



GCE MARKING SCHEME

MUSIC
AS/Advanced

SUMMER 2015

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2015 examination in GCE MUSIC. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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GCE MUSIC MU3 PART ONE
SUMMER 2015 MARK SCHEME

LIST A:

AREA OF STUDY 1: ORCHESTRAL MUSIC

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

This extract begins at bar 59. [Bars 59-122]

- (a) With which of the exposition's **subsidiary** sections does the extract begin? [1]

Second subject /theme/group

- (b) (i) Fully state the key (e.g., E minor) at the start of the **extract**. [1]

E flat major

- (ii) How does this key relate to the movement's tonic key? [1]

Relative (mediant) major

- (c) Comment on the **melodic material** played by the 1st Violins in bars **75-93**. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

- **Continuation (variant) of 2nd subject / constant crotchets / 4-bar motif now totally conjunct**
- **bars 75-78 repeated sequentially (3rd higher) (79-82) / partial repetition (first 3 bars only) (83-85) / further reduced to 2 bars (first bar eliminated) (86-87) / repeated / becomes an ostinato (88-89) / 4-bar phrase reinstated (90-93) / [award mark for phrase lengths varied (different phrasing) (+bar numbers)]**
- **varied phrase structure results in sense of an extra (2/4) bar within the movement's 4/4 hypermetre**

- (d) **Other than use of instruments and your answers to (c) above**, give **one** interesting feature of the music heard in bars **63-93**. Provide bar numbers in your answer. [1]

- **Movement's opening rhythmic motif used in bass [1] at 65-66, 69-70, 73-74, 77-78, 81-82 (punctuates) cadences [1]**
- **on tonic→dominant harmony (65-66, 69-70, 73-74, 77-78, 81-82) / occurs more frequently in bars 84-93¹**
- **F minor tonicised (77-78) / Ab tonicised (81-82)**
- **diminished 7th (84-93) / of V in Eb / harmony more static here**
- **chromatic bass line (82-93)**

- (e) The musical material heard in this extract returns at bar 303.
- (i) In which key does this later section begin? [1]

C major

- (ii) Mention **three** other **changes** Beethoven makes in the music in bars **303-345** as compared with its earlier appearance in bars **59-93**, **providing bar numbers in your answers.** [3]

- ***Introductory phrase (303-06) stated on bassoon rather than French horn / which reinforces last note only (306→)***
- ***answering phrases (307-322(330)) now restricted to Vln1 & Flt (no clarinet as before)***
- ***four statements of 4-bar phrase (303-22) rather than three (bars 63-74)***
- ***harmony altered in bars 323-30 compared with 75-82 / ii&IV becomes IV&V (different chords tonicised)***
- ***bass part (332-36) now outlines notes of dim 7th (on which the harmony is based) [1] rather than previous chromatic bass line (cf. 83(84)-93) [1] [award mark for reference to melodic alteration to bass line without reference to harmony]***
- ***repetition of 4-note motif (83→) extended (331→) / with chromatic alteration of F# and A \flat (339→) / chromatic harmony /over change of chord to D7 (V7of V)***
- ***motif fragmented (and repeated) in bars 344-45 (F#-G)***
- ***timpani replaces cello /bass 313-314***

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

This extract begins at bar 299. [Bars 299-351]

- (a) (i) Fully state the key (e.g., B flat major) at the start of the **extract**. [1]

E minor

- (ii) Give the bar number of the **first** tonic chord in root position in this key in the extract. [1]

Bar 336

- (b) (i) Where does the cadenza come within the movement's structure? [1]

Between development and recapitulation (end of development) (immediately precedes recapitulation)

- (ii) How does this compare with the vast majority of concertos of the time? [1]

Customarily placed at end of recapitulation (before coda)

- (c) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars **308-335**. [3]

(i) **a suspension** *Bar 324¹⁻² / 326¹⁻² / 334*

(ii) **a dominant 7th chord** *Bar 322-23 / 325³⁻⁴ / 331³⁻⁴ / 334-35*

(iii) **quadruple stopping** *Bar 310¹⁻² / 314¹⁻² / 318¹⁻² / 320¹⁻² / 322¹⁻²*

- (d) Give **one** difference between the **melody** that begins in bar **335** and the same melody's statement at the start of the movement. [1]

Bar 2→

Bar 335→

• <i>One line only (thin texture)</i>	<i>doubled 8ve lower (slightly thicker texture)</i>
• <i>(Cadences after) 23 bars (i.e., Longer)</i>	<i>(cadences after) 16 bars (i.e., shorter)</i>
• <i>Solo violin plays melody</i>	<i>Melody played by fl, ob and vln 1 Any 1 or 2 / orchestra</i>

(e) Give **two** interesting features of the music in bars **363-373**. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

