melody returns / with (dominant) pedal / (tonic) major-minor alternations after this**
- **mostly diatonic (some chromatic harmony)**
- **section ends on tonic chord / but with an "unusual" cadence (no standard cadence used) / mixed mode**

[Give credit for any correct observation on harmonic use]

(e) Mention **three** features of interest in the music of the **second** section (*presto*). [3]

- ***Time signature changes / to 2/4***
- ***entirely in strings at first / WW echo strings' final notes / antiphonal statements between (Stgs and WW) / in rising sequences***
- ***figure progressively shortened (fragmented) / (shorter note values) from 5 to 4 to 2 notes / some intervals also expanded***
- ***pedal***
- ***more/(mainly) chromatic than first section's statement***
- ***2-note motif from opening theme [1] (falling motif) repeated [1] In first orchestral tutti of movement (extract) [1]***
- ***includes first loud passage in movement so far (Allow suitable comments on dynamics – e.g., sudden change in dynamics)***
- ***diminished 7th chords more prominent***
- ***(first part of) main theme appears in bass / in minor key for first time / repeated by WW***
- ***4-note motif passed around strings near the end ((4 note motif) imitated in strings)***
- ***opening theme is variation of that in first section (same outline / same pitches used) / small number of extra notes added***
- ***all notes now equal length (quavers) / including previous acciaccaturas (or acciaccaturas omitted)***
- ***articulation more staccato in second section***
- ***dotted rhythms***
- ***scalic movement***
- ***accent on final quaver***
- ***brief reference to opening of main theme in WW at end of extract[1] / also return of pizzicato accompaniment [1]***

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

You now have 45 seconds to read the question on page 7.

Andante.

Flauto.
Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
Violino I.
Violino II.
Viola.
Violoncello o Basso.

TUTTI

- (a) Name the key and cadence in bars 7-8. [2]

Key - Bb (major) / dominant Cadence - Perfect

- (b) Complete the music in bars 15-17. The rhythm has been given to you, as have the pitches of the two grace notes at the start of bar 16. [3]

Mark according to the following table:

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

- (c) Give the bar and, if appropriate, beat numbers (e.g., 13²) of a short pedal in the extract. [1]

Bars 1-2¹ / 5-6¹ / 13-14¹

- (d) Which key is tonicised (passed through or briefly established) in bars 9-10? [1]

F minor

- (e) In each of the six boxes in bars 3-4 enter **one** suitable chord for the given melody. You should use two different chords on the first beat of bar 3. **The chords you name should form an appropriate harmonic progression.** [3]

Mark according to the following table:

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

GCE MUSIC – MU6

Part 1

Q.1 You will hear most of a movement from an instrumental work. It will be played **three** times. [*Hindemith – Concerto for Orchestra*] [1]

You now have 45 seconds to read the questions.

(a) Which of the following words best describes the texture of the extract? [1]
homophonic contrapuntal canonic fugal

[Underline **one** answer]

(b) Comment on the composer's use of instruments in the various sections of the extract. [3]

[1 mark for each relevant comment]

- *Ripieno (tutti) and concertino groups / used for alternating sections / similar to Baroque concerto grosso*
- *concertino consists of three solo instruments (Ob, Vln, Bsn) / which have contrasting material to tutti / also rather more virtuosic / and even more contrapuntal (fugal, canonic, imitative)*
- *string orchestra (+flts) used for first and third ritornello sections / brass section and timps used for second ritornello*
- *Basses imitate violins (at the opening)*

(c) From what you have heard, what do you consider to be the form of the movement? [1]

Ritornello form (accept Rondo) / ABABA(B) / ABACA(D)

(d) Comment on the **harmony/tonality** of the music. [3]

[1 mark for each relevant comment]

- *First ritornello begins on major chord (major tonic chord strongly suggested) / also ends on major chord [give extra credit for same major chord] (Accept major)*
- *First solo section suggests minor (at opening)*
- *Linear harmony*
- *Unexpected modulations*
- *melodic lines (bass line) are tonally oriented / include use of triadic motifs / sequences are common*
- *hint of imperfect cadence just before repetition of opening material in first ritornello (typical cadential motifs suggest underlying sense of harmonic (tonal) phrase structure*
- *second ritornello begins on different major chord / includes brief pedal*
- *harmony is chromatic / and dissonant / (hint of) bitonality at times (polychords) / occasional hint of "tonic" major-minor progressions*
- *imitation in concertino sections strongly suggests underlying tonal basis at times / as do their endings (first concertino section ends on movement's "tonic" major chord*

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

**Composer – Hindemith / Stravinsky /
School of composition – Neoclassicism**

- Q.2** The next extract is taken from a twentieth century requiem. The text employed is given below, together with an English translation and a brief outline of the structure of the extract. [*Britten – War Requiem: Dies Irae*]
You now have 45 seconds to read the questions.

Orchestral introduction

*Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!*

*What trembling there shall be
When the judge shall come
To weigh everything strictly.*

Orchestral interlude 1

*Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.*

*The trumpet, scattering its awful sound
Across the graves of all lands,
Summons all before the throne.*

Orchestral interlude 2

*Mors stupebit et natura,
Cum resurget creatura
Iudicanti responsura.*

*Death and nature shall be stunned
When mankind arises
To render account before the judge.*

- (a) Other than harmony/tonality, state **three** musical features of the orchestral introduction. There is no need to mention instruments in your answers. [3]

- **Fanfare-like / dotted rhythms / scotch snap**
- **triadic motifs**
- **frequent imitation (dialogue, antiphony) / inversion**
- **Horns 5ths etc**
- **repeated notes / triplets**
- **short phrases (pauses) / mostly sparse texture / thicker towards end / rising scale figure (at end of section) / and homophonic (homorhythmic) towards the end**

- (b) Comment on the **harmony/tonality** of the **two** orchestral interludes. [3]

[1 mark for each relevant comment with location]

Interlude 1 – *Built mostly on a series of minor chords (sense of) minor tonality) / moves towards major (in middle) / chords often related by interval of 3rd / also tritone at end / some use of extended (7th/9th) chords / no single key established (tonally ambiguous) / though same minor chord stated at beginning and end / gives section a sense of tonal structure / triadic*

Interlude 2 – *Triadic basis / but with some extended (7th/9th) chords [award marks for these two answers only if not given in previous section] / quite dissonant at times / more so than previous A section [1] - e.g., final chord [1] / (occasionally) bitonal feel / bass and treble parts frequently dissonant / mostly built on conflicting triads / at distance of 3rd*

- (c) What is the time signature of all three choral sections? [1]

7/4 [Accept alternating bars of 4/4 and 3/4] (Accept 7/8 or 7/2)

