

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1306/02



S15-1306-02

MUSIC – MU6A (Part Two) Appraising

A.M. WEDNESDAY, 10 June 2015

1 hour 30 minutes (approx.)

ADDITIONAL MATERIALS

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

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

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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

- Either** (a) *Ravel: Piano Concerto in G* and a study of the orchestral tradition (page 2).
or, (b) *Shostakovich: String Quartet No.8* and a study of the chamber tradition (page 8).
or, (c) *William Mathias: This Worlde's Joie (Parts One, Three and Four)* and a study of the vocal tradition (page 16).

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.

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

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 third 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 79/Fig.7.

- (i) Name the **section** played between bars **79–114/Figs.7–11** and briefly describe its **structure**, providing bar/figure numbers. (You need not mention harmony/tonality here.)

Section [1]

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Structure [2]

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- (ii) Comment on the **melodic material** in bars **79–114/Figs.7–11**. [4]
[1 mark for each relevant comment with bar numbers/figures]

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(iii) Comment on the **harmony** in bars **79–114/Figs.7–11**. [4]
[1 mark for each relevant comment with bar numbers/figures]

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(iv) Describe the **writing for piano** and the **material** played by it in bars **116–139/ Fig.11¹–Fig.13**. (You do not need to name the section.) [4]
[1 mark for each relevant comment with bar numbers/figures]

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(v) Comment on Ravel’s use of the **orchestra** in bars **115–139/Figs.11–13**. [3]
[1 mark for each relevant comment with bar numbers/figures]

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(b) **Extract 2**

This extract begins at bar 198/Fig.18

- (i) Comment on the use of **thematic material** in bars **198–213/Figs.18–20**. Refer to instruments in your answer. [4]
[1 mark for each relevant comment with bar numbers/figures]

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- (ii) Describe Ravel's use of **harmony** in the same bars (198–213/Figs.18–20). [3]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (iii) Give the bar number/figure where the **thematic material** played by the **piano** starting at bar **214/Fig.20** was **first** heard in the movement. [1]

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- (iv) Give **three** differences in the **accompaniment** to the theme in bars **214–229/ Figs.20–21** as compared with its first appearance as given in your answer to (iii). (Though you should mention appropriate instruments, you should not base your answers merely on matters of orchestration.)
[You will need to complete both columns for each mark.] [3]

First appearance	Bars 214–229
1.
2.
3.

- (v) Comment on the **harmony** in bars **224–229/6Fig.21–Fig.21**. Provide bar numbers/figures where appropriate. [2]
[1 mark for each relevant comment]

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- (vi) Give a brief account of bars **230–246¹/Figs.21–22**. Provide at least **one** comment on the relationship between the **piano** and **orchestra** in these bars. [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. “The modern concerto has remained a challenge and an attraction, not least to composers who see themselves as reacting to conventions and traditions from the more distant past.” To what extent do you agree with this statement by Arnold Whittall? Illustrate your answer 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]

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*. The second extract will also include part of the fifth movement. 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 53.

- (i) Identify the **melodic material** played by the 1st Violin in bars **21–27/Fig.754–154**. [1]

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- (ii) State the movement and bar number/figure where this melodic material was **first** played in the **work**. [2]

Movement **Bar number/figure**

- (iii) Comment briefly on the **phrase structure** of bars **1–20/Figs.53–854**. [2]
[1 mark for each relevant comment with bar numbers/figures]

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- (iv) Describe Shostakovich's **use of instruments/texture** in bars **1–61/Figs.53–57**. (You should not mention any supposed programmatic intent in the music.) [4]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (v) Comment on the **melodic material** in bars **28–48/Figs.54–56**. [3]
[1 mark for each relevant comment with bar/figure numbers where necessary]

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- (vi) Comment on the **harmony** in bars **28–60/Figs.54–57**. (You should not mention tonality at this time.) [2]
[1 mark for each relevant comment with bar numbers/figures]

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- (vii) Compare Shostakovich’s **use of harmony** and **use of thematic material** in bars **62–74/Figs.57–58** with that in bars **1–20/Figs.53–54**. Give **two** differences in each category. Provide bar numbers/figures in your answers.
[You will need to complete both columns for each mark.]

Use of harmony

[2]

Bars 1–20	Bars 62–74
1.
2.

Use of thematic material

[2]

Bars 1–20	Bars 62–74
1.
2.

(b) **Extract 2**

This extract begins at bar 160/Fig.¹⁶³ and includes the start of the fifth movement

- (i) Identify **two** musical quotations/allusions in the final bars of the fourth movement (i.e., bars **160–187/Figs.^{163–165}**) and comment on their treatment. [2+2]
[1 mark for each relevant comment with bar numbers/figures]

Quotation/allusion 1

Treatment

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Quotation/allusion 2

Treatment

.....