- *(Dominant) pedal throughout*
- *sequential*
- *parallel (6/3) chords (→370)*
- *(chromatic) appoggiaturas (364-370)*
- *repetition (369-70, 371-72)*
- *change from tonic minor to major (370-71)*
- *repeated quavers on clarinets*
- *Violin phrases based on transition theme*
- *Two bar phrases varied melodically/ and curtailed to one bar (369-370)*
- *Ends on dominant 7th chord*
- *Reduced / sparse texture*

AREA OF STUDY 2: VOCAL MUSIC

Q.1 Haydn: Nelson Mass: Quoniam Tu Solus [Pages 119-125] [Bars 1-61]

- (a) Fully state the key (e.g., B flat major) at the start of the extract. [1]

D major

- (b) Which of the following best describes the **texture** at the start of the extract. [1]

Monophonic **Homophonic** **Contrapuntal** **Fugal**

- (c) Comment on how the **thematic material** is used in the vocal parts in **bars 1-21**. [1 mark for each relevant comment with bar numbers] [3]

- **Chorus answer soprano soloist (antiphonal) 1- 6 / with same (similar) material**
- **2-bar phrases (1-4) / reduced to 1 bar ($4^4-5^4 \rightarrow 5^4-6$)**
- **soloist's next phrase (7-8) not answered by chorus / instead, chorus state previous music without repetition of phrases (9-15¹)**
- **new material characterised by repeated (or some longer) notes stated homophonically in chorus (16⁴-22¹)**
- **2-bar phrase (16⁴-17³) [1] extended to 3 bars (18⁴-21²) [1] / extra 1-bar "Amen" tagged on**

- (d) Give **three** interesting features of the music in bars **22-29**. Provide bar and, if appropriate, beat numbers in your answers. [3]

- **Fugal (contrapuntal) texture throughout**
- **2-bar entries of "fugue subject" (22-30¹) in all four voices (B-T-A-S)**
- **T (&S) entries on (in) dominant (24, 28) / tonal answer**
- **countersubject (e.g., B – bars 24-26¹)**
- **orchestra double vocal parts throughout**
- **slight tonicisations of Bm (24³⁻⁴) [1] and Em (22³⁻⁴) [1]**
- **sequence / melisma (e.g., B - 24³⁻⁴-25¹⁻², 26³⁻⁴-27¹⁻²)**

- (e) Name the key and cadence in bars **44³-45**. [2]

Key - E minor

Cadence - Interrupted

Q.2 Schubert: Die Schöne Müllerin Am Feierabend [Pages 145-148]

- (a) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the song. [2]
- (i) **a pedal - Bar 46-51 / accept 36-37³ / 38-39³ / 42-43³ / 78-88³**
- (ii) **a cadential 6/4 chord - Bar 23¹⁻³ / 55¹⁻³ / 58¹⁻³**
- (b) Give **one** example of a perfect cadence in a key **other than the tonic minor or major** in the **song**.(accept one bar)
NB. Bar number must be correct to identify cadence, although key may be wrong.
- **Bar 35-36 (accept 29-30) - C major / accept 12-13 (14-15) – E major**
 - **Bar 41, 55-56, 58-59 - D minor**
 - **Bar 45, 48-49, 50-51 – F major**
- (c) Comment on the **use of the piano** in bars **26-58**. (You should not mention harmony/tonality in your answers.) [3]
[1 mark for each relevant comment with bar number(s)]
- **Different figuration (textures / rhythms) used to underline each section of text (26-35, 36-45, 46-58)**
 - **repeated quaver chords / punctuated by rests (26-35)**
 - **adopts a more lyrical (melodic) role (36-45) / doubles the vocal part (37/38-39 and 41/42-43)**
 - **thicker texture / sustained block chords (drone) (46-58)**
 - **very low pitch 46 - 51**
- (d) Give **three** differences between Schubert’s setting of the same text in bars **7-24** and bars **60-85**. Give bar numbers in your answers. (You may refer to both the vocal and piano parts.) [3]

Bars 7-24

Bars 60-85

• Bar 7 – tonic chord	Bar 60 – V7
• Piano has quaver-rest-quaver LH rhythm in bars 7-25	Changes to quaver-quaver-rest in bars 59-70³
• Bars 16-19 in tonic major key/ A major	Keeps to tonic minor in bars 68(9)-70³ (A minor)
• Stays in tonic key (→24)	C major tonicised in 70-72³ (and 75-77³)
• These changes in harmony necessitate melodic alterations (cf. 16-24 & 68⁴-85)	
• 2-bar repetition of melody (16-17→18-19)	5-bar repetition of melody (68⁴-73³→73⁴-78)
• Repetition of text in bars 16-24 (9 bars)	Repetition of text in 69⁴-85 (17 bars)
• No new musical material introduced	Piano introduces new material (semi-quaver figuration interrupted by chords)

AREA OF STUDY 3 – CHAMBER MUSIC

Q.1 Corelli: Trio Sonata in F (Preludio) [Page 153]

- (a) **Explain** the title *Preludio*. (You should not merely translate the word into English). [1]