- (d) State **three** features of the choral material/choral writing in the extract. Locate your answers using the text where appropriate. [3]

1st vocal section – *Homophonic (syllabic) / divisi at times / mostly conjunct movement / syllables mostly separated by rests (staccato) / mostly for S&A / intermittent use of T / final line (Coget omnes...) set without rests / and as an ascending scale / in unison [Accept suitable answers from above when correctly given for subsequent sections – but no double credit]*

2nd vocal section – *Fuller texture than previous section (divisi) / B doubles S at opening / final scalic melody now descends (Coget omnes) / is in harmony / and initially uses contrary motion (both ascending and descending scales) / T echo S at end / with overlap*

3rd vocal section – *Phrases of text treated in antiphonal manner (accept call and response) / voices often paired / in parallel intervals / texture moves from thin to thick / slightly more contrapuntal treatment later in section / both ascending and descending scales used (inversion) / mostly in stretto / imitation / sequential (phrases) (phrases repeated at higher pitch)*

Q.3 The third extract is taken from a symphony. It begins with an introduction for percussion only. [*Panufnik – Sinfonia Sacra: Vision III*]
You now have 45 seconds to read the questions.

- (a) Other than dynamics, comment on the use of percussion
- (i) in the introduction
and
 - (ii) in the rest of the extract. You should not merely list the instruments used.

[1 mark for each relevant comment]

Introduction

[2]

- *Begins with solo timps / plays on the beat / 2-note motif / at interval of tritone (accept (perfect) 4th) or tonic-dominant) / with roll on final note*
- *motif repeated in diminution throughout remainder of section / slightly modified (extra note added/ rhythm changed slightly) / after initial pause*
- *(untuned instruments) freely imitate timp figure / with some augmentation (gong & cymbal) (with original note lengths) / ostinato-like*

Rest of extract

[2]

- *Used to punctuate passages (articulate phrases/sections) (rhythmic fills)*
- *timps (then snare drum/bass drum) used to reinforce accented chords on brass & WW / also play a series of glissandi [1] and repeated notes [1] between sections of melody in Section 3*
- *tenor and bass drums play succession of short solo rhythmic motifs in imitation (accept antiphony) / which echo the rhythm of the orchestra's preceding repeated chords / descend in pitch (different pitch)*
- *motifs shortened (from 6 to 2 notes) later in extract / also play repeated [1] augmented [1] version of brass fanfare figures towards end of extract*

- (b) State **three** features of the music played by the **strings** in the extract. [3]

- **Sequential (at first) / constant semiquavers / imitative**
- **figures successively passed from highest to lowest instruments (or vice versa) / scalar figures / reduced in length as section proceeds / extended passage leads into new theme**
- **pairs of accented chords/ in ascending sequence [both required for mark]**
- **intervals mostly conjunct / divisi at times**
- **heterophonic**
- **more lyrical (sustained)(legato) melody later / uses only semitone [1] and tritone [1] as intervals**
- **repeated (semiquaver) figures (ostinato-like) / uses auxiliary notes / separated by rests**
- **pairs of repeated (semiquaver) chords**
- **extreme high pitch in violins**

(c) Comment on the writing for brass instruments in the extract. [3]

[1 mark for each relevant comment]

- *Fluttertonguing / accented chords (3 note motif) [accept only if not given as answer in (b)]*
- *Trombones play series of ascending [1] two-note motifs [1] / mostly alternating minor 2^{nds} and perfect 4^{ths} / other brass punctuate with more “isolated” chords*
- *occasionally double strings’ more lyrical melody / but without sustaining the notes*
- *fanfare-like towards the end / based on timp (percussion) material at start of extract (rhythmically/melodically) / perfect 4ths rather than tritone*
- *subjected to same rhythmic alterations*
- *stated in close imitation (stretto)*
- *figure also inverted at times*
- *repeated (semiquaver) figures (ostinato-like) / separated by rests [accept only if not given as answer in (b)]*
- *muted trumpets*

Q.4 Finally, you will hear part of a piece by Shostakovich, most of the melody of which is printed below. The music will be played **six** times. [*Shostakovich – Romance: The Gadfly*]

You now have 45 seconds to read the questions on page 7.

Romance
[from The Gadfly] Shostakovich

Allegro moderato

Violins

5 *mp dolce* *rit.*

9 **A tempo**

14 *rit.* **A tempo**

19

24 *rit.* **A tempo**

- (a) Fully name the key (e.g., D major) and cadence in bars 4-5. [2]

Key – C major Cadence - Perfect

- (b) Which key is tonicised (briefly established or touched on) in bars 10-13? [1]

Ab (major)

- (c) There are **three** errors in bars 14⁴-17, **two** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear. [6]

- (d) Write in the missing pitch and rhythm in bars 22²-24². [8]

Mark according to the following table:

Number of correct pitches/rhythms	Marks awarded
22-24	8
19-21	7
16-18	6
13-15	5
10-12	4
7-9	3
4-6	2
1-3	1
0	0

- (e) In each of the three boxes provided on the score, write in the chords (e.g., Ab, Bm) you hear in bars 7¹⁻³ and bar 20. [3]

- (i) *E(7) / III(7)*
(ii) *Am / vi*
(ii) *Em / iii*

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 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.

Q.1

This extract begins at bar 41/⁴Fig.2

(a) Extract 1 [Bars 41-65]

(i) Comment on the key and cadence in bars 43-45/²Fig.2-²Fig.2. [3]

[1 mark for each relevant comment]

- *D# minor / Tierce de Picardie (D# major chord used)*
- *modal / lack of leading note (C# instead of CX)*
- *perfect cadence (chords: (i6/3→iv5/3→)v→I)*
- *Unusual choice of key / minor key on movements leading note*

(ii) State **two** keys tonicised (briefly visited) in bars 46-57/¹Fig.2-¹Fig.4, providing bar/figure numbers. [4]

- *C# minor – bars 46-49*
- *B minor – bars 50-53*
- *G major – bars 54-55*
- *D major – bars 56-57*

(iii) Comment on Ravel's use of the **orchestra** in bars 41-57/⁴Fig.2-¹Fig.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]

- *Chamber-like (particularly in bars 46-53²(57))*
- *strings reinforce (shadow) piano's harmonies with sustained chords (41-45)*
- *solo flute takes over melody in bars 41-45 / cor anglais given "countermelody" in bars 46-50¹ / clarinet holds sustained G# in bars 46-49³ (pedal) / bassoon reinforces piano bass part (bars 46-53) (WW play prominent part in bars 41- 53)*
- *repetition of bars 46-49 tone lower in bars 50-53 is re-orchestrated / with 1st bassoon taking "countermelody" / sustained note (pedal) transferred to Horn*
- *muted horn (bar 50)*
- *reduced string section (minus Vlns1 & DB) again*
- *reinforces solo piano's individual musical strands*
- *(bars 53³-57)*

