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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**MUSIC - MU6  
1306/01/02**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE MUSIC MU6 Part One**  
**SUMMER 2016 MARK SCHEME**

1. The first extract is taken from an orchestral work. It falls into two distinct sections as outlined below. It will be played **three** times. [**Gershwin – American in Paris**]

You now have 45 seconds to read the questions.

Section 1	Section 2
<p><i>Quick, longer section. Ends with a pronounced rit.</i></p>	<p><i>Slower and shorter. Consists of one statement of a grandiose melody which begins as follows:</i></p> <p style="text-align: center;">Grandioso</p>  <p style="text-align: center;">[Trumpet/strings]</p>

- (a) Give **two** features of the melody first played by the trumpet at the start of **Section 1**. [You should not merely mention instruments here.] [2]

[1 mark for each relevant comment]

- *based on arpeggio figuration (angular) (disjunct)*
- *also pentatonic at first*
- *(occasional) trills / blue note*
- *some repetition of motifs*
- *syncopation*
- *decorated by triplet figuration on repeat*

- (b) Comment on the **harmony/tonality** in **Section 1**. [3]

[1 mark for each relevant comment]

- *major*
- *basis is I, IV, V (blues) progression / with chord extensions (added 6ths, 7ths etc.)*
- *some parallel chords / some moving chromatically*
- *some harmonic sequences*
- *some false relations (blue notes, #9 chords)*
- *more dissonant at end of section / based on (descending) harmonic sequences*
- *ends on prolonged dominant chord (of next section) / more parallel movement here*
- *change of key*

- (c) Other than the timpani, name the **tuned** percussion instrument that plays in the extract. [1]

***Xylophone***

- (d) Which of the following best describes the **structure** of the statement of the grandiose melody in **Section 2**? [1]

**aba      aab      abb      abc**      [Underline **one** answer]

- (e) Give **one** feature of this grandiose melody. (There is no need to name instruments here). [1]

- ***Blue notes (a and b phrases)***
- ***some large leaps in b phrase (6ths, 7ths) / also slightly more wide ranging than a phrase***
- ***(motivic) repetition of b phrase's ending***
- ***4 bar phrases***

- (f) Suggest a composer and date for the extract. [2]

**Composer *Gershwin*      Date *1928* [accept 1908-48]**

2. Next, you will hear part of a composition for voice, strings and French horn. The text employed is given below. The extract will be played **three** times. [**Britten – Nocturne (Serenade for tenor, Horn and Strings)**]

You now have 45 seconds to read the questions on pages 4 and 5.

1. *O, hark, O hear! How thin and clear,*
2. *And thinner, clearer, farther going!*
3. *O sweet and far from cliff and scar,*
4. *The horns of Elfland faintly blowing!*
5. *Blow, let us hear the purple glens replying,*
6. *Bugle, blow: answer, echoes, answer, dying.* [Last word repeated four times]
7. *O love, they die in your rich sky,*
8. *They faint on hill or field or river:*
9. *Our echoes roll from soul to soul*
10. *And grow for ever and for ever.*
11. *Blow, bugle, blow, set the wild echoes flying,*
12. *And answer, echoes, answer, dying.* [Last word repeated five times]

- (a) **Other than dynamics**, give **two** features of the **string accompaniment** in lines **1-4**. [Do not mention harmony/tonality here.] [2]

- **Scotch snap (dotted) rhythms (2 note motif)**
- **(both) pizz (and arco) used [do not credit arco only]**
- **frequent accented (sf) notes (in violins)**
- **divisi**
- **generally high tessitura (only violins and violas used)**

- (b) Give **two** examples of how the composer illustrates the text in lines **5-6**. [2]

- **Introduction of French horn to suggest bugle (acc ept picks up on the “horns of Elfland” in previous line) / muted to suggest distance**
- **fanfare like / based on 3rds (arpeggios)**
- **antiphonal use of voice and horn suggests “purple glens replying” and “echoes answering”**
- **repetition of “dying” in descending 3rds (in sequence) / separated by rests [1] and diminuendo [1]**

- (c) **Other than in dynamics**, in what ways does the music of lines **7-10** differ from that of lines **1-4**? [2]

[1 mark for each relevant comment]

- **Voice enters immediately (short “delay” earlier)**
- **introduction of VC/DB (strings play lower pitch) / with variant of vocal melody (accept new melody or countermelody)**
- **also greatly increases overall musical space (range) employed**
- **contrapuntal element introduced**
- **dotted figure used slightly less sparingly (initially)**
- **vocal melody altered / as is Viola melody**
- **different key (higher pitch)**
- **vocal line decorated etc**
- **fuller texture**
- **more dissonant**

- (d) Comment on both the **structure** and **harmony/tonality** of the extract.  
[1 mark for each relevant comment]

**Structure** [2]

- **ABAB (Verse Chorus Verse Chorus) [2 marks]**
- **Strophic / two verses (lines 1-6, 7-12)**
- **each with a refrain-like passage (lines 5-6 & 11-12)**
- **short intro / short instrumental coda (at end)**

**Harmony/tonality** [2]

- **(Begins in) (Begins in) major key**
- **appoggiaturas a feature**
- **single chord sustained throughout lines 5-6 & 11-12**
- **chords employed are mostly confined to triads, dominant and secondary 7th chords [two required for mark]**
- **occasional 9th or added note chords (accept chord extensions) (only mild dissonances) / more dissonant from line 7 [Do not credit if mentioned in (c)]**
- **several V7-I (dominant-tonic) progressions**
- **several chords briefly tonicised**
- **augmented 4th/tritone features in lines 5-6 (e.g., “blow”, line 6)**
- **some stepwise motion in harmony (root progressions ascend by step at times)**
- **different key at line 7 [Do not credit if mentioned in (c)]**

3. You will hear part of a short twentieth century work for instruments. The extract will be played **three** times. [**Stravinsky – Variations – Aldous Huxley in memoriam**]

You now have 45 seconds to read the questions on pages 6 and 7.

