

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1306/02



S16-1306-02

**MUSIC – MU6A
(Part Two) Appraising**

A.M. THURSDAY, 16 June 2016

1 hour 30 minutes (approx.)

ADDITIONAL MATERIALS

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

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

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Answer on **one** of the following options:

- Either** (a) *Ravel: Piano Concerto in G* and a study of the orchestral tradition (page 2).
or, (b) *Shostakovich: String Quartet No.8* and a study of the chamber tradition (page 8).
or, (c) *William Mathias: This Worlde's Joie (Parts One, Three and Four)* and a study of the vocal tradition (page 14).

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

Write your answers to question 1 in the spaces provided on this paper. Write your answer to question 2 on a 12 page answer book and insert into this paper.

INFORMATION FOR CANDIDATES

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

Quality of written communication will be assessed in this paper.

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

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

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

Choose either Option A, Option B or Option C

Either,

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

You will hear two extracts of music from the first movement of Ravel's *Piano Concerto in G*. Each extract will be played **three** times with a one minute pause between playings.

There will be a **ten minute** silence after the final playing of each extract.

You now have **one** minute to read the questions.

1. (a) Extract 1

This extract begins at bar 150/Fig.15.

- (i) In which **main** section of the movement does the extract **begin**? [1]

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- (ii) Comment on the **harmony/tonality** in bars **150–171/Figs.15–18**. You must provide bar numbers/figures in your answers. [4]
[1 mark for each relevant comment with bar numbers/figures]

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- (iii) **Other than harmony/tonality**, describe the music played by the **piano** in bars **162–171/Figs.16–18**, mentioning any points of interest. [4]
[1 mark for each relevant comment with bar numbers/figures]

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- (iv) Compare the **thematic material** in bars **172–183³/Fig.18–Fig.19** with that in bars **25–36³/Figs.2–13**. You may include relevant comments on changes of instrumentation. [5]
[1 mark for each relevant comment with bar numbers/figures]

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- (v) Give a brief account of the music played by the **piano** in bars **191–198/ Figs.20–121**. There is no need to relate the passage to the movement's structure. [4]
[1 mark for each relevant comment with bar numbers/figures]

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(b) **Extract 2**

This extract begins at bar 245/Fig.27.

- (i) State in full (e.g., C sharp minor) the key at the start of the **extract**. [1]

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- (ii) Give the bar/figure number where this theme was **first** heard in the movement. [1]

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- (iii) State **three** features of the **harmony** in bars **245–252/Figs.27–129**. (On some versions of the score **Figs.27–129** are bars **245–254**.) [3]

1.

2.

3.

- (iv) Comment briefly on Ravel’s use of the **orchestra** in bars **245–252/Figs.27–129**, relating it to the solo part. (On some versions of the score **Figs.27–129** are bars **245–254**.) You should not merely list instruments used. [3]

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

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- (v) Give a brief account of the music given to the **solo piano** in bars **253–266/Figs.29–30²**. (On some versions of the score **Figs.29–30²** are bars **255–268**.) [4]
[1 mark for each relevant comment with bar numbers/figures]

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(vi) Comment on the **melodic content** in bars **303/Fig.35–end**. (On some versions of the score **Fig.35** is bar **305**.) Provide bar numbers/figures and instruments where appropriate. [2]

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(vii) Describe Ravel's use of **harmony/tonality** in bars **293/Fig.34–end**. (On some versions of the score **Fig.34** is bar **295**.) [4]

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(c) You now have 15 minutes to answer the following questions on the exposition of the **first movement**.

- (i) Describe Ravel's use of the solo piano and its relationship with the orchestra in bars **1–106/Fig. 110**. [5]
[1 mark for each relevant comment with bar numbers/figures]

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- (ii) Comment on any interesting features in Ravel's use of **rhythm/metre** in bars **1–25¹/Fig. 2**, providing bar/figure numbers and, when necessary, instruments in your answer. [4]

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- (iii) Outline Ravel's use of **tonality** in bars **1–106/Fig. 110**, mentioning any interesting or unusual features. [5]
[1 mark for each relevant comment with bar numbers/figures]

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

2. What attempts have composers made to extend or modify the **solo concerto** in the 20th/21st century? Though you should concentrate on works from this time, you should also refer to relevant solo concertos from earlier eras. Also include a **brief** comment on Ravel's *Piano Concerto in G*.
[25]

Or,

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

You will hear two extracts from the fifth 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** silence after the final playing of each extract.

You now have **one** minute to read the questions.

1. (a) Extract 1

This extract begins at bar 1/Fig.65.

- (i) **Other than the use of the DSCH motif**, state **three** ways in which Shostakovich links the opening section of the **fifth** movement (bars **1–19/Figs.65–467**) with the music of the **first** movement. [3]

1.

2.

3.

- (ii) Give a brief account of bars **1–19/Figs.65–467**. (Do not repeat any of your answers to (i) above). [5]
[1 mark for each relevant comment with bar numbers/figures]

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- (iii) What is the function/purpose of bars **20–23³/Fig.³67–67?** [1]

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- (iv) Comment on both the **melodic content** and **harmony/tonality** of the same passage (i.e., bars **20–23³/Fig.³67–67**).
[1 mark for each relevant comment with bar numbers/figures where necessary]

Melodic content [2]

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Harmony/tonality [1]

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- (v) Using the headings below, compare the musical material in bars **23³–37/ Figs.67–⁵69** with that in bars **1–19/Figs.65–⁴67**. Give bar/figure numbers where necessary.