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

Orchestration becomes fuller overall / less reliance on wind instruments

58-61

- ***WW & Horns divided into two "groupings" (hrns/bsn – fl/ob/CA/clts) (WW play together rather than separately (as before))***
- ***which are used to state similar answering [1] and overlapping [1] phrases***
- ***strings mostly provide more static harmonic support (sustain one chord) / Double basses added***

62-65

- ***WW omitted completely***
- ***strings play as complete "choir" / with Vlins1 playing melody / for first time in movement***

66-73

- ***Reversal of roles as compared with 58-61 / strings play overlapping scale figures / moving from 2 to 3 parts***
- ***then sustained 10-part (divisi) chord (71³-73¹) / combined with WW & brass***
- ***piccolo briefly doubles piano RH figuration (71³-72²) / with imperceptible support from flute in form of repeated demisemiquaver Bs***
- ***large reduction of instrumental resources in 73***

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

<u>Bars 58-61</u>	<u>Bars 62-65</u>
• <i>chromatic</i>	<i>Diatonic</i>
• <i>some quite harsh dissonances – e.g., 60</i>	<i>less dissonant</i>
• <i>piano and orchestra suggest different modes –e.g., Eb major and Eb minor in bars 58-59</i>	<i>piano and orchestra in same mode</i>
• <i>slow harmonic rhythm</i>	<i>slightly quicker harmonic rhythm</i>
• <i>changes of harmony coincide with first beat of bar</i>	<i>placement of changes of chord less “predictable”</i>
• <i>both chords have dominant “function”</i>	<i>consist of V-I and ii-V-I progressions (includes perfect cadences)</i>
• <i>contrapuntal (linear) element (e.g., wind chords in bars 58-62)</i>	<i>more secure homophonic basis</i>
• <i>no key established (vagrant harmonies)</i>	<i>Em, C and G majors (keys) tonicised</i>
• <i>use of parallel (non-functional) chords</i>	<i>no parallel harmonies (functional harmony)</i>

- (vi) Give **two** features of interest in the right hand melody in the piano in bars 45³-53²/Fig2.-Fig.3. [2]

- ***quite limited in range overall***
- ***more rhythmic interest than previously***
- ***bars 49³-53² repeat previous 4-bar phrase a tone lower (in sequence) / with 3rd sub-phrase further decorated (cf.48²⁻³ with 52²⁻³)***
- ***prominent use of #9 (false relation)(diminished 8ves)(major-minor 3rds) – e.g., B♭(-B♯) and A♯(-A♯) clashes in bars 46(-48)***
- ***Passage consists of two 4-bar phrases / bars 45³-49² in 1+1+2-bar sub-phrases***
- ***second sub-phrase varies first / shortens first B in bar 46 and extends previous B→A into B→A→G♯→F♯ (includes motivic development)***
- ***3rd sub-phrase repeats same 4 notes in diminution (quavers become semiquavers) / and tags on another bar with similar melodic contour (48) (rhythmic contour of each phrase is different)***

(b) **Extract 2 [Bars 74-97]**

This extract begins at bar 74/Fig.6

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

E major

- (ii) Name **two** cadences in bars 74-97/Fig.6-Fig.9, providing bar numbers/figures. [4]

- ***imperfect cadence - bars 86-87(88)***
- ***interrupted cadence – bars 90-***
- ***interrupted cadence – bars 96-97***
- ***perfect cadence – bars 93-94***

- (iii) Other than cadences, give **four** features of the harmony in bars 74-86/Fig.6-Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

- ***Completely diatonic quite prominent use of ii, iii & vi (minor triads) / provide some modal touches (e.g., bars 77-83)***
- ***only one tonic chord (74-5) (E major chord)***
- ***some dissonances (appoggiaturas) caused by non-chordal melody notes / e.g., A in bar 74 clashes with G# / some 7th/9th chords (e.g., bars 78 (Amaj7), 79 (F#m⁷⁽⁹⁾)***
- ***harmony complicated by prominent use of suspensions / and passing notes in inner parts and bass line***
- ***strong linear element in harmony (e.g., bass part descends by step from 76(78) to 86(93))***

- (iv) Compare Ravel's use of the orchestra in bars 97-102/Fig.9-¹Fig.10 with that in bars 74-96/Fig.6-¹Fig.9.

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

- ***Solo cor anglais has principal melody (74-97¹)***
- ***reduced [1] string section provide chordal accompaniment***
- ***VC occasionally used to reinforce 6/8 rhythms of piano's LH (e.g., bars 83-84) / Vlns1 briefly added in bars 94-95 to highlight (reinforce) inner voices of piano line (with Vln2 & Vla)***
- ***unexpected C# major chord (97) introduces new timbres -***
- ***e.g., bassoons and brass take over accompaniment previously given to strings / harp plays chords in harmonics / horns are muted (97→)***
- ***melody also switches to solo flute (98) / its final notes echoed by oboe & cor anglais (100-01)***
- ***strings tacet (97-102)***
- ***muted horn / trumpet***

- (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]

- *VC/DB sustain tonic note throughout (accept “pedal”)*
- *consist of a single (decorated) tonic chord (E major)/lydian touch in bar 104*
- *possible references to motifs from movement’s opening melody (allow extra credit for one example – such as the 3-note stepwise motif in Vlins1 (103) and Vlins2 (104), which could recall bar 3) / also recalls Vlins1 in bars 94-5) / as does VC in 104*
- *inversion of this figure in Vlas (105)*
- *different 3-note motif highlighted in solo bassoon in 105-06 / perhaps recalls bars 8³-9² (figure z from 1st movement) / VC has similar contour at this point*
- *some close harmony in strings*

(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]

A^[1]	B	A^[2]	Coda
Bars 1-45 [Fig.1-2]	Bars 45-73 [Fig.2-6]	Bars 74-102 [Fig.6-10]	Bars 103-08 [Fig.10-end]

[Accept bars 1-57 (Fig.1-4) and bars 58-73 (Fig.4-6) as alternative answers for A^[1] and B]

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

[Award 1 mark for *Ternary form (or ABA)* ; 1 for *Coda*; 2 marks for all four correct bar/figure numbers; 1 mark for 2-3 correct bar numbers; no marks for 1 correct bar number]

- (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]