(Introductory) movement intended to precede a large work or group of pieces

- (b) Identify **two** interesting features of the *Violone* part in the movement, providing bar numbers in your answers. [2]

- **Running / Walking bass (bars 9-10, 12-17, 19³-21²) (constant quavers) / much conjunct movement (e.g., bars 12²-13)**
- **sequence (9-10)**
- **arpeggio (13¹⁻²)**
- **8ve leaps (e.g., 3², 7², 12⁴, 13¹⁺⁴ etc.)**

- (c) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the movement. [3]

- (i) **a root position dominant 7th chord - Bar 10³ / 21³ / bar 9 – 2nd half of beat 4**
- (ii) **a suspension in the 1st Violin – Bar 10¹ / 11 (any beat) / 12⁴ / 18³ / 18⁴ / 19¹ / 19² / 20² / 22^{1/2}**
- (iii) **syncopation (name the instrument) – Bar 11 (Vln1) / 14-15 (Vln2) / 18³-19² (Vln1)**

- (d) The movement tonicises (briefly establishes) **two** keys **other than the tonic**. Name these two keys and give the bar and beat numbers of a cadence in these keys. (You need not name the cadence itself.) [4]

1. **Key - C major** **Bar number of cadence – Bars 7-8 / 12-13**
2. **Key - D minor** **Bar number of cadence - Bars 15-16**

[Allow G major – Bars 7-8 / C major – Bars 3-4]

Q.2. Brahms: Clarinet Sonata in E flat, Op.120 No2 3rd: movement [Pages 164-172]

This extract begins at bar 28⁶. [Bars 28⁶-56]

- (a) Compare the use of instruments in bars 28⁶-32⁵ with bars 32⁶-36⁵

28⁶-32⁵ - theme on clarinet (arpeggio accompaniment in piano RH); 32⁶-36⁵ - theme in piano RH (arpeggio accompaniment in clarinet)

- (b) Which of these two sentences below is correct? Underline one answer [1]

1. The harmony in bars 28⁶-32⁵ is the same as that in bars 32⁶-36⁵

2. The harmony in bars 28⁶-32⁵ is different from that in bars 32⁶-36⁵

- (c) Give **two** interesting features of the **accompaniment** to the melody in bars 28⁶-42⁵. Give bar numbers in your answers. [2]

- **Arpeggios (e.g., bars 29-31 - piano, 33-35 – clarinet) / descending alternate with ascending (e.g., 29-31) / ascending only in bar 40**
- **triplets (e.g., piano - 29-31)**
- **syncopation (piano – 32¹⁻³(RH), 41¹⁻³: clarinet – 36¹⁻³)**
- **contrary motion between LH&RH (37)**
- **LH&RH swap material in each half of bar 37**
- **[accompaniment rarely plays on each half of the bar**
- **piano broken octaves on weak beat from 29**

- (d) Name the key and cadence in **bar 41**. [2]

Key - E_b major Cadence – Interrupted [accept C_m – perfect]

- (e) How do bars **42⁶-56⁵** fit into the movement's structure? [1]

Variation 3

- (f) Comment on the presentation of the **thematic material** in bars **42⁶-56⁵**. [3]
[1 mark for each relevant comment with bar number(s)]

- **Begins in form of dialogue [1] in imitation (overlapping phrases/ antiphonal exchanges) [1] between clarinet and piano (e.g. bars 42⁶-45⁵)**
- **brief stretto imitation (45⁶-46¹) (material briefly fragmented)**
- **piano states cadential material based on dotted rhythms associated with main theme (46¹⁻⁵)**
- **thematic material in bars 46⁶-49¹ as in 42⁶-45¹ with (mostly) 8ve transpositions**
- **stretto [1] dialogue [1] between clarinet and RH piano (48⁶-50⁵) (apportioning of clarinet and piano (RH) material in bar 45 recast in bar 49)**
- **1-beat segments of theme appear in different position in piano RH and clarinet (50⁶-51²)**
- **dialogue appears in piano RH and clarinet (52⁶-53) / both play together in bars 54-56**
- **rhythmic diminution / shorter note values**

LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

Q.1 Bernstein: West Side Story: Maria [Pages 237-242]

- (a) Comment on each of the following in the song's introduction (bars 1-8). [1 mark for each relevant comment with bar number(s) where appropriate]

Phrase structure: [1]

(Four) 2-bar phrases (abab) (two) 4-bar phrases (a¹a²)

Vocal melody: [2]

- *Recitative-like (parlando/repeated notes)*
- *repeated motifs (2⁴-3, 6⁴-7, 8)*
- *narrow intervallic range / phrases in bars 1-6 span (perfect) 4th, bars 7-8 a (perfect) 5th (intervallic range expands slightly)*

Harmony/tonality: [2]