- (a) Mention any features of interest in the composer's use of each of the following in the extract.

[1 mark for each relevant comment]

**Rhythm/Metre**[2]

- *Constantly changing / mostly very little feeling of an underlying pulse (irregular (ambiguous) metre)*
- *but fugato section set in a regular beat /  $\frac{3}{4}$*
- *complex rhythms*
- *tuplets*

**Texture**

[2]

- *Ranges from brief monophonic passages / (through to more sustained and complex) polyphonic writing*
- *also some chordal (homophonic) moments*
- *fugato section towards end of extract*
- *fugato is only section with sustained use of similar texture*

[Do not accept *constantly changing* without any mention of particular textures]

**Use of instruments** [Do not merely list instruments used]

[3]

- *Some brief soloistic moments (e.g., for piano, bass clarinet, bassoon)*
- *occasional use of instruments in pairs (e.g., bassoons) [1] or threes (e.g., flutes, trombones) [1]*
- *or in their own family groupings / e.g., strings only (fugato section)*
- *piano used in brief (mostly monophonic [1]) solo passages / or to play short chords (with WW) / or to interject strings' fugato*
- *some antiphonal writing (e.g., WW, strings and piano chords against trombones' brief counterpoint [1])*
- *trumpet (brass) flutter tonguing*
- *pizzicato string interjections / echoed by WW*
- *flutes play flourishes at the start*

**Structure**

[1]

*Succession of short [1] (seemingly) (unrelated [1]) sections (no real sense of structure) / though they are actually variations (accept through composed)*

- (b) Which of the following do you think best describes the style of the music? [1]

**Aleatoric**      **Minimalist**      **Neoclassical**      **Serial** [Underline one answer]

- (c) Give a positive reason for your choice of answer in (b). [1]

- *Dissonant throughout / atonal*
- *fugal section suggests possible use of series as subject / serialism often associates with contrapuntal textures*

[accept any relevant answers]

4. Finally, you will hear part of a piece by Richard Strauss, most of the melody of which is printed below. The music will be played **six** times. [**Oboe Concerto II**]

You now have 45 seconds to read the questions on page 9.

Andante (♩ = ♩ or ½)

*p cantabile*

*pp*

(5)

(9)

(14)

Cl.

*pp*

*espr.*

Cl.

- (a) Fully name the key (e.g., A major) and cadence in bars 9-10. [2]

Key *F major* Cadence *Perfect*

- (b) There are **three** errors in bars 11-16<sup>2</sup>, **two** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear. [6]



- (c) (i) In each of the two boxes provided on the score, write in the chords (e.g., Em, B7) you hear in bar **18<sup>2-3</sup>**. [2]

**(i) C (major) (ii) F7**

- (ii) Give the bar (and, if necessary, beat) number(s) of a cadential 6/4 chord (I6/4) in the music. [1]

**Bars 9<sup>1-2</sup> (allow bar 9) / 33**

- (d) Write in the missing pitch and rhythm in bars **29<sup>2</sup>-31<sup>2</sup>**. [8]

**Mark according to the following table:**

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

- (e) Give the bar number(s) of a **pedal** in the extract. [1]

**Bars 1-6 (must include bars 4 or 5)**

## GCE MUSIC MU6 PART TWO

Choose either Option A, Option B or Option C

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

You will hear two extracts from the first movement of Ravel's *Piano Concerto in G*. Each extract will be played **three** times with a one minute pause between playings. There will be a ten minute silence after the final playing of each extract. You now have one minute to read the questions.

1. (a) **Extract 1 [Bars 150-203]**

**This extract begins at bar 150/Fig.15**

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

***Development***

- (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]**

- ***G9 chord (150) / suggests C major***
- ***(double) chromatic appoggiaturas (C#&G#) (150-51) / recall those at start of movement / further highlighted by the B major/C chord (152-55) / and subsequently by E /F chord (156-58)***
- ***circle of 5ths bass progression throughout bars 150-62 (G-C-F-Bb-Eb) / but no real key centre is established***
- ***accept reference to pedal points – maximum 1 mark***
- ***semitonal relationship between upper chords and supporting bass changes to major 3<sup>rd</sup> in bars 159-61 (e.g., A/F, bars 159-60)***
- ***Eb(9) forms basis of harmony in bars 162-67 / with implied #4 (in piano's A naturals)***
- ***harmony becomes more dissonant in bars 168-70 / and octatonic***
- ***(piano's 8ve passage) 171 also suggests octatonic basis / overlaid by appoggiaturas***

- (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]**

- ***Repetitive (constant quavers) throughout (mechanical or toccata like etc)***
- ***3-note motif (Bb-A-G) appears in both hands / on alternate quavers on each three beats (bars 162-64) / first heard in bar 53***
- ***rest on first beat of bars 162-64 eliminated in bars 165-70 (each statement of motif follows directly on from each other or similar) (accept hemiola like)***