Texture/use of instruments [3]

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Melodic material [1]

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Tonality [2]

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(b) **Extract 2**

This extract begins at bar 38/Fig.⁴69.

- (i) Briefly outline the **structure** of bars **38–end/Fig.⁴69–end**. You must give bar/figure numbers in your answer. [4]

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- (ii) Describe the **melodic material** and its **treatment** in bars **38–49/Fig.⁴69–⁵70**. [1 mark for each relevant comment with bar numbers/figures] [4]

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- (iii) Comment on the **harmony/tonality** in the same bars (**38–49/Fig.⁴69–⁵70**). [1 mark for each relevant comment with bar numbers/figures] [3]

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- (iv) Name the work which is quoted in bars **67–70/Fig.⁷1³–⁷1⁶**. [1]

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- (v) Compare the musical material in bars **54³–72/Fig.70–Fig.572** with that in bars **1–23²(Fig.52)** of the **first movement**. (Do not mention dynamics here). [3]

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- (vi) Comment on the use of the motif played by the **Viola** in bars **71–72/Fig.6-572** through the final bars of the movement (bars **71/Fig.672–end**). Provide bar/figure numbers in your answer. [3]

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

- (i) Comment briefly on Shostakovich's choice of C minor as the tonic key of the *8th Quartet*. [1]

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- (ii) Discuss Shostakovich's choice/use of **main key centres** in the *8th Quartet* as **a whole**, mentioning any features of interest. (Merely stating the key of each movement is not sufficient.) [7]
[1 mark for each relevant comment]

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- (iii) Outline Shostakovich's use of **texture** in bars **1–49/Fig.3⁴** of the **first movement** of the *8th Quartet*. It is important that you supply bar/figure numbers in your answer. [6]

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

2. What attempts have composers made to extend or modify the **string quartet** in the 20th/21st century? Though you should concentrate on works from this time, you should also refer to relevant string quartets from earlier eras. Also include a **brief** comment on Shostakovich's *8th Quartet*. [25]

Or,

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

You will hear two extracts from the first movement (*Spring (Youth)*) of *This Worlde's Joie*. Each extract will be played **three** times with a one minute pause between playings.

There will be a **ten minute** silence after the final playing of each extract.

You now have **one** minute to read the questions.

1. (a) Extract 1

This extract begins at bar 42/Fig.1¹⁰.

- (i) Using the headings below, comment on the music in bars **42–50/Fig.1¹⁰–Fig.7²**.
[1 mark for each relevant comment with bar numbers/figures where necessary]

Rhythm [1]

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Texture [2]

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Harmony/tonality [2]

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- (ii) Give a brief account of bars **51–58/Fig.6²–Fig.2²**, mentioning any musical links with the previous passage (i.e., bars **42–50/Fig.1¹⁰–Fig.7²**). [5]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (iii) Discuss Mathias' setting of the text in bars **76–93/Fig.2²⁰–Fig.13**. You should include information on the **melodic lines** and the **harmony/tonality** in your answers. (You should not mention structure here.) [5]
[1 mark for each relevant comment with bar numbers/figures]

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- (iv) Outline the **structure** of bars **76–112/Fig.2²⁰–³Fig.4**. [3]
[1 mark for each relevant comment with bar numbers/figures]

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(b) **Extract 2**

This extract begins at bar 173/Fig.47.

- (i) State the **tonality/modality** of the section that immediately precedes this extract (i.e., bars **159–173¹/ Fig.6–Fig.47**). [1]

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- (ii) How does this change at the start of the **extract** (bars **173⁴–176/ Fig.47–Fig.17**)? [1]

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- (iii) Give **three** features of interest in the music played by the orchestra in bars **188–191/ Fig.7¹²⁻¹⁵**. [3]

1.

2.

3.

- (iv) Discuss Mathias' use of the **orchestra** in bars **192–225/ Fig.108–Fig.89**. You should not merely list instruments here. [4]
[1 mark for each relevant comment with bar numbers/figures]

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- (v) Using the headings below, state **two** differences in the music Mathias gives to the baritone and soprano soloists in bars **192–216/Fig. 108–Fig. 815**. You should not restrict your answers merely to the vocal parts.

Rhythm/metre

[2]

Baritone solo	Soprano solo
1.
2.

Texture

[2]

Baritone solo	Soprano solo
1.
2.

Harmony/tonality/modality

[2]

Baritone solo	Soprano solo
1.
2.

- (vi) Comment briefly on the music in bars **233–239/Fig.9–Fig.9⁷**, mentioning any interesting features. Examiner
only
[3]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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(c) You now have **15 minutes** to answer the following questions on the **third movement (Autumn, (Decline))**.

(i) Comment on the **tonality** in bars **1–23/Fig.31**, mentioning any features of interest. [5]

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

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(ii) Discuss the use of **texture/dynamics** in bars **31–71/Fig.31⁹–Fig.132**, indicating any ways in which it illustrates the text. [5]

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

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(iii) Explain how the music given to the Boys Choir and its accompaniment in bars **160–215/Fig.35–Fig.137**, stands apart from the rest of the movement. [4]

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

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

2. What attempts have composers made to extend or modify the **cantata** in the 20th/21st century? Though you should concentrate on works from this time, you should also refer to relevant cantatas from earlier eras. Also include a **brief** comment on Mathias' *This Worlde's Joie*. [25]

END OF PAPER