- *Piano plays throughout movement / acts as unifying element in A and B sections*
- *Piano presents movement's opening theme alone (1-36) (solo) / highlights importance of instrument's role in movement / also states new melodic ideas in bars 45-53(57) / heralds start of B section [Note – If Fig.4 is given as start of B section, answer could read – Piano rounds off section A with return of material that is very similar to that of the opening]*
- *LH presents important rhythmic element – 6/8 feel (rocking feel) within 3/4 metre / set up by an introductory bar of LH accompaniment figure only / same throughout movement / apart from bar 107*
- *Lack of regular phrases (cadence points) in A section / contributes to a sense of continual growth*
- *Descending bass line (from bar 5)*

- **Short descending scalar figures frequently found in piano's RH (sometimes concealed in an inner voice) [1] (e.g., 58-61, 66-69) become even more prominent in A² section / appearing as fully fledged scalar figuration / again forging a link between the A and B sections / could be interpreted as diminutions of part of principal melody (bar (2²-)3) / also links to coda's use of similar motif in Strings**
- **A & B sections share similar material / B section has something of the character of a development section / rather than as a contrasting section**
- **B and A² sections initially linked by soloist's RH figuration / which alternates with new scalar figures / so creating sense of both unity and contrast**
- **RH figurations are carefully planned, moving from increased use of semiquavers in melodic material (45-52) / to semiquaver sextuplets in figuration (58-61, 66-70) / then to demisemiquaver 12-tuplets (71-72) / which coincide with the movement's moment of extreme harmonic dissonance [1] and dynamic level [1] (71⁽³⁾-72) / followed by one of movement's rare returns to a tonic root position chord [1] along with diminuendo [1] (73-74)**
- **Sudden brief return to sextuplets in bar 73 has effect of highlighting the return of Section A / with something of the effect of a written out rit.**
- **Continuous stream of demisemiquavers in RH / until they dissolve into a trill in bars 103-08 / which combines both a feeling of movement and rest / and perfectly underscores movement's conclusion**
- **Mozartian influences in lyricism of slow movement / increasing rhythmic impetus**
- **extremes of dissonance [1]/ dynamic level [1] / dynamic pitch [1] - followed by a diminuendo/relaxation [1] and a brief return to tonic harmony [1] (all around bars 71→)**

You now have 40 minutes to answer the following question.

Q.2

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 20th/21st centuries. Also include a brief comment on Ravel's *Piano Concerto in G*.

[25]

Mark	Criteria
21-25	Relevant references to representative solo concertos in the 20 th /21 st centuries as compared with earlier concertos 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.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and comparison, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from 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.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant comparison. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre throughout the 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.
9-12	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.
5-8	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.
0-4	Very weak, showing little or no understanding of the Ravel concerto and/or knowledge of the development of the solo concerto in relevant eras. The essay will make 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 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.

Q.1 This extract begins at bar 34/Fig.14

(a) **Extract 1 [Bars 34-125]**

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

- **Highly unusual (far removed from work's tonic key of C minor)**
- **possible link with DSCH motive / G# being a diminished 4th below C /or aug 5th / sharpened dominant interval contained by DSCH motif**
- **final Ab of "dactylic motif" (end of 1st mvnt) treated as enharmonic of G# (allow enharmonic equivalent)**

- (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]

- **In two halves (A1&A2 or A1&B1) / based on same material /repeated A section**
- **First half – bars 1-75(76) /Fig.11-18 / second half – bars 76-125/Fig.18-21**
- **A1 – four recurrences of opening theme in expanding subsections (bars 1, 9, 26, 76(75)) / A2(B1) - moves from balanced 4-bar phrases separated by "links" to 6-bar phrases (from 108-125)**
- **(1 mark for answers that do not include all bars)**
- **Accept bar 34 as an answer for start of subsection**
- **1 mark only if no bar numbers are given.**
- **Accept "this is section A" for 1 mark**

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

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

- *Partial statements of reordered versions of DSCH in Vla&VC in bars 34-39 (7-1-2 and 7-1-7 in bars 34³-35) / in diminution compared with previous statement in bars 32-34¹ / 2-1-7-1 (37) / 2-7-1-7 (38)*
- *full reordered version in bar 36/39 (3-2-1-7)*
- *statement of 7-1-2-3 version in bar 46 / repeated in near sequence in 47 / two exactly sequential statements 49-50 / the latter being at “original” pitch (in C minor) / also the basis for same instruments’ lines in bars 51-56 / again partial and reordered / but with different rhythmic outline / cf. bars 41-44*
- *Bars 62-69¹ - successive statements of DSCH passing up and down through (echoed by) all four instruments / 8ve higher/lower each time / one extra statement repeated immediately after (VC, 69²-70¹) / Eb and B (outer, dim 4th Eb and B (outer, dim 4th*
- *Bars 69-76 – DSCH in (stretto) imitation (in minims or augmented [1])(canon allow fugal) between Violins / repeated three times / Vln1’s final (4th) statement incomplete (2 notes only) / reordered versions (7-1-2-3) (B-C-D-Eb and D-Eb-F-Gb [1] (or transposed)) in Vla&VC / also in “abridged” form (2-3-2-1, e.g., 73/75) / used as ostinato-like accompaniment*
- *Eb and B (outer, dim 4th Eb and B (outer, dim 4th (no double credit)*

- (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]
Bar 50 / 52 / 55 (57) / 63 (65) (67) / 71(73) / 122 (124)

- (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: *Similar rhythmic (dactylic) outline / similar melodic outline overall / “sigh” motif prominent in both*

Difference in second movement: *Opening perfect 4th replaced by minor 3rd (opening interval changes) / additional (repeated) note at end of motif / more important melodic function in 2nd mvnt while it has more of an accompanimental function in 1st mvnt / 1 mark for difference in instrumentation*

- (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]

<u>Bars 76-107</u>	<u>Bars 1-33</u>
<i>Interval before chromatic motif (80) is minor 3rd lower (melody change in bars 79-80)</i>	<i>Interval before chromatic motif is minor 2nd higher (cf. 79-80 with 4-5)</i>
<i>Melody in bars 80-87 based on repetition [1] of 2-bar [1] chromatic motif (based on reordered version of DSCH)</i>	<i>Melody in bars 5-8 based on sequences of 1-bar [1] chromatic motif (DSCH motif not used in full)</i>
<i>Melodic phrases not so clear cut</i>	<i>Melody is mostly in clear 4-bar phrases</i>
<i>Melodic contour of opening 4 bar phrase changes (89-92) / more closely related to DSCH motif</i>	<i>Melodic contour of opening 4-bar phrase maintains same intervals / is constant) (less obvious relationship with DSCH</i>
<i>Scalar portion of melody (e.g., 80-87) subjected to considerable variation (e.g., 93-107)</i>	<i>Scalar portion of melody is more constant</i>
<i>Repetition of melody in bar 95 is 8ve same higher than first statement</i>	<i>Repetition of melody in bar 26 is at pitch as first statement</i>
<i>Repetition of melody in bar 95 includes specific reference to DSCH (99²-101¹)</i>	<i>No specific references to DSCH</i>
<i>Fragment of melody used as "accompaniment" to statement of melody 95</i>	<i>No use of melodic material as accompaniment</i>

Harmony/tonality:

[2]

Bars 76-107	Bars 1-33
<i>VC states dyads (2-part "chords") [1], which makes the underlying harmony unclear [1]</i>	<i>Mostly unequivocal (explicit) [1] 4-part (minor) chords [1]</i>
<i>dyads based on 7-1-2 intervals of DSCH</i>	<i>no reference to DSCH in chords</i>
<i>Very little sense of underlying key (tonal ambiguity) (quite extreme dissonances frequently found)</i>	<i>Minor chords impart more sense of under-lying tonality</i>
<i>Mostly consists of quite rapid shifts between two dyads (harmonic rhythm is quite rapid) / no Neapolitan inflections</i>	<i>Opening G# minor chord implied for first 12 bars (static harmony) / A minor chord (13-16) suggests Neapolitan flavor / in/suggests G# minor</i>
<i>No pedal</i>	<i>G# pedal persists for most of section</i>
<i>(Chromatic melodic lines) are supported by dyads (2-part chords)</i>	<i>(Chromatic melodic lines) are mostly left unharmonised</i>
<i>Sense of C minor</i>	<i>Sense of G# minor</i>

Accompaniment:

[2]

Bars 76-107	Bars 1-33
<i>Syncopated chordal interjections at first(76-88) (moves from syncopated to non-syncopated)</i>	<i>Interjections on 1st beat of bar (moves from non-syncopated to syncopated)</i>
<i>On VC only</i>	<i>On Vln2/Vla/VC</i>
<i>Frequent chordal interjections</i>	<i>Interjections more widely spaced</i>
<i>Interjections are mostly 3- or 4-part chords</i>	<i>Interjections are dyads only</i>
<i>1→2 instruments used as accompaniment (Vln2 not used) (Accept simpler version – less/more instruments)</i>	<i>All 3 instruments used to accompany Vln1 (Vln2 used)</i>

1 mark per box to a maximum of 2 marks

(b) Extract 2 [Bars 233-end]

This extract begins at bar 233/Fig.27

- (i) Give an account of the first part of the **extract** (bars 233-288/Fig.18-31) using the headings below.

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

Melodic material:

[4]

- *Variation of movement's opening melody*
- *dactylic rhythms eliminated (minims replaced by repeated crotchets)*
- *opening phrase now 7 bars long rather than 8 as before / chromatic motif / in ascending, rather than descending, sequence (cf. 5-7 with 237-39)*
- *next strain of melody also varied (bar 245) / and lasts only 6 bars (phrase further reduced in length)*
- *next 2 phrases (246-59) retain the 7-bar length and melodic outline of previous phrase / but now transposed up a minor 3rd (starts on D natural) / slight alteration to final bar (258 – semitone higher than expected – cf. 245)*
- *from bar 259-75 Vln1 line based on permutations of 7-2-3 segment of DSCH motif / "missing" F natural (1) introduced in bar 265 / transposed semitone higher in 265 / in different permutation (7, 1, 3 is basis in 265-66) / chromatic scalic figure interpolated in 267-69 and 274-75 / sequences by ascending semitones*
- *further references to permutations on DSCH in bars 276-79 and 283-86 / based on G# and D# / chromatic interpolations again separate these statements / sequence "replaced" by continued chromatic ascent in 287-88*

Harmony/tonality:

[4]

- *Begins with G# minor chords (tonality) / 5th omitted in all chords /*
- *Dissonant*
- *Tonality unclear tonic pedal / now in treble voice (Vln1) (inverted)*
- *VC moves to Neapolitan A (246-58) (possibly neighbour-note chord) / with flat degrees of scale / otherwise, chord in 246-58 is unclear / and dissonant / statement of theme on D natural here perhaps accounts for omission of D# in earlier G#m chords / WJEC notes say B minor*
- *settles on E minor chord in bars 259-64 / again no 5th / 265-75 – diatonic neighbour-note chord / but Vln1's A natural creates acute dissonance*
- *return to G#m chords in 276&278*
- *A minor chord (283-88) / Neapolitan flavour / recalls 13-15 / also omits 5th (E)*

- (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]

- *Vlins and Vla/VC are paired / each pairing states different material*
- *Vlins play melody in 8ves / Vla/VC play continuous stream of crotchets closely voiced*
- *Vla initially plays repeated pedal-like Ds / Vla/VC very briefly swap roles in bars 297-98 (VC plays repeated notes) /*
- *Vla/VC play in parallel 3rds or 4ths in bars 299³-03²*
- *Bars 305-23 repeat the use of instruments/texture of bars 289-304 / except that VC initially plays repeated notes (lower part) (305-06)*
- *parallel intervals change to aug 4ths in 310 (314, 318) / and perf 5ths in 311 (315, 319) / leading to parallel 8ves in bars 322-23*

- (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]

- *Reversal of previous roles*
- *Vla/VC play melody in 8ves / Vlins play series of closely voiced arpeggios / Vln1 always above Vln2 in 324-333 / some crossing of Vln parts in 334-48*
- *Vla/VC play within the musical space delimited by Vlins' arpeggios / results in much more "condensed" and strained texture than in previous bars*
- *Vla becomes highest voice in texture in bars 334-48 (except for Vln2's top Bb)*

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

- *(Begins) in C minor*
- *C minor chord (324-333) (static harmony) / C#dim7th (334-48) (or A7 with min9th)*
- *prominent #4 (F#) / chromatic appoggiatura (e.g., 328) / also #6 (A§) (e.g., 334-45) / influence from Jewish scales/modes*
- *Vln2's top Bb forms exposed dissonant semitone clash with Vla's top A(e.g., 335)*
- *Tonally unresolved at end (could imply preparation for G minor of next mvnt.)*

(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]

- *(Double) Scherzo and Trio (Scherzo-Trio-Scherzo-Trio) (ABAB) / (A(1-125/Fig.11-21) - B(126-232/Fig.21-27) - A1(233-288/Fig.27-31) - B1(289-349)(Fig.31-)*

[Allow 1 mark for A B A1 B1 if no bar numbers are given]

[Note: WJEC notes give bars 233-296 for A1 and 297-349 for B1]

- *sections become progressively more concentrated*
- *return of Trio section cut off unexpectedly / final appearance of Scherzo does not materialise / double sense of incompleteness*
- *change in/reversal of order of presentation of material*
- *much shorter*
- *does not return to tonic key*

[Reserve at least one mark for unusual feature – i.e., last bullet point]

- (ii) Other than the DSCH motif, discuss Shostakovich's **use and treatment** of quotation/allusion in the **first two movements** of the 8th Quartet. [10]

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

General comments

- *Allusions are often intensified in the quartet compared with original / e.g., slower or more poignant (or faster, more violent)*
- *In first two (three) movements main quotations form chronological sequence of works through Shostakovich's career / in the manner of flashbacks / 1st and 5th Symphonies were important pivotal works in the composer's career*
- *Later quotations/allusions (e.g. 2nd movement) suggest topic of imprisonment / and a move away from autobiography to universal suffering / suggesting his own identification of himself as a prisoner*
- *As work progresses use of quotations diminishes [If bar numbers are not given when deemed appropriate, give 1 mark for each two examples supplied]*

Specific references

First movement:

- *All quotations preceded by DSCH motif*
- *Symphony No.1 [bars 13-23] / opening theme / semitone lower than original / grows out of final note of DSCH motif / final B♭ lengthened / slower than original / and heavier articulation / both of which make quartet darker than original / Vla&VC parts are new*
- *Also quoted at 106 / but continued by sequence (to 118)(longer) / and more chromatic / falling 3rd figure emphasised / Vla part slightly decorated at 106*
- *6th Symphony – Tchaikovsky [bars 28-45] / symphony's 2-bar rhythmic figure repeated 4 times between 28-42 / this 3-bar melody fragmented in places / splits up the 2nd and 4th repetitions of this figure / melodic contour also varied / e.g. by inversion (31²-32²) / occasional references to melodic contour of Tchaikovsky melody / e.g., 32³-33*
- *5th Symphony (Shostakovich) [55-78] alludes to main theme of 1st movement / rhythm and melodic content both similar / also has links to earlier Tchaikovsky quotation / with semitones altered to tones / and emphasis on concluding sigh figure*
- *Allusions to Tchaikovsky's 6th Symphony and Shostakovich's 5th related to one another and to DSCH motif by stepwise falling contour*

Second movement:

- *Piano Trio No.2 (finale) [bars 126-55 and 320-48] - 126-55 –lower parts are arpeggios in quartet rather than pizzicato chords / otherwise notes and rhythms are identical / faster tempo*
- *Violins retain the double-octave unison texture of original piano part / Vln2 plays "sul G" / original dance-like nature transformed to emphasise oppression and protest /slightly longer than original (one extra repetition of figure in bars 136-37)*
- *link with Jewish dance music/scales (b2 and #6)*
- *320-48 – rescored with Vla&VC playing melody / in 8ves / Violinarpeggios more closely spaced / with change of harmony / C# dim7th chord from bars 334-48 implies a change of key to (tonicisation of) D / melodic figure in bars 342 subjected to more repetition in bars 344-48*
- *8th Symphony (3rd mvnt) [bars 1-33, 76-107, 156-74, 233-88] / blacklisted by Soviet Union's cultural repression / perpetuum mobile (character/texture) / violent interjections / 233-88 particularly similar to symphony's opening / melody low in Viola*
- *Accept frequent quotation from 5th Symphony*
- *Piano Trio theme is at a faster tempo*

You now have 40 minutes to answer the following question.

Q.2 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 20th/21st centuries. Also include a brief comment on Shostakovich's 8th *Quartet*. [25]

Mark	Criteria
21-25	Relevant references to representative string quartets in the 20 th /21 st centuries as compared with earlier quartets are 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.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and comparison, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from various 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.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant comparison. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre in 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.
9-12	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.
5-8	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.
0-4	Very weak, showing little or no understanding of the Shostakovich quartet and/or knowledge of the development of the string quartet in relevant eras. The essay will make 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 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.

Q.1

This extract begins at bar 69/Fig.32

(a) Extract 1 [Bars 69-159]

- (i) Give **one** word to describe the form of the soprano solo (bars 71⁴-159³/Fig.32-35). [1]

Strophic

- (ii) Mention two ways in which the opening of the soprano solo (bars 71⁴-74/Fig.32-32³) relates to the end of the previous section (bars 68⁴-71³/Fig.32-32). [2]

- ***B and E used as accompanying sustained chord (dyad) / retained from tenor's repeated melodic line in bars 66-71 at end of previous section***
- ***B sustained as a pedal note in both sections***
- ***tempo of both sections linked (previous section's half-bar = a whole bar in soprano solo)***
- ***similar melodic contour***

- (iii) Describe the structure of bars 71⁴-97²/Fig.32-Fig.33. Give bar/figure numbers in your answer. [3]

a¹	a²	b⁽¹⁾	c(b²)	Link/coda
71⁴-77²	77³-84²	84³-89²	89³-94¹(93)	(93²)94²-97²

No. of correct answers	Marks awarded
9-10	3
5-8	2
2-4	1
0-1	0

part (iv) Give two features of interest in the rhythmic content of the vocal in bars 71⁴-94¹/Fig.32-⁴Fig.33. [2]

- ***Different rhythmic patterns help delineate phrases / each of 3 (4) different phrases has contrasting rhythmic profile***
- ***“a” phrases consist of lilting rhythms (first half) / followed by a long note (second half)***
- ***“b” phrase characterised by syncopation / and, initially, hemiola***
- ***“c” phrase by dotted minims***

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

Use of orchestra: [4]

- ***Bell (69-72) plays pedal B / creates sombre (solemn, funereal) effect that befits the text / replaced by the gentler sound of the glockenspiel (e.g., 78) / which “demarcates” the first two phrases of verses 1&2***
- ***celesta fills in at end of first two phrases, creating an eerie effect because of the dissonance its motif creates over the sustained B-E dyad / glock not used in verse 3, where changes in timbre becomes more pronounced***
- ***orchestration becomes fuller throughout verses 1-3 / and timbres graduate from subdued tones (e.g., clarinets and flutes playing the sustained harmonies in bars 72-93 [1] with subtle attack provided by harp [1])***
- ***to a more “reedy” (resonant) tone (e.g., bassoons added in bar 91) / also give greater depth to harmony***
- ***use of muted trumpets (93-97) creates an even more acerbic effect to underline the vocalist’s unease that “he is far”***
- ***similarly, oboes replace flutes in sustained chords in bars from 107***
- ***strings further reinforce chords from bar 112 to produce fuller texture***
- ***sustained chord in V3 (124→) also adds more mordant brass timbre***

Harmony/tonality:

[4]

- *B acts as dominant pedal until 89*
- *vocal line suggests E Lydian mode (#4/A#) / impression reinforced by flutes' F#/A# 3rds in 81-85 / chromatic auxiliary notes (F\$/A\$) in 86 & 88 create increased momentary dissonance*
- *parallel 4th chords (90-91) introduce new harmonic sonority / less harmonically stable (harmonically "neutral") / underlining significant words in text*
- *also prepare for end of verse, which returns to opening bare 4th / but now underpinned by a dissonant D# (92→) / which persists throughout whole of V2 / otherwise V2 is harmonically identical to V1*
- *celesta reference to "12-note" motif adds atonal touch (75-77, 81-84, 101-103, 107-110) (entirely independent harmonically/tonally from other parts)*
- *trumpet interjections introduce F\$ (as part of "z cell"[1]) which creates further dissonance / harks back to flutes' (oboes') F\$ earlier in verse / adds a Neapolitan (phrygian/locrian) touch*
- *which is retained in V3 with the addition of a D\$ in the underlying C# minor chord (124→) (pedal moves to C#) / could also be interpreted as octatonic feature*
- *significance of the word "far" (150→) highlighted by change of harmony from Vs1&2 with a dissonant octatonic chord / from Collection III (or I)*

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

- *Repetition of "Adieu" in bars 67⁴-71 highlights sense of regret (sorrow, dismay)*
- *prominent use of tritone (B-F) also underlines this / final repetition emphasised by augmentation of 3-note motif*
- *longer note values on "he is far" to imply distance (99³-94¹) / repetitions in bars 147¹-60 further emphasise this / as does alteration of final semitone (F-E) to major 7th / and introduction of "atonal" celesta motif – not present at this point in previous verses*
- *use of F-E-B "cell" (e.g., "and sorrow still" (141²-47²)) establishes parallel with the sorrowful "adieux" at end of tenor solo / dynamics also increase in verse 3 (123-), reaching peak (f) in bars 140-43 on these "climactic" words*
- *use of mutes on trumpets (e.g., 93-97) (and celesta "off-key" motifs (e.g., 81-4)) hint at soloist's unease*
- *singer's mounting sense of regret and abandonment from verse 1→3 underscored by increased chromaticism (cf., e.g., chordal accompaniment in bars 72→, bars 98→ and 124→)*

(b) **Extract 2 [Bars 238[III]-bar 6[IV]]**

This extract begins at bar 238/Fig.38 and includes the beginning of the 4th 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 *Fluttertonguing*

Reason *Helps to create chilling (menacing, ominous, sinister etc.) atmosphere that accords with sense of decline (contributes to the coda's transition into, and preparation for, the work's "nadir" of opening moments of "Winter/Death")*

- (ii) Comment on Mathias' use of rhythm/metre in bars 238-267/Fig.38-³Fig.39.

[1 mark for each relevant comment with bar numbers/figures where necessary] [2]

- *Despite being notated entirely in 4/4 there is little sense of a regularly recurring 4-beat bar*
- *frequent (quaver/crotchet) triplet figures (e.g., bars 240⁴, 249 (brass), 265-67) disrupt even the sense of a crotchet beat (cross rhythms between quavers and triplets) / similarly with (partially) syncopated statements of "12-note" motif / in combination with triplets (e.g., bars 252-53, 26-61) (stretto entries on strings starting in bars 251 do not follow same rhythmic outline)*
- *repetitions of "12-note" motifs occasionally suggest 6/4 metre rather than 4/4 (e.g., bars 238²-39³→239⁴-241¹)*
- *polyphonic (rather than mere contrapuntal) nature of instrumental writing also obscures sense of regularly recurring beat*
- *Constant juxtapositions and superimpositions of motif also tends to dislocate the rhythm/metre*

- (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]

- **Constant use of celesta motif in different forms provides sense of overall unity**
- **sustained bass (pedal) notes demarcate various divisions of the section / regular pattern of ascending semitones (from F# (238) → G (250) → G# (258) → A (268))**
- **G, G# and A pedals initiated by identically structured chords / with distinctly octatonic features / slightly at odds with the prevailing highly dissonant (atonal) harmonies that prevail in the section as a whole**
- **chord on A is repeated two bars later (269³) in a totally octatonic form to suggest the change of harmonic style in the next, 4th movement**
- **passages based on G and G# pedals also share very similar treatment of the celesta motif / transposed up a semitone, like the pedal**
- **octatonic fanfares in bars 268²-69 also function as a kind of “mini coda/transition” to the section as a whole / have an almost cadential quality**

(iv) Give **three** ways in which the celeste motif from the opening of the movement (bars 1²-2¹) is modified in the **extract**. State a bar number(s) and, whenever possible, instrument(s) in your answers. [3]

- **Frequently transposed (e.g., Violins in 245⁴-247¹ – starts on B (major 3rd higher)**
- **RI versions (e.g., fl/celesta – bar 240¹(243¹))**
- **also in diminution compared with coda’s opening in same bars (quavers→semiquavers)**
- **augmentation (e.g., brass in bar 246→ in minims/triplet crotchets)**
- **R versions (e.g., WW in bars 250-51)**

(v) Comment on the fanfare-like brass chords in bars 268² 269²/Fig.39-¹Fig.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

- **Present a new, homophonic texture in the “coda” / with a uniform sonority, which is also new**
- **octatonic / Collection III (A semitone-tone version) / each “voice” outlines a diminished triad**
- **triplet figure recalls same fanfares in, e.g., bar 8 of 1st movement / perhaps prefigured by prominent crotchet triplets in previous bars / derived from notes of “structural” octatonic chord at 268¹**

Reason

Heralds the return of 1st movement material at start of 4th movement / prepares for “tonality” of completely octatonic basis of start of next movement (forges a link between 1st, 3rd and 4th movements in the cycle of the seasons)

- (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 where appropriate [4]

- ***Reintroduces voices, which were silent throughout 3rd movement’s coda***
- ***tritone away from 3rd movement’s final A-based chord***
- ***employs same octatonic scale as 268-69***
- ***but bare 5th (Eb-Bb) on voices establishes more stable tonal backdrop as compared with the diminished 5ths encountered previously / also possibly intended as darker side of tonal spectrum to suggest winter***
- ***orchestral timbres (use of “brittle” glockenspiel etc.) reminiscent of (opening of) 3rd movement***
- ***use of “z” cell links with important motif in previous movement***
- ***bar 2 repeats bar 1 / subjected to slight rhythmic and melodic alterations in bars 3-4 / extended from 3 to 5 beats (bars 3-4)***
- ***then begins to break up / first two notes detached / and repeated in bar 6 / perhaps suggesting decline and death***

(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 1²-2¹) in the **third** movement. [4]

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

- *Appears to have a programmatic function in movement as an insidious reminder of the inevitability of decline – e.g., bars 7-13 (almost constantly) and 34-43 (more intermittently)*
- *its atonal nature is frequently at odds with the music with which it is superimposed and juxtaposed (e.g., bars 7-12 (combined with modal vocal parts) or the WW chords in bars 3²-6) / dissonances created appear to be purely random*
- *chords in bars 3²-6 could be considered an offshoot of the celesta motif / starts off with B/C / addition of E could be considered a (transposed) inversion of last 3 notes (G-C-B) / extended to include F in bars 5-6 and based on notes (9-12)*
- *musical integrity of the 12 notes is not always preserved (e.g., insertion of rests [1] and slight augmentation of occasional semiquavers to quavers results in rhythmic nuances within motif – bars 8-12) / notes are occasionally isolated and repeated (e.g., bars 27-30)*
- *motif's "sighing" semitone figure sometimes highlighted (e.g., 29-30) / investing the music with a more tonal feel*
- *generates vocal material (e.g., opening bars of tenor solo, 31-34) / opening 3 notes are notes 2-4 of celesta motif / and first 4 notes in bar 33 are notes 1-4*
- *could also be said to generate harmonies (e.g., tremolo chord in bar 38 could be derived from notes 7-9 (A-E-Eb) transposed down to E (E-B-Bb) or accompanying chord in bars 56-65 could be derived from notes 6-9 (minor chord + aug 4th))*

- (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]

- *Mostly used to depict notions such as pain of loss or unrequited love (e.g., bars 348-418)*
- *potential of scale to be consonant, mildly dissonant or very dissonant fully exploited (e.g., bars 107-36 – all based on Collection II, but moving from chordal accompaniment of simple F major chord (107-14) [1] to increasingly dissonant cluster chords [1] underlining vocalist's mounting emotion)*
- *first instance of scale occurs 8-10 – use marked off texturally and timbrally from surrounding music / in form of homophonic fanfares over pedal G / exploits common minor 3rd partitioning of the scale*
- *example of integration of scale within non-octatonic material occurs in bar 34 / prepares for return of octatonic fanfares from 8-10*
- *octatonic and modal writing alternate in bars 69-143 – octatonicism suggesting the soloist's suffering compared to the modality used for descriptions of nature and love / e.g., frequent tone and semitone clashes between tenor and viola (86-92) (based on Collection III)*
- *reverts to octatonic writing (99-102) (Collection II) to highlight "sigh" in text / similarly on "rueth sore" - octatonically-inflected melody (E-F-G-Ab) / sequential major and minor 3rds that form the basis of these recitative-like phrases (121-8 & 129-36) strictly octatonic (Collection II) / final notes of all four phrases are C-Eb-Gb-A, another example of octatonic partitioning by minor 3rds*
- *dissonant instrumental accompaniment plays sustained octatonic collection "cluster chord" (134-36) / underscores the climactic lines of poem / final unaccompanied vocal line also tellingly octatonic (137-43) / one note missing from complete octatonic scale (Ab)*
- *further interplay between octatonic and other, mostly modal, styles in bars 188-319 / poignant E and Eb on the word "love" introduce octatonic element (Collection III) [1] within previously G Ionian mode [1]*

- *jilted maiden uses quintessentially octatonic music (Collection III) to express anger and despair (e.g., 197-201) / replacing the man's G dorian mode / accompaniment has three bare 5ths / that typically partition octatonic scale into falling minor 3rds (F#-Eb-C)*
- *octatonicism (Collection III) and modality (G aeolian) interact as man begins to win over maiden by adopting her octatonic style (213^d-16)*
- *bar 233-39 - orchestral parts based on minor-3rd partitioning of octatonic scale (Collection I) / semiquaver WW figures in the WW outline same octatonic partitioning as bass*
- *switch to the semitone-tone as compared with previous tone-semitone ordering provides variety / results in different set of minor 3rd-ordered pitches in the bass (G-E-C#-Bb rather than F#-Eb-C-A)*
- *further intermingling of modality and octatonicism in bars 237-78 including more minor 3^d partitioning*
- *maiden adopts semitone-tone ordering of man's octatonic music in preference to her own tone-semitone ordering (240-51)*
- *man's repeated entreaties that the maiden grants him a kiss (287-97) set almost entirely octatonically (Collection I)*
- *302-11 - rushing octatonic semiquavers now accompanied by parallel added 6th chords / but still retain partition of the G semitone-tone octatonic scale by minor 3rds)*
- *more octatonic-modal interaction here since, although accompanied by octatonic material, her melody is now modal / employing notes that also belong to the man's octatonic collection / diatonic/modal D-E-F-G tetrachord*
- *348-418 (Boys' Choir) – music is totally octatonic (Collection III) / underpinned by "tonic" pedal G*
- *dissonant intervals contained within the scale exploited / in its ostinato [1] based on repetitions of 3 sets of paired chords [1] (e.g., 348-357, 358-364(5), 386-398)*

You now have 40 minutes to answer the following question.

Q.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 20th/21st centuries. Also include a brief comment on Mathias' *This Worlde's Joie*. [25]

Mark	Criteria
21-25	Relevant references to representative cantatas in the 20 th /21 st centuries as compared with earlier cantatas are 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. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge and comparison, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from various 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.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant comparison. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre in 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.
9-12	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.
5-8	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.
0-4	Very weak, showing little or no understanding of the Shostakovich quartet and/or knowledge of the development of the string quartet in relevant eras. The essay will make no attempt to address the specific issues raised in the question. Little use of specialist vocabulary. Frequent errors in expression.

GCE MUSIC MU6

PART 3-

Either,

- (a) “I have failed in my life. I am not one of the great composers”. To what extent do you agree with Ravel’s estimation of his own stature as a composer? Refer to a variety of the composer’s works in different genres to support your opinion. [25]

or,

- (b) Discussing the way in which opinion is divided as to the quality of Shostakovich’s music, Gerard McBurney has stated that some musicians consider it to be “derivative, trashy, empty and second-hand”. To what extent do you agree with this adverse view of Shostakovich’s musical style? Refer to a variety of the composer’s works in different genres to support your opinion. [25]

or,

- (c) “Exceptionally versatile and skilled in his ability to write for any medium”. To what extent do you agree with this assessment of Mathias by David Wright? Refer to a variety of the composer’s works in different genres to support your opinion. [25]

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



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