- *B major accept (G#minor)*
 - *but initially slightly ambiguous (bars 1-2 (5-6)) / opening unison D# could imply, e.g., D#m or G#m / D# is enharmonic of verse's Eb major key*
 - *"subtonic" chord in bars 3¹⁻² (and 7¹⁻²)*
 - *V-I (perfect) cadence in 3³-4 (and 7³-8) / inverted cadence*
 - *appoggiaturas introduced in bars 7-8 / creates increased harmonic tension to lead into verse / also form important feature of the verse itself*
- (b) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the song. [2]
- (i) **a major 7th chord - Bar 14 / 17 / 33 / 36**
- (ii) **a chromatic appoggiatura - Bar 9¹ / 10¹ / 11¹ / 15¹ / 16¹ etc.**
- (c) Comment **briefly** on the **structure** of bars 9-47. [1]
Strophic (2 verses) (bars 9-28, 28-47) AABA
- (d) Using the headings below, state how the **coda** (bars 47-53) relates to the **introduction** (bars 1-8).

Melodic material: [1]

- *Melody in bars 49-50 repeats bars 1-2 / 8ve higher*
- *notated in Eb rather than B major (notated enharmonically)*

Harmony: [1]

- *Gb major (6th) chord in bar 49 (bIII in Eb) relates enharmonically to introduction's F# major (V)*
- *similarly, Fb6 (Neapolitan 6th with added 6th) chord in bar 50 relates to intro's E6 chord (bars 2&6)*
[Award mark for same (similar) / chromatic chords used]

Q.2 *Boullil/Schönberg: Les Misérables: One Day More* [Pages 246-255][Bars 1-36]

- (a) Give **two** interesting features of the **vocal melody** in bars **4-9**¹. Give bar numbers in your answers where appropriate. [2]

- *Recitative-like / repeated notes a feature /syllabic*
- *sequence (bars 5³-6²→6³-7²)*
- *bars 7⁴-8 are varied repetition of previous bars (initial interval altered (4th→5th) / two (slightly different) repetitions (7⁴-8) /e.g., 5th expanded to 6th (8²⁻³) / without intervening rests*
- *opening 3-note motif (4⁴-5¹) is basis of following melodic material / and is also a variant of the ostinato figure in orchestral intro (intervals re-ordered)*
- *vocal "phrases" increase in length (2→4→4→6 beats)*

- (b) Providing bar numbers, state in full (e.g., D minor) **two** keys tonicised (briefly established) in bars **17-23**. [2]

- *B minor – bars 17-18*
- *B major – bars 19-20*
- *A minor – bars 21-22*

- (c) Mention any **alterations** the composer makes to the music in bars **26-35**³ as compared with bars **17-25**. Answer using the headings below.

[1 mark for each relevant comment with bar numbers]

Vocal material: [1]

- *Alterations to melodic content of "answering phrases"/responses – e.g., cf. bar 18²⁻⁴(20²)⁴ with bar 27²⁻⁴(29²⁻⁴) (more repeated notes in responses)*
- *responses doubled in 3rds in earlier section (two voices) (bar numbers as above) but in single voice in later section*
- *vocal melody follows instrumental line (bars 34-35) rather than sustained note (bars 24-25)*

Tonality: [2]

- *F minor tonicised (26-27) / F major (28-29)*
- *E_b minor (30-31) / E_b major (32-33)*
- *A major (35)*
- *More tonicisations in latter section [with example][no double credit]*

Instrumental accompaniment: [2]

- *"Sustained" chords (e.g., bars 28-31) [1] replace earlier syncopated accompaniment [1] (e.g., bars 17-21)*
- *percussion [1] and brass [1] added in bars 26(24/5)-35 / bars 17-25 mostly use strings/synths*
- *award marks for reference to more specific detail – e.g., *timps/suspended cymbal added in bar 25 [1] but omitted in next section [1] (replaced by prominent use of snare drum etc.)**

- (d) Give the bar (and, if appropriate, beat) number(s) of a chord in **second inversion** in bars **54-68**. [1]

Bar 55³⁻⁴ / 59³⁻⁴ / 64

AREA OF STUDY 5: JAZZ, ROCK AND POP

Q.1 *Ellington: Take the A-Train* [Pages 177-192][Bars 73→]

This extract begins at bar 73.

(a) Name the cadence in bars **78-79**. [1]
Perfect

(b) **Other than tonality and the cadence given in your answer above**, give **three** features of interest in bars **73-96**. Provide bar numbers in your answers when appropriate. [3]

- *aab structure (three 8-bar phrases)*
- *saxes introduce new material (73) / over original harmony / homophonic / call and response with solo trumpet*
- *solo trumpet improvises / glissando*
- *parallel harmony (saxes, bar 75&83)(77-79&85-87)*
- *(descending)chromatic line / scale*
- *walking bass (throughout)*
- *saxes play in 8ves (88-92)*
- *trombones replace saxes in call and response with trumpet in b section (89-94) / all three sections given some (different) thematic material*
- *dominant harmony intensified in bars 95-96 / B \flat 7(^{b13/b9/b5})*

(c) Complete the table below. (Bars 5-36 are completed for you). [2]

Bars 5-36	Bars 97-120
Key - C major	Key - Eb major
Structure - aaba	Structure – aaa (outro/coda)

- (d) How does the use of instruments (excluding piano) differ between 5-36 and 97-120.