- (ii) Compare the music of bars **160–178/Figs.^{163–64⁵}** with that of bars **1–20/Fig.^{53–54}**. [4]
[1 mark for each relevant comment with bar numbers/figures]

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- (iii) **Other than the DSCH motif**, identify **one** musical quotation/allusion heard in bars **1–19/Figs.^{65–67}** of the **fifth** movement. [2]

Quotation/allusion

Bar number(s) and instrument

- (iv) Comment on the **harmony** and **tonality** in bars **7³–19/Figs.466–467** of this **final** movement.
[1 mark for each relevant comment with bar numbers/figures where necessary]

Harmony

[2]

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Tonality

[2]

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- (v) Briefly outline the **structure** of bars **1–19/Figs.65–467** of the **fifth movement**, mentioning any points of interest. (There is no need to mention tonality here). [4]
[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 question.

- (i) Outline the **structure** of the **fourth** movement. You must supply bar numbers/figures in your answer. You may present your answer as a table or bullet points if you wish. [5]

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- (ii) Comment on the **tonality** of the **fourth** movement (**excluding bars 160–187/ Figs.163–165**), mentioning any interesting features. [5]
[1 mark for each relevant comment with bar numbers/figures]

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- (iii) Mention **two** similarities and **two** differences in Shostakovich's use of **structure** in the **first** and **fourth** movements. (There is no need to include bar numbers/figures in your answers).

Similarities

[2]

1.

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2.

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Differences

[2]

1.

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2.

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

Question 2

“The tradition that gave us the string quartet has largely disappeared, the genre having found fruitful new areas and directions in which to develop.” To what extent do you agree with this statement by Douglas Jarman? 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]

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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** 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 61/Fig.42.

- (i) Discuss the way in which Mathias has set the text in bars **61–75/Figs.42–143**.
(You should mention both vocal and instrumental parts in your answer.) [5]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (ii) Outline the **phrase structure** of the vocal melody in bars **79⁴–95/Fig.43⁴–Fig.44**. [2]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (iii) Comment on the **vocal writing** in bars **95⁴–119/Figs.44–45**. [4]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (iv) Comment on the **harmony/tonality/modality** of bars **76–119/Figs.43–45**. [4]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (v) Briefly describe the part played by the **instruments** in bars **96–119/Figs.44–45**. [3]
(You should not merely list instruments used.)
[1 mark for each relevant comment with bar numbers/figures where necessary]

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(b) **Extract 2**

This extract begins at bar 152/Fig.46.

- (i) Some of the musical material in bars **152–159¹/Fig.46–Fig.46⁸** has appeared earlier in the **work**. Give the movement and bar number/figure where this material was **first** heard. [2]

Movement **Bar number/figure**

- (ii) State **two** differences in the use of this material in **bars 152–159¹/Fig.46–Fig.46⁸** as compared with the earlier appearance you have given above. Provide bar numbers/figures where necessary. (Do not refer to the vocal parts in your answers.) [2]
[You will need to complete both columns for each mark.]

Bars 152–159 ¹	First appearance
1.
2.

- (iii) Comment briefly on the **harmony** in bars **159–168/Fig.46⁸–Fig.147**. [3]
[1 mark for each relevant comment with bar numbers/figures where necessary]

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- (iv) Using the headings below, give a brief account of bars **169–200/Fig.47–Fig.549**. [1 mark for each relevant comment with bar numbers/figures]

Melodic material: [3]

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Harmony/Tonality/Modality: [3]

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- (v) Comment on Mathias' treatment of the mixed chorus and vocal soloists/boys' choir in bars **169–200/Fig.47–Fig.549**. (You should not mention tonality here.) [2]

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- (vi) Give **three** changes that occur in the music in bars **205–end/Fig.49–end**. Give bar numbers in your answers. [3]

1.

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2.

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3.

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

- (i) Briefly outline the **structure** of the baritone solo in bars **9–60/Fig.39⁹–¹Fig.42**, providing bar numbers/figures in your answer. [2]

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- (ii) State any **melodic** similarities in bars **9–43/Fig.39⁹–²Fig.41** of this baritone solo with music found earlier in the **work**. Give the appropriate movement and bar numbers/figures in your answer. [2]

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- (iii) Comment on Mathias' **setting of the text** and/or **word-painting** in bars **45–60/ Figs.41–42** of the baritone solo. [4]
[1 mark for each relevant comment with bar numbers/figures]

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- (iv) Outline the **structure** of the **first** movement (*Spring (Youth)*). You must supply bar numbers/figures in your answer. You may present your answer as a table or bullet points if you wish. [6]

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

“After the Baroque, the cantata merged with the oratorio, with many such works being written for special occasions.” To what extent do you agree with this statement by Willi Apel? 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]

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