

Candidate Name	Centre Number	Candidate Number
		2



## GCE A level

1306/02

### MUSIC - MU6A

#### (Part Two) Appraising

P.M. THURSDAY, 23 June 2011

1½ hours (approx.)

For Examiner's Use		
1		50
2		25
Total		75

#### ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

You will also need an unmarked score of the set work you have studied.

#### INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer on **one** of the following options:

- Either** (a) *Ravel: Piano Concerto in G* and a study of the orchestral tradition (page 2).  
**or,** (b) *Shostakovich: String Quartet No.8* and a study of the chamber tradition (page 10).  
**or,** (c) *William Mathias: This Worlde's Joie (Parts One, Three and Four)* and a study of the vocal tradition (page 18).

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

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

#### INFORMATION FOR CANDIDATES

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

Quality of written communication will be assessed in this paper.

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

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

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

**Choose either Option A, Option B or Option C**

**Either,**

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

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

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

You now have one minute to read the questions below.

**1. (a) Extract 1**

- (i) From which of the following main sections of the movement is this first extract taken? [Underline **one** answer.] [1]

<b>Exposition</b>	<b>Development</b>	<b>Recapitulation</b>	<b>Coda</b>
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- (ii) The extract contains material from the end of one subsidiary section and the whole of another subsidiary section. Name these two sections. [2]

**Name of first subsidiary section** .....

**Name of second subsidiary section** .....

- (iii) Comment on the harmony employed in the short passage from the **first** subsidiary section heard **in the extract**. Also comment on both the thematic material and its accompaniment, relating it to earlier material where appropriate.

**Harmony:** [3]

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**Thematic material and accompaniment:** [4]

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- (iv) The **second** subsidiary section in the extract contains two passages for solo piano, which consist of contrasting musical material. Give a brief account of these two solo passages, paying particular attention to their musical differences. [You are not required to mention any orchestral material in your answer.] [8]

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(b) **Extract 2**

This extract is taken from the later stages of the movement.

- (i) Give **three** features of the writing for orchestra from the beginning of the **extract** up to Fig. 34. [Refer to instruments and figure/bar numbers in your answer.] [3]

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- (ii) Comment on the music for the piano in the first 14 bars of the **extract**, relating it to previous material. [4]

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**Function of bars** .....

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- (iv) Comment on the music in the last **three** bars of the extract. In your answer refer to how these bars relate to previous material. [6]

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2. Simon P. Keefe considers the concerto to be a genre that, throughout its history, has been “in a continual state of change, reinventing itself in the process of growth and development”.

To what extent do you agree or disagree with this statement?

Refer to Ravel’s *Piano Concerto in G major* and other representative solo concertos from a variety of different eras in your discussion. [25]

Complete your answer on a separate answer book. You have 40 minutes to answer the question.



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Or,

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

You will hear two extracts from the fourth movement of Shostakovich's *String Quartet No.8*. [Extract 1 will also include the end of the third movement.] Each extract will be played **three** times, with a one minute pause between playings.

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

You now have one minute to read the questions below.

**1. (a) Extract 1**

- (i) Comment on the tonality and texture of the last ten bars of the **third** movement (those in the extract).

**Tonality:** ..... [3]

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**Texture:** ..... [1]

- (ii) The third and fourth movements contain a number of quotations from, or allusions to, other music, some of which is by Shostakovich himself. Which of Shostakovich's works, already quoted in the **third** movement, is alluded to at the start of the **fourth** movement? Also give the bar/beat numbers (e.g. 43<sup>4</sup>-45<sup>2</sup>) of one instance where this quotation occurred in the **third** movement.

**Work alluded to** ..... [1]

**Location in third movement** ..... [2]

- (iii) Give **one** example of a possible quotation from, or allusion to, a work **not** by Shostakovich in the **extract**. State the movement (i.e. 3rd or 4th) and bar/beat numbers (e.g. 43<sup>4</sup>-45<sup>2</sup>) in your answer.

**Name of work** ..... [1]

**Movement and location** ..... [2]

- (iv) Give an account of bars 1-27 of the **fourth** movement, paying particular attention to harmony, tonality and the treatment of thematic material. [Except for purposes of explanation, you should not refer to musical allusions/quotations here. Neither is there any need to mention any speculation or conjecture as to any programmatic intent by the composer.] [8]

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(b) **Extract 2**

- (i) Comment on the harmony and tonality of the opening of the **extract** – i.e., up to the cello solo. Also give a possible source of Shostakovich’s musical allusion/quotation here.

**Harmony and tonality**

[3]

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**Possible source of quotation**

[1]

- (ii) Give an account of the next section, beginning with the cello solo (Fig. <sup>1</sup>62/bar 132<sup>3</sup>).

[6]

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- (iii) Compare the music of the final section of the **extract** (after the cello solo) with its use elsewhere in the movement. [8]

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2. Paul Griffiths considers the change from the idea of the Classical string quartet as a “conversation between four companions” to its 20<sup>th</sup> century conception of an “ensemble of different instruments capable of being joined in different combinations” as of significant importance in its development.

To what extent do you agree or disagree with this opinion?

Refer to Shostakovich’s 8<sup>th</sup> *String Quartet* and other representative string quartets from different eras in your discussion. [25]

Complete your answer on a separate answer book. You have 40 minutes to answer the question.



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**Or,**

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

You will hear two extracts from the fourth movement (*Winter (Death)*) of *This Worlde’s Joie*. Each extract will be played **three** times, with a one minute pause between playings.

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

You now have one minute to read the questions below.

**1. (a) Extract 1**

- (i) Briefly comment on the vocal and instrumental **accompaniment** to the baritone solo from which the extract is taken (i.e. bars 9-60/Figs. 41-42). [4]

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- (ii) Give an account of the baritone’s vocal solo (again up to bar 60). You should provide information on its melodic content, tonality and structure in your answer. [10]

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- (iii) Comment on the section from bars 61-75/Figs. 42-45, placing the music into the context of the movement up to this point. [4]

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(b) **Extract 2**

- (i) Briefly compare and contrast the instrumental and vocal writing in the **extract** up to bar 140<sup>2</sup>[<sup>12</sup>Fig. 46]. Mention some of the musical features employed by Mathias to create a suitable setting for the text. [Do not mention the harmony or tonality at this point.] [7]

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- (ii) Comment on the harmony and tonality in the extract up to bar 140 [<sup>12</sup> Fig. 46]. In your answer show how the tonality of the music is organised and give one example of similar tonal organisation elsewhere in the work, providing bar/beat numbers. [6]

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**Example of similar tonal organisation elsewhere** .....

- (iii) Describe the music given to the Soprano solo and Boys Choir from bar 139<sup>4</sup>[<sup>13</sup> Fig. 46] up to the end of the extract, comparing it with its use earlier in the movement. [5]

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2. Stanley Sadie is of the opinion that, since the end of the Baroque era, “the cantata has enjoyed no consistent independent existence, and the term has been applied to a wide variety of works which generally have in common only that they are for chorus and orchestra”.

To what extent do you agree or disagree with this?

Refer to Mathias’ *This Worlde’s Joie* and other representative cantatas from a variety of musical eras in your discussion. [25]

Complete your answer on a separate answer book. You have 40 minutes to answer the question.