[1 mark for each valid comparison with bar numbers where appropriate].

Bars 5-36

Bars 97-120

<ul style="list-style-type: none"> • <i>No solo trumpet</i> • <i>Brass part changes (accept any bar as an example)</i> • <i>Trumpets/trombones treated as separate sections (5 - 20) (only play as a "unit" in bars 29-36)</i> • <i>Trumpets are muted</i> • <i>Trumpets/trombones subjected to varied "interaction"</i> <p><i>b.36 trumpets/trombones only</i></p>	<p><i>Solo trumpet improvises new "counter melody example"</i></p> <p><i>Trumpets/trombones treated as one large "chorus" throughout (97-120)</i></p> <p><i>No mutes on trumpets</i></p> <p><i>Instruments play completely homophonically</i></p> <p><i>b.120 final tag adds saxes</i></p>
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- (e) Explain the word open, found after the trumpet parts in bar 20. [1]

Without mutes

Q.2 *The Beatles: Hey Jude* [Pages -300-303][Bars 1- 2nd repeat of bar 8]

An outline of the structure of the **extract** is printed below. You will need to refer to this in some of your answers.

Verse 1	Verse 2	Bridge	Verse 3
1-8	9-16	17-29¹	29²-repeat of bar 8

- (a) State in full (e.g., B minor) the tonic key of this song. [1]

F major

- (b) Compare the **harmony** of **Verse 1** with that of the **Bridge**. [Note: It is not necessary to name every chord in each section.] [3]
[1 mark for each relevant comment with bar numbers where appropriate]

- *Verse 1 consists only of I, IV and V7 chords (completely diatonic) / while the Bridge tonicises IV (introduces F7 chord/briefly establishes Bb major) in bars 17-18 and 22-23*
- *Verse 1 includes a C7sus4 chord in bar 3² / more variety in Bridge – e.g., (G/ii) m7 chord in bars 19&24 / and two consecutive dominant 7th chords in bars 27-29 / F7 chord does not “resolve” to the expected Bb chord / Eb is more like a blue note / (dominant) 9th chord in bar 29*
- *all chords in Verse 1 in root position / inversions (bars 20&25) [1] and passing notes in bass (bars 18³⁻⁴ & 19³⁻⁴ (23³⁻⁴ & 24³⁻⁴) [1] create more harmonic interest in Bridge [1]/ Faster harmonic rhythm in Bridge*
- *V. 1 ends Perfect Cadence / Bridge with Imperfect Cadence*

- (c) Comment on the use of **percussion** instruments in **Verses 2 and 3**. [Note: Merely naming instruments is not sufficient.] [2]
[1 mark for each relevant comment with bar numbers where appropriate]

- *Tambourine plays on beats 2&4 of every bar in Verse 2 / continuous semiquavers in Verse 3*
- *Fills / flourishes added (snare&Toms) at end of Verse 2 (bar 16) to lead into Bridge*
- *kit added in Verse 3 (BD, snare, Hi-hat) playing riff [accept any detail – e.g, snare on beats 2&4, continuous quaver (closed) hi-hats] / semiquaver tambourine (returns)*
- *fills in “repeat” of bars 4&8 in Verse 3 / separate each half of verse*
- *fill also occurs on anacrusis to (to introduce return of) Verse 3 (on “Hey”)*

- (d) Comment on the use of the **backing vocals** in the **extract**. [2]
[1 mark for each relevant comment with bar numbers]
- **Verse 2 - 3-part / vocal “Aahs” added to second half of Verse (bar 13→) / sing one chord/semibreve per bar / join with solo rhythmically on cadential “better”**
 - **Bridge - similar vocal harmony (3-part, sustained chords – no double credit) in first 3 bars of each half (18-20 & 23-25) / drop out just before cadence (20)(25) / second voice joins in in parallel on “das” (26³-28)**
 - **Verse 3 – solo backing vocal / anticipates the phrase “so let it out and let it in” from next Bridge between phrases in (repeat of) bar 4**
 - **solo [no double credit] / backing vocal in parallel 3rds with solo vocal in second half of verse in (repeat of) bars 5-7**
- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the **extract**. [2]
- (i) **a perfect cadence – Bars 3-4 / 7-8 / 11-12 / 15-16 / 20-21 / 25-26**
 - (ii) **an appoggiatura – Bar 5³ / 13³ (accept 3², 11² and 17²⁻³)**

AREA OF STUDY 6: WELSH SONGS

1. Mervyn Burtch: *Wrth fynd efo Deio i Dywyn* [Pages 259-268]

(a) Which of the following describes the structure of bars 7-22 [1]

aaaa aaab aaba aabb Underline one answer.