- **3-note motif changes outline in bars 168-70 (C-A-G)**
- **LH figuration also changes at each variation of the motif**
- **bar 171 cadenza-like / in bare 8ves throughout**
- **based on 4-note motifs / with elements of sequence (e.g., beats 2-5) [1] and inversion (cf., for instance, beats 6&9) [1]**
- **begins to repeat opening motifs exactly after 13 beats / introduces variations to original motifs after that**
- **accept reference to melody being concealed in the piano figuration**

(iv) Compare the **thematic material** in bars 172-183<sup>3</sup>/Fig.18-Fig.19 with that in bars 25-36<sup>3</sup>/Figs.2-3. You may include relevant comments on changes of instrumentation. [5]  
[1 mark for each relevant comment with bar numbers/figures]

- **Initially on piano rather than trumpet / 8ve higher**
- **some notes doubled in 8ves (texturally expanded) / and split between LH&RH / resulting in some changes in intervals / e.g., descending 9<sup>th</sup> (D-C) in bar 173 rather than major second (bar 26) (8ve displacement)(chordal statement)**
- **piano joined by piccolo with “regular” statement of theme (175<sup>3</sup>→)**
- **fl/ob/Ebcl take over melody in 8ves (bars 177-79) / theme presented in several slightly different versions or similar (180-81) in fl/ob/Bbcl/FrHrn/piano / none of which have precise original version / some have “skeletal” version (e.g., fl&Hrn)**
- **original outline restored from 181<sup>2</sup> (cl, joined by fl&ob)**
- **with piano continuing with its octave displacements shared between both hands**

(v) Give a brief account of the music played by the **piano** in bars 191-198/Figs.20-21. There is no need to relate the passage to the movement’s structure. [4]  
[1 mark for each relevant comment with bar numbers/figures]

- **A major / tierce de Picardie (191)**
- **double appoggiatura [1] (Bb&F) suggests phrygian mode (Spanish flavour) [1] / harmony static (A major chord throughout) / false relation (C#/C natural) (e.g., bar 194) (bluesy feel)**
- **arpeggio-like LH accompaniment / rhythm of which is slightly “dislocated” in bars 193-94 (197-98)**
- **piano RH more decorative than in exposition / with 8ve displacement of previous material in 195<sup>4</sup>&196<sup>4</sup>**
- **slight change of mode in bar 198 with elimination of flattened 2<sup>nd</sup>/6<sup>th</sup>**
- **allow mark for reference to quintuplets if qualified in some way, e.g. arpeggiated**

(b) **Extract 2 [Bars 245-end]**

**This extract begins at bar 245/Fig.27**

**[Bar numbers after 252 may be +2, depending on the score used.]**

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

[1]

**G major**

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

[1]

**Bar 75/Fig.7**

- (iii) State **three** features of the **harmony** in bars **245-252/Figs.27-<sup>1</sup>29**. (On some versions of the score **Figs. 27-<sup>1</sup>29** are bars **245-254**.) [3]

- **Mostly diatonic / (tonic) pedal / begins on tonic chord**
- **mostly only slightly (mildly) dissonant**
- **but more dissonant [1] chromatic (B7) passing chord [1] (249<sup>1-3</sup>) / interpolated between V7of IV (247-48) and IV (249<sup>4</sup>-250) (accept element of bitonality in 252) [No double credit in V below]**
- **ends (251-4) with emphatic dominant / harmony (V9ofV (A9))**

- (iv) Comment briefly on Ravel's use of the **orchestra** in bars **245-252/Figs.27-<sup>1</sup>29**, relating it to the solo part. (On some versions of the score **Figs. 27-<sup>1</sup>29** are bars **245-254**.) You should not merely list instruments used. [3]

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

- **Vln1 double piano (LH) melody**
- **strings progressively divided (form increasingly richer texture) / Vln2/Vla/VC mostly provide sustained chords**
- **Fl&picc mark new phrase (and accelerando) from 249<sup>4</sup>→ / play melody in 8ves / as do divisi Vln 1**
- **phrase ending (emphatic dominant chord) (251→) marked by momentary entry of ob/bsn/Hrn/Tpt/DB (fill out underlying harmony (texture))**
- **sudden reduction of forces to strings only in bars253<sup>2</sup>-54**

- (v) Give a brief account of the music given to the **solo piano** in bars **253-266/Figs.29-30<sup>2</sup>**. (On some versions of the score **Figs.29-30<sup>2</sup>** are bars **255-268**.) [4]

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

- **Figuration/material recalls that in bars 107→ / based on elements of 1st subject (S1b)**
- **repetitive (two 1½ bar segments at first) / 4<sup>th</sup> bar (258) introduces arpeggio-based figuration in RH**
- **pedal A (in bass) / chord implied is A9 (from previous bars)**
- **259-62 repeat previous 4 bars / dissonant F# major chord interjected in 259<sup>1</sup> (accept bitonal element)**
- **263-66 transpose previous 4-bar phrase (structured in 4 bar phrases) / over Fmajor7 chord**
- **4-bar phrase reduced to 2 bars (267-68) (1 bar of S1 material + 1 bar of arpeggio figuration) / chord now F#7<sup>(b5)</sup>**
- **Mechanical (toccata like etc)**

- (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]
- *WW/Hrn have series of 2-bar repetitions [1] (of fragments of first subject (S1b) [1] (305-12) (motif 2)*
  - *slightly different 1-bar motif (from first subject) [1] repeated ostinato-like [1] (313-15) / Eb clnt has slightly simplified version (315-16)*
  - *another different 1-bar motif repeated (317-320)*
  - *final descending scale (321-end) / with flattened 2<sup>nd</sup> & 3<sup>d</sup> scale degrees (phrygian flavour)[could be credited in question vii if not mentioned in question vi.]*
- (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]
- *G major throughout*
  - *harmony quite static at first (-299) / and diatonic (till 305)*
  - *295-99 – C and G major chords / overlaid with dissonances*
  - *301-04 – alternating Em and Bm chords [both needed for mark]*
  - *305-13 – V7ofV (A7)→V(9)sus (C/D)→I(G) progression [2 needed for mark] (circle of fifths, 1 mark only)*
  - *tonic chord till 321<sup>2</sup> / with “bitonal” effects (313-20) / in form of series of parallel [1] major triads [1] / in alternating sharp and flat areas of tonality directional rather than functional*
  - *321<sup>2</sup>-23 – another series of descending triads / all in root position / with phrygian effect*

(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.<sup>1</sup>10**. [5]

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

- *Present from outset / as accompanying instrument / though with its own particular “voice” (figuration)*
- *occasionally doubles the orchestra more directly (e.g., LH chords, 13<sup>4</sup>-15)*
- *adds its own distinct sonority (e.g., glissandi, bars 16-25)*
- *omitted completely for repeat of 1st subject material (25-43) / so to underline its solo statement of theme in bars 44-51 / which presents new (more pianistic) material*
- *briefly doubles orchestral material in bars 52-55<sup>1</sup> / same alternating solo/solo+orchestra distribution in bars 55-67<sup>1</sup>*
- *2<sup>nd</sup> subject given almost exclusively to piano (with occasional sustained chords in strings (75-96<sup>1</sup>))*
- *reverts to accompanying (colouristic) role in bars 99-106*

[Award marks for more general remarks such as: *1st subject – accompanimental role [1] / 2<sup>nd</sup> subject – more of a solo role [1], occasionally accompanied by orchestra [1]. Reverts to accompaniment in final bars of exposition [1] (with appropriate location)].*

- (ii) Comment on any interesting features in Ravel's use of **rhythm/metre** in bars **1-25<sup>1</sup>/Fig.2**, providing bar/figure numbers and, when necessary, instruments in your answer. [4]

- *Begins with strong accent on 2<sup>nd</sup> half of first bar (after rest) (metre not immediately clarified by rhythm)*
- *offbeat accents in Vlns/Vla (2-3) reinforce sense of syncopation / while solo piano provides rhythmic regularity with continual triplets figurations*
- *string interjections (2-12) have no regular (recurring) pattern (disrupt sense of beat)*
- *piccolo melody has more rhythmic regularity / but conflicts with the piano's triplets (cross rhythms)*
- *descending crotchet chords from 13<sup>4</sup>-16<sup>1</sup> confirm metre more forcefully / as do the piano's glissandi (lowest/highest notes land on first beat of each bar)*
- *but overlaid in bars 20-22<sup>1</sup> by hemiola-like motif in brass suggesting 3/4 (accept cross rhythm)*
- *sections ends with brief clarification of 2/2 metre with return to regular crotchet rhythms (22-25<sup>1</sup>) / so underlining first emphatic cadence in movement*

- (iii) Outline Ravel's use of **tonality** in bars **1-106/Fig.<sup>1</sup>10**, mentioning any interesting or unusual features. [5]

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

- *Opening G major tonality / coloured by (bitonal) F# major in bars 1-13<sup>3</sup> / (C# from bar 14) hints at D major*
- *briefly moves to B minor (36<sup>4</sup>) / to prepare for tonal centre of F# (44) / combines elements of major and minor modes / unusual choice of key (on leading note) / possible link with the "bitonal" F# at start*
- *E major established in bar 75*
- *so continuing the movement's tonal trajectory by descending steps (G-F#-E) / another unusual choice of keys*
- *music becomes more modal (87-94) / though not straying far from prevailing E major tonality*
- *settles back into E major in bar 96*

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 20<sup>th</sup>/21<sup>st</sup> 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]

Mark	Criteria
21-25	Relevant references to representative solo concertos in the 20 <sup>th</sup> /21 <sup>st</sup> centuries and earlier concertos are made. A convincing discussion and a genuine knowledge and understanding of works from these eras, including the Ravel will be evident. 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 understanding, 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 discussion of representative works. 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 observations 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 knowledge and understanding 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 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 pause after the final playing of each extract. You now have one minute to read the questions.

**1. (a) Extract 1 [Bars 1-37]**

**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]

- **Same key (Cm) / same tempo (time signature) / similar contrapuntal texture**
- **Share similar music (motif x) / quotations / e.g., bars 1-6 (V) = bars 46-51 (I) / 1<sup>st</sup> Symphony quoted in both (67-71 (V), 3-23<sup>2</sup> (I))**

- (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 where necessary]**

- **In form of (fugal) exposition / DSCH in alternating tonic-dominant statements / real answer (Vla (7→), Vln1 (15→))**
- **Vln1 repeats its music from bars 46-51 of mvnt 1 / but with addition of mutes**
- **VC's opening DSCH motif / extended (over 7 bars) / so answer (in Vla) is delayed**
- **remaining entries regularly spaced**
- **regular countersubject (e.g., VC, bars 8-11) / quotation from Lady Macbeth / includes dissonant semitonal clash (F#/F natural)**
- **harmony centres on triads (e.g., bars 11-15) / but with added dissonant note(s) / often a semitone away (e.g., 17-18 – an underlying chord of D major)**
- **7 1 2 3 tetrachord at start in Vln 1**

- (iii) What is the function/purpose of bars **20-23<sup>3</sup>/Fig. 67-167?** [1]

**To form a link between the two fugal expositions / to change key (to Ab minor)**

- (iv) Comment on both the **melodic content** and **harmony/tonality** of the same passage (i.e., bars **20-23<sup>3</sup>/Fig.67-167**).

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



**Melodic content** [2]

- *Based on elements of the countersubject / e.g., Vln2 (20-21) twice repeats VC's (2-note, semitonal) motif from bar 8 / bar 2 3 – Vln2 states VC's part in 9-10*
- *Vla has sequential [1] 2-note motif [1] in bars 20-21*
- *same 2-note motif played a step higher again (23) / first note augmented / possibly an inversion of VC's motif in bar 8 / also possible link with DSCH motif (same minor 3<sup>rd</sup>/semitone intervals)*

**Harmony/tonality** [1]

- *G minor in bar 20*
- *then veers to Ab minor (21) / with hint of Ab major (23<sup>1-2</sup>)(increasingly chromatic)*
- *(implied) harmony becomes more consonant / only mild (some) dissonances (e.g., aug4th (20<sup>3</sup>) and min7th (23<sup>1</sup>))*

**[Accept Cm7 chord in bar 23<sup>1-2</sup> – WJEC Notes]**

- (v) Using the headings below, compare the musical material in bars 23<sup>3</sup>-37/Figs.67-<sup>5</sup>69 with that in bars 1-19/Figs.65-<sup>4</sup>67? Give bar/figure numbers where necessary.

**Texture/use of instruments** [3]

- *(Fugal) entries paired (Vln1&VC/Vla&VC) (statements not all at same distance) (gap between 2<sup>nd</sup> and 3<sup>rd</sup> entries)*
- *each answer follows directly on from subject (come closer to subject)*
- *Vln2 not given a fugal entry / place taken by (a second) VC statement / higher register of VC / gives more intense sonority than violin at this pitch*
- *Vla takes over countersubject from Vln2 in bar 27*
- *Same number of instruments participate in first three statements (3+3+3) (2+2+3 in bars 1-15<sup>2</sup>) (texture more varied in earlier section/more uniform in later section)*

**Melodic material** [1]

- *Countersubject given more prominence (because of contracted entries)*
- *new stepwise melodic idea (or inversion of Vln1, bar 4) in Vln1 (31)*
- *Both use DSCH*

**Tonality** [2]

- *Entries are in different keys (no tonic-dominant relationship)*
- *keys are Abm(23)→Db(C#)m(26)→Em(31)→Bm(34) [award 1 mark for each two correct answers] /*
- *progressively flatter (subdominant) regions (enharmonically notated)*

(b) **Extract 2 [Bars 38-end]**

**This extract begins at bar 38/Fig.<sup>4</sup>69**

- (i) Briefly outline the **structure** of bars **38/Fig.<sup>4</sup>69-end**. You must give bar/figure numbers in your answer. [3]

**WJEC Notes**

End of Exposition 2	Episode 2	Exposition 3	DSCH/1 <sup>st</sup> symphony quotation	Coda
Bars (38)-48	49-53	54-65 <sup>2</sup>	65 <sup>3</sup> -77 <sup>2</sup>	77 <sup>3</sup> -88

Mark as follows: A

No. of correct answers	Marks awarded
10	4
8-9	3
5-7	2
2-4	1
0-1	0

**Fanning**

Climax zone/cadence (end of middle section)	Exposition 3 (final section)	DSCH/1 <sup>st</sup> symphony quotation	Cadence
Bars 38-53	54-65 <sup>2</sup>	65 <sup>3</sup> -77 <sup>2</sup>	77 <sup>3</sup> -88

Mark as follows: B

No. of correct answers	Marks awarded
8	4
6-7	3
4-5	2
2-3	1
0-1	0

- (ii) Describe the **melodic material** and its **treatment** in bars **38-49/Fig.<sup>4</sup>69-<sup>5</sup>70**.

[1 mark for each relevant comment with bar numbers/figures] [4]

- *Bar 38 – Vln1 – augmentation of the first 3 notes of 2<sup>nd</sup> bar of countersubject (fig.y)*
- *bars 39-42 – chromatic (altered) version(s) of fig.y in Vla*
- *bars 40-41 – Vlns1/2 have sighing motif (part of fig.y) / repeated in (descending) sequence*
- *bars 43<sup>3</sup>-48 – DSCH in Vln1 / augmented at end (45-48)*
- *bars 43-49 – Vla states variants of fig.y / in (near) sequence*

- (iii) Comment on the **harmony/tonality** in the same bars (**38-49/**Fig.<sup>4</sup>**69-570**). [3]

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

- **Bass line (VC) in bars 38-41 strongly suggests Em / as do Vln1/2 parts / (seems to be confirmed by) Em triads in bars 40<sup>3-4</sup> & 41<sup>3-4</sup>**
- **but harmony contains same type of dissonances as previous sections (uses notes a semitone away from chord notes) / e.g., C natural and F natural in Vln2/1 in 40-41**
- **harmony becomes slightly more obscure in bars 42-43 / but suggests movement to flatter region**
- **Cm (perfect cadence [1]) in bars 44→ / especially in Vln1&VC**
- **Vla persists with fig. y / making a flat 6<sup>th</sup> against Cm chord / finally resolved to perfect 5<sup>th</sup> in bar 49**

- (iv) Name the work which is quoted in bars **67--70/**Fig.**70-71**<sup>3-71</sup><sup>6</sup>. [1]

**First Symphony - Shostakovich**

- (v) Compare the musical material in bars **54<sup>3</sup>-72 /**Fig.**70-71**<sup>5-72</sup> with that in bars **1-23<sup>2</sup>(**Fig.<sup>5</sup>**2)** of the **first movement**. (Do not mention dynamics here). [3]

- **First Symphony quotation much shorter (only initial (trumpet) motif played) (67-71))**
- **Vln2 response (17→) does not appear / Vln1's final note (Eb, 71→) "accompanied" instead by countersubject (fig. y) / and sustained harmony notes in Vln2&VC (texture is thicker)**
- **harmony changed in bar 70<sup>3-4</sup> (cf. 15<sup>3-4</sup>) / remains on Cm chord / first inversion→root position in later section**
- **bars 70-72 strongly suggest Cm in 5<sup>th</sup> mvnt, more ambiguous in 1<sup>st</sup> mvnt**
- **similar (fugal) treatment of DSCH**

- (vi) Comment on the use of the motif played by the **Viola** in bars **71-72/**Fig.<sup>6-5</sup>**72** through the final bars of the movement (bars **71/**Fig.<sup>6</sup>**72**–end). Provide bar/figure numbers in your answer. [3]

- **Bars 73-74 - motif repeated in sequence (Vla)**
- **Bars 75-77 - first two notes of motif detached / and repeated / in augmentation (Vla)**
- **Bars 78-80 – 2-note motif extended sequentially / chromatically (Vla)**
- **relationship to (sighing motif of) bars 50-52 of mvnt.1 (fig. x) underlined / especially as this motif appears in bars 81-84 (Vln1)**
- **Bars 86-88 - 2-note motif stated in augmentation in Vln1 (notes lengthened)**

(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 8<sup>th</sup> Quartet. [1]

- *Allows DSCH motif at original pitch to be in tonic key (Cm is DSCH's "natural" tonic key)*
- *accept Cm (minor) is key traditionally associated with tragedy/great emotion etc.*

(ii) Discuss Shostakovich's choice/use of **main key centres** in the 8<sup>th</sup> 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]

**1st mvnt** – *does not move far from Cm tonic / underlined by clear-cut (perfect) cadences (e.g., 25-26, 49-50) / and persistent tonic pedals (e.g., 28-45)*

**2nd mvnt** – *G#m is an unusual choice / though G#-C is an diminished 4<sup>th</sup> / and so links with DSCH motif / Shostakovich also underlines its enharmonic relationship with Ab of fig. x at end of 1<sup>st</sup> mvnt and beginning of 2<sup>nd</sup> / Cm used for Trio sections (e.g., 126-232) / movement ends abruptly in this "secondary" key area (no tonic resolution in movement)*

**3rd mvnt** – *Gm is a more traditional choice (dominant minor) / Trio (140→) begins in Bb (relative) major / another traditional choice of key / but VC solo (153→) is tonally ambiguous / could be based on a modal B / which relates to prominent B natural in opening theme [accept Cm here (WJEC notes), but pertinent comment needed for mark]*

**4th mvnt** – *opening of movement suggests both Gm and C#m / keys a tritone apart / C# only affirmed as tonic in bars 28→ / but with "flatter-than-minor" degrees*

**5th mvnt** – *cast in traditional tonic key / no secondary key centre fully established / gives a sense of recapitulation back to C minor*

[Award 1 mark for correctly naming the key of two movements up to a maximum of 2 marks.]

(iii) Outline Shostakovich's use of **texture** in bars 1-49/**Fig.3<sup>4</sup>** of the **first movement** of the 8<sup>th</sup> Quartet. It is important that you supply bar/figure numbers in your answer. [6]

- *Contrapuntal (polyphonic, fugal) at first (bars 0-8(11)) / final statement of theme in Vla (8<sup>3</sup>-11<sup>2</sup>) is homophonic*
- *thins out considerably in bars 11<sup>3</sup>-12 (8ve/unison apart from sustained Vla part) (homophonic)*
- *slightly thicker in bars 13-16 / still some movement in 8ves/unison (Vln2&VC)*
- *2-part only in bars 19-23<sup>2</sup> / contrapuntal element in the two instruments' "discrete" parts*
- *23<sup>3</sup>-27 – first purely 4-part homophony in movement*
- *28-45<sup>1</sup> – homophonic texture retained but its exact nature is transformed / single sustained ((drone) 5<sup>th</sup>) accompanies solo melodic line in Vln1*
- *46-49 – brief 2-part texture with lines more integrated than in bars 19-22*

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 20<sup>th</sup>/21<sup>st</sup> 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 8<sup>th</sup> Quartet.* [25]

Mark	Criteria
<b>21-25</b>	Relevant references to representative string quartets in the 20 <sup>th</sup> /21 <sup>st</sup> centuries and earlier quartets are made. A convincing discussion and a genuine knowledge and understanding of works from these eras, including the Shostakovich will be evident. The essay will fully address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
<b>17-20</b>	A less secure essay on the whole, showing a reasonable contextual knowledge and understanding, 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.
<b>13-16</b>	A satisfactory though somewhat incomplete answer, with an insufficient discussion of representative works. 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.
<b>9-12</b>	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The essay will make little attempt to address the specific issues raised in the question. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
<b>5-8</b>	Limited understanding shown and much uncertainty, failing to make any valid observations or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
<b>0-4</b>	Very weak, showing little or no knowledge and understanding 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 vocal tradition**

You will hear two extracts from the first movement (*Spring (Youth)*) of *This Worlde's Joie*. Each extract will be played **three** times with a one minute pause between playings. There will be a ten minute pause after the final playing of each extract. You now have one minute to read the question.

**1. (a) Extract 1 [bars 42-102]**

**This extract begins at bar 42/Fig.1<sup>10</sup>**

- (i) Using the headings below, comment on the music in bars **42-50/Fig.1<sup>10</sup>-Fig.7<sup>2</sup>**.

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

**Rhythm** [1]

***Scotch snap (Lombardic) rhythms / very repetitive***

**Texture** [2]

- ***Imitative (contrapuntal) (till 48/49)***
- ***then homophonic (49/50)***
- ***moves from 2-3-4 parts***
- ***but voices occasionally double up on motifs in 8ves (e.g., A&T in 45<sup>1</sup>&46<sup>3</sup>) /so reducing overall texture somewhat***

**Harmony/tonality** [2]

- ***E dorian mode***
- ***quartal harmony***
- ***sometimes reduced to either perfect 4<sup>th</sup> (5<sup>th</sup>) or minor 7<sup>th</sup> (middle "voice" omitted) interval only***
- ***(imitative) entries occur on tonic and dominant***

- (ii) Give a brief account of bars **51-58/Fig.6<sup>2</sup>-Fig.2<sup>2</sup>**, mentioning any musical links with the previous passage (i.e., bars **42-50/Fig.1<sup>10</sup>-Fig.7<sup>2</sup>**). [5]

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

- ***Quartal harmony (51)***
- ***though in four independent parts / and parallel (links with previous section)***
- ***melody (A-B-D motif) also prefigured in earlier section / is inversion of E-D-B (e.g., 42<sup>3-4</sup>)***

- **52<sup>4</sup>-60<sup>1</sup> – S/T and A/B paired / and begins in imitation / ends homophonically (57)**
  - **vocal material based on E-F# motif (cf. 16-17<sup>2</sup>) / then variant of same phrase (cf. 55<sup>3</sup>-56 with 17-18)**
  - **series of ascending (perfect) 4ths / prefigures return of opening ritornello material**
  - **scotch snap rhythm (swingeth) (cf. 42-50)**
  - **paired choral parts sing minor 7<sup>th</sup> (B/A) and semitone (D#-E) / intervals of movement's opening flourish**
- (iii) Discuss Mathias' setting of the text in bars **76-93/Fig.2<sup>20</sup>-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]

- **Modal E (69-84) / mixolydian / befits pastoral nature of text (→84) / as does use of flute as soloist**
  - **fl solo uses materials (intervals) based on previous material; (4ths/7ths - e.g., 81-82) / solo becomes more improvisatory (83-84)**
  - **when text changes to unrequited love (85→) orchestral lines become more sinuous / change to more plangent tone of viola**
  - **vocal/instrumental music more similar here**
  - **also more dissonant / octatonic (→93) / Collection III**
  - **more melismatic (91→)**
- (iv) Outline the **structure** of bars **76-112/Fig.2<sup>20-3</sup>Fig.4**. [3]

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

- **Two sections (Verses 1&2) (76-92, 93-112)**
  - **two 9-bar phrases / 76-92 divided into two sections (76-84<sup>3</sup>, 83<sup>4</sup>-93) / differentiated by modal and octatonic music**
  - **93-112 maintains same alternating format / and 9-bar phrases / but phrases are split into 5+4+4+5(6) bars / with a slight interaction of modality and octatonicism in bars 103→**
- (b) **Extract 2 [bars 173-230]**

This extract begins at bar 173/Fig.<sup>47</sup>

- (i) State the **tonality/modality** of the section that immediately precedes this extract (i.e., bars **159-173<sup>1</sup>/ Fig.6-Fig.<sup>47</sup>**). [1]

***E dorian***

- (ii) How does this change at the start of the **extract** (bars **173<sup>4</sup>-176/ Fig.<sup>47</sup>-Fig.<sup>17</sup>**)? [1]
- **Becomes more chromatic**
  - **with false relations**
  - **octatonicism also suggested**

(iii) Give **three** features of interest in the music played by the orchestra in bars **188-191/Fig.7**<sup>12-15</sup>. [3]

- *Alternating 4/4 and 3/4 time signatures*
- *ostinato(-like)*
- *quartal harmony / inverted chords*
- *bass and chords alternate*
- *G dorian mode*
- *chromatic appoggiatura (auxiliary note) chords (e.g., 189<sup>4</sup>) / provide dissonant element*

(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]

- *Timpani pick out Bb-G motif (3rd and root of prevailing mode) (192-95) / otherwise string section only accompany baritone*
- *complete change of timbre (to brighter timbres) at bar 197 / with prominent WW and brass / with introductory note on triangle in 197<sup>1</sup>*
- *celesta also used imperceptibly to double the wind parts*
- *use of orchestra is duplicated in the following baritone and soprano sections (202-13 and 217-25)*

(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.8**<sup>15</sup>. You should not restrict your answers merely to the vocal parts.

**Rhythm/metre** [2]

**Baritone solo**

- *much use of syncopation*
- *phrases consist of two alternating time signature*
- *very little use of rhythmic repetition*
- *time signatures are 4/4 and 3/4*

**Soporano solo**

- *only one instance of syncopation*
- *phrases consist of three alternating time signatures*
- *some rhythmic repetition (e.g. 197-80)*
- *Time signatures are 5/4, 4/4 and 2/4*

**Texture** [2]

**Baritone solo**

- *accompaniment quite thickly textured – (4-part chords)*
- *emphasised by low bass part*
- *strongly reinforces in 8ves*
- *pitch range extends over almost three octaves*

**Soporano solo**

- *accompaniment more lightly textured ("chords" in 2 parts only)*
- *chordal basin treble range*
- *no such doubling*
- *pitch range limited to less than two octaves*



Harmony/tonality/modalities

[2]

Baritone solo

Soprano solo

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• <i>Modal</i></li> <li>• <i>based on 4<sup>th</sup> chords</i></li> <li>• <i>G is tonal centre</i></li> <li>• <i>diatonic with occasional chromaticism</i></li> <li>• <i>some parallel (sequential) harmonies</i></li> </ul> | <ul style="list-style-type: none"> <li><i>octatonic</i></li> <li><i>based on bare 5ths/occasional triad</i></li> <li><i>F# given prominence as tonic</i></li> <li><i>chromatic</i></li> <li><i>harmony entirely parallel (sequential)</i></li> </ul> |
|--|--|

- (vi) Comment briefly on the music in bars **233-239/Fig.9-Fig.9<sup>7</sup>**, mentioning any interesting features.

[3]

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

- *Pizz strings (233-36) in parallel 5ths / based on octatonic scale / Collection I (on G)*
- *variant of soprano's "bass" accompaniment in, e.g., 197-201*
- *semiquaver figures from same bars now transformed into scales (→238) / based on same octatonic partitioning as bass*
- *first time baritone has been accompanied by octatonic music / makes his melodic line more chromatic at times (e.g., 235, 238)*
- *start of process whereby man adopts musical features so far associated with female*
- *orchestra doubles baritone's cadential motif (Bb-A-G)*

- (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]

- *Opening 12-note motif suggests no key centre in itself (atonal)*
- *though falling semitones at "phrase" endings imparts a tonal (cadential) resonance / intensified by the pedal B in the bass*
- *bars 3<sup>2</sup>-6 (WW) suggest locrian B modality / so forming a tenuous link with the celesta figures' cadential C-B (bar 2<sup>1</sup>)*
- *possibility also exists in first vocal section (6<sup>4</sup>-13) for influence of phrygian mode*
- *either of which could account for the omission of F# in opening celesta 12-note motif*
- *B-C-E-F sonority in WW chords (3<sup>2</sup>-6) could also imply hint of octatonicism*

- (ii) Discuss the use of **texture/dynamics** in bars **31-71/Fig.31<sup>9</sup>-Fig.132**, indicating any ways in which it illustrates the text. [5]

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

- *Gradual thickening in texture throughout solo*
- *begins in two parts/pp (31-33), suitable for recitative-like vocal delivery / with celesta adding a third (harmonically) unrelated voice in 34-5*
- *further addition of instrumental resources (4<sup>th</sup> part) (41) with increased dynamics (mf) at “full of pain” / continues till 43 (“full of pain” again)*
- *increases to five parts at 44 when the singer describes the abandonment of the maiden*
- *“climax” reached at 52, both in texture and dynamics (ff), as the maiden’s heart bursts with grief*
- *sudden reduction in dynamics (p, 54) (along with other reinforcing musical features) as the tearful maiden begins her desolate “adieu”*
- *continued reduction to opening texture and dynamics in 66-72, so highlighting the maiden’s loneliness and grief / and so creating an (arch-like) sense of structure/completion*

- (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]

- *Accompanied by organ only → bar 195 (only occurrence of such in movement)*
- *lilting 6/8 rhythms contrast with remainder of movement / result in less intense (emotional) mood*
- *music is purely octatonic (only occurrence of such in movement)*
- *preponderance of conjunct melodic movement (e.g., 172-75, 177-83)*
- *only section in movement not influenced by celesta motif*
- *pedal C# sustained throughout entire section (only occurrence of such in movement)*
- *phrases not separated by rests (move immediately on from each other)*

You now have 40 minutes to answer the following question.

2. *What attempts have composers made to extend or modify the **cantata** in the 20<sup>th</sup>/21<sup>st</sup> 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**.*

Mark	Criteria
<b>21-25</b>	Relevant references to representative cantatas in the 20 <sup>th</sup> /21 <sup>st</sup> centuries and earlier cantatas are made. A convincing discussion and a genuine knowledge and understanding of works from these eras, including the Matthias will be evident. The essay will fully address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
<b>17-20</b>	A less secure essay on the whole, showing a reasonable contextual knowledge and understanding, 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.
<b>13-16</b>	A satisfactory though somewhat incomplete answer, with an insufficient discussion of representative works. 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.
<b>9-12</b>	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The essay will make little attempt to address the specific issues raised in the question. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
<b>5-8</b>	Limited understanding shown and much uncertainty, failing to make any valid observations or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
<b>0-4</b>	Very weak, showing little or no knowledge and understanding of the development of the cantata 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.

- Either,** (a) Give an account of Ravel's vocal music, mentioning any musical features that are particularly associated with his musical style. [25]
- or,** (b) Give an account of Shostakovich's concertos, mentioning any musical features that are particularly associated with his musical style. [25]
- or,** (c) Give an account of Mathias' music for orchestra (including concertos), mentioning any musical features that are particularly associated with his musical style. [25]

<i>Mark</i>	<i>Criteria</i>
<b>21-25</b>	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.
<b>17-20</b>	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.
<b>13-16</b>	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.
<b>9-12</b>	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.
<b>5-8</b>	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.
<b>0-4</b>	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.