(b) Comment briefly on the **harmony** in these bars (i.e., bars 7-22). [3]
[1 mark for each relevant comment with bar number(s)]

- **Modal / but tonal [1] at (perfect) cadences (10, 14, 22) [1]**
- **parallel chords (7-8, 11-12, 19-20)**
- **one chord per bar (first 3 bars of each a phrase) / harmony in b phrase (15-18) static (one Gm⁽⁷⁾ chord)**

(c) **Other than in harmony/tonality**, give a brief account of Verse 5 (**bars 81-97**), mentioning any features of interest. Support your answers with bar numbers where appropriate. [3]

- **5/8 bars interpolated at cadence points (additive rhythm) [+ appropriate bar number]**
- **melodic line in a phrases split between S&A (e.g., bars 81-83)**
- **brief imitation between S,A and T in bars 83-84 / stretto entries/ contrapuntal**
- **S sings melody of b phrase in its entirety (89-92)**
- **b phrase (89-92) more homophonic in texture / shares same semiquaver motif in 3rd bar with a phrase (e.g., 87¹ & 91¹)**
- **alternating 2/4 & 5/8 bars in b phrase / changes in time signature / further underline differences between two phrase "types"**
- **phrase extension in final a phrase (93-97) (5-bar phrase rather than 4 bars) / extension (97) in T&B only**
- **final a phrase omits T imitation in "fa-la-la" entries of two previous a phrases**

(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars 26-68. [3]

(i) **overlapping phrases Bars 60-61**

(ii) **a suspension Bar 33**

(iii) **a chromatic auxilliary note Bar 28¹ / 32¹ / 36¹ / 40¹⁺² / 48¹ / 52¹ / 54¹ / 55¹ / 56¹ / 60¹ / 64¹ / 67¹ / 68¹**

Q.2 Dilys Elwyn-Edwards: *Caneuon y tri Aderyn*; *Y Gylfinir* [Pages 269-272]

- (a) Give **one** interesting rhythmic feature in the song's opening 8 bars. [1]

RH suggests 3/4, LH 6/8 (conflicting metres between piano's two hands) (suggestion of hemiola)

- (b) Describe the **structure** of bars 1-35¹. You should not mention tonality here. [3]

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

- **Introduction (1-8) / 2+6 bar phrase length**
- **bars 9³-19² suggest two 5-bar phrases / each ending on a longer (5-beat) note / differentiated by slightly different piano accompaniment / in figuration and tonality**
- **bars 19³-27² are a varied repetition of bars 9³-19² / with a similar separation into two phrases / though second phrase (24³-27²) is reduced to 4 bars because of "addition" of a 4/4 bar (26)**
- **similarity between bars 9³-19² and 19³-28² underlined further by both ending on an extended (modal) Eb**
- **bars 28³-35¹ extend previous phrase / linked by continuation of — alternation of voice and piano found in bars 26-28² / and similar piano figuration / and occasional use of 4/4/ metre**

Accept answers such as the following:

Intro	a ¹	a ²	a ³ (b)
Bars 1-9	9-19	19-28	28-35

Intro	a ¹	a ²
Bars 1-9	9-19	19-35



Accept Verse 1 instead of a1a2
↓

Award marks as follows:

Correct answers	Marks	Correct answers	Marks
7-8	3	6	3
5-6	2	4-5	2
2-4	1	2-3	1
0-1	0	0-1	0

- (c) Comment on the **texture** of the song. Provide bar numbers to support your answers. [2]

- **Mostly homophonic / moments of apparent monophony (e.g., bars 1-2, 26²⁻⁴, 33²-34³)**
- **mostly 2- or 3-part writing / but use of sustaining pedal creates denser textures (e.g., bars 25-34, 68-end)**
- **only very brief instances of "genuine" fuller texture (4-part chord (50⁴) and 6-part chord (57))**

(d) Compare the **harmony/tonality** of bars **35-44** with that in bars **1-28**. [4]
[1 mark for each relevant comment with bar number(s) where appropriate]

- **Bars 1-28 – F mixolydian [1] bars 35-44 – D mixolydian [1] [award 1 mark for both sections are modal] / but later section moves into new key area (bar 44) / F major (or Bb lydian)**
- **parallel second-inversion triads in bars 1-15 (20-24) / parallel root position triads in bars 35-37 [award 1 mark for parallel triads (with appropriate bar numbers)]**
- **7th added to second chord in bar 35(C^{Δ2}) / replaced by chords a 4th/5th apart in bars 38-42**
- **descending chords in bars 43-44² (D→C²→Bb²) / [award 1 mark for more general observation that *harmony becomes more varied/complex in latter section*] accept *chromatic***
- **appoggiaturas more prominent in bars 16-17 (25-28)**

GCE MUSIC MU3 PART TWO

Q.1 The first extract is from an orchestral work and consists of an opening slow section followed, after a distinct pause, by a much faster section. [**Rossini – L’Italiana in Algerie**]

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

(a) What is the time signature of the opening, slow section? Choose from the list below. [1]

2/4 **3/4** **4/4** **6/8** [Underline **one** answer]

(b) Which of the following describes the tonality at the **start** of the extract? [1]

major **minor** **modal** [Underline **one** answer]

(c) (i) Which instrument plays the melody just after the opening passage for strings? [1]

Oboe

(ii) Give **one** feature of this melody. [1]

- **Triplets (sextuplets)**
- **mostly conjunct / scalic**
- **arabesques / decoration / turn / improvisatory**
- **sequential at times / some dotted rhythms**
- **each phrase begins with a long note / followed by a series of shorter notes (2 phrases each with similar features)**
- **arch-like**

(d) Name the cadence at the end of the slow section. [1]

Imperfect

(e) Which of the following terms best describes the texture at the opening of the fast section? [1]

monophonic **homophonic** **contrapuntal** **fugal** [Underline **one** answer]

- (f) Tick the appropriate boxes below to indicate the **three** musical devices used in the **fast** section. [3]

Sequence	<input checked="" type="checkbox"/>
A modulation to the dominant	<input checked="" type="checkbox"/>
Dotted rhythms	<input type="checkbox"/>
Pedal	<input checked="" type="checkbox"/>
Imitation	<input type="checkbox"/>
Counter melody	<input type="checkbox"/>

- (g) In which year do you think the extract was composed? Choose from the list below. [1]

1743

1813

1883

[Underline **one** answer]

Q.2 The second extract is taken from a musical setting of a mass and begins with an instrumental introduction. The text employed, together with an English translation, is given below. The text is shared between the vocal parts in such a way that they rarely sing the same words at the same time. [**Bach – B Minor Mass: Domine Deus**]

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

Domine Deus, rex coelestis, pater omnipotens, domine fili unigenite, Jesu Christe, altissime domine Deus, agnus dei, filius patris.

Lord God, heavenly King, God the Father Almighty, the only-begotten Son, Jesus Christ Lamb of God, Son of the Father

(a) (i) Name the solo wind instrument that plays in the extract. [1]

(Baroque) Flute / (accept recorder)

(ii) State **two** features of the music played by this instrument. [2]

- **Opens with a (descending / 4-note) scale figure / stepwise movement**
- **sequences / arpeggios**
- **frequent appoggiaturas / and suspensions**
- **repetition of motifs / plays variations of opening 4-note motif at times / e.g., inversion [1], altered rhythmically [1], extra note added (becomes 5-note motif) [1]**

(b) Comment on the bass part in the instrumental introduction. [3]
[1 mark for each relevant comment]

- **Walking bass (constant quavers) / pizz / repetitive (accept ostinato)**
- **briefly imitates Vln part**
- **conjunct at first then disjunct**
- **Becomes more fragmentary (more frequent rests)**
- **plays (decorated) pedal / 8ve leaps / 6th leaps**
- **organ sustains (pedal) note alone in one instance**
- **arpeggio figures / broken chords (more disjunct)**

(c) Name the type of **male** voice singing in the extract? [1]

tenor

(d) Give **three** features of the vocal writing in the extract. [3]

- **Opening passage moves from brief imitation (accept canonic or contrapuntal here and in other references to imitation below) [1] to parallel movement (6ths/3rds) [1]**
- **soprano imitates tenor initially but tenor imitates soprano when material is later repeated (varied order of imitation)**
- **imitation involves both vocal and instrumental parts later in extract (accept imitation between vocal parts occurs at bar's distance rather than half a bar)**
- **later entries in stretto (distance of one beat) (accept voices answer/echo one another)**
- **syncopated at times**
- **sequential in places**
- **often melismatic**
- **much conjunct (stepwise) movement**

Q.3 The next extract is taken from a piano trio and consists of an opening slow section followed by a contrasting quick section. [**Dvorak – Piano Trio in E minor**]

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

(a) Comment on the **harmony/tonality** of the **opening**, slow section. [3]
[1 mark for each relevant comment]

- **Minor key / static harmony / repeated minor chords (avoid double credit)**
- **mostly tonic and dominant chords / moves between tonic minor and (tonic) major**
- **tonic pedal (accept drone)**
- **mostly diatonic / but chromatic [1] and sequential [1] harmony at end of section [location required for credit]**
- **dim 7th chords used in later stages / also augmented (German) 6th chord**
- **tierce de Picardie**
- **moves to relative major (just before chromatic passage)**

(b) Other than harmony and tonality, state **two** interesting features of this slow section. [2]

- **Melody later moves to piano**
- **new thematic material / in higher (treble) register**
- **cello contributes only sustained note (participation greatly reduced)**
- **new material much shorter in length**
- **more regular phrasing / more repetitive**
- **new repeated rhythmic motif in piano**
- **opens with repeated chords on piano**
- **dotted rhythm a feature of cello melody/ and repeated notes**
- **violin (answers cello) with repeated note figure / double stopped / muted/ senza sord (when repeated) later**
- **piano chords arpeggiated at end**
- **opening cello melody modified here / with some sequence**
- **pp – ff – pp (or similar) / crescendo towards the end**
- **violin continues with repeated figure into contrasting phrase**
- **opening melody returns / aba (or similar)**

(c) Comment on the writing for piano in the contrasting **quick** section. [2]
[1 mark for each relevant comment]

- **Arpeggios**
- **LH&RH play mostly in 8ves / staccato**
- **takes over melody from violin in second half**
- **arpeggios move from quavers to triplets [1] to semiquavers [1]**

(d) State **one** feature of the music played by the violin and **one different** feature of the music played by the cello in the same section. [2]
Violin

- **Double (triple) stopping**
- **acciaccaturas / folk-like melody (or similar)**
- **repetitive motifs employed**

Cello

- *One (sustained) pedal note for most of section*
- *then drone*
- *double (triple) stopping*
- *accented notes on 2nd beat of bar / syncopation towards end*
- *some arpeggios / broken chords*
- *tonic and dominant notes played*

[NB – no double credit for same VIn and VC answers]

(e) Which of the following do you think composed this music? [1]

Purcell

Vivaldi

Haydn

Dvorak

[Underline **one** answer]

Q.4 Finally, you will hear an extract of music taken from a short piano piece by Beethoven, most of the melody of which is printed below. [**Beethoven – Bagatelle, Op.33, No.6**]

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

Allegretto quasi andante

p *sf* *tr* *sf* **CHORDS:**

7 *tr* **KEY/CADENCE** *cresc.*

12 *sf* *p* *sf* *tr*

16 *sf* *tr*

20 **COMPLETE PITCH** *p*
COMPOSITIONAL DEVICE

27 **KEY**

- (a) Name the key and cadence in bar 10. [2]

Key - *B minor* / relative minor

Cadence - *Perfect*

- (b) Complete the music in bars 21-26. The rhythm has been given to you. [3]

Mark according to following table:

Number of correct pitches	Marks awarded
10-12	3
5-9	2
1-4	1
0	0

- (c) Name in full (e.g., D minor) the key at the end of the extract (bar 30) [1]

F# minor

- (d) Name the compositional device in bars 20₂ to 24 [1]

Sequence

- (e) In each of the six boxes in bars 5-8 enter **one** suitable chord for the given melody. **The chords you name should form an appropriate harmonic progression.** [3]

[Note: When using roman numerals you should distinguish between major and minor chords-e.g. ii = a minor chord on the supertonic; II = a major chord on the supertonic.]

Number of correct chords	Marks awarded
6	3
4-5	2
2-3	1
0-1	0

GCE MUSIC MU6 PART ONE

Q.1 The first extract is taken from an orchestral work and ends with an extended fanfare with prominent brass and timpani parts. It will be played **three** times.

You now have 45 seconds to read the questions.

[Janacek – Sinfonietta [V]]

You now have 45 seconds to read the questions.

(a) Describe the instrumental writing/material in the **first and** longer part of the extract, i.e., **excluding the closing fanfare**. You should not merely list the instruments used. [3]

[1 mark for each relevant comment]

- *Preponderance of WW solos / florid writing (improvisatory, turns, arabesques etc.) / triplets / sequences*
- *initially short echoing phrases between flute and clarinet/ later play in unison / along with oboe / VCs join in briefly later*
- *melodic material augmented later / new melodic idea (more lyrical) appears on (Eb) clarinet / dotted rhythms a feature*
- *later subjected to melodic diminution / some use of syncopation*
- *instruments' higher registers exploited in places*
- *some doubling of melodic material in WW and Violins / in 8ve/unison*
- *melodic material becomes more fragmented*
- *repeated chords on strings at first / then repeated 8ve (unison) note (pedal) / some use of tremolando / arpeggio figures in VC / fast staccato notes*
- *sustained chords in trombones / some slightly syncopated / (thrice) repeated 3-note motif in unison on trumpets just before fanfare*

(b) Comment on the **harmony/tonality** of this **first** section. [2]

[1 mark for each relevant comment]

- *Tonal / mostly consonant chords*
- *Static harmony at start (opening bars)*
- *some use of diminished triads / and dominant 7th chords (extended chords)*
- *harmony is (mostly) non-functional / chords mostly in inversions (lack of root position chords)*
- *pedals in later stages / inverted towards end of section*
- *harmony becomes slightly more dissonant as section progresses /*
- *no one key firmly established (roving/vagrant / non-static harmonies) / lack of clear cadences / chromatic overall*

(c) (i) Which of the following scales does the composer use at the start of the (shorter) concluding **fanfare**? [1]

Major **minor** **pentatonic** **blues** [Underline **one** answer]

(ii) State **two** other features of the **fanfare**. [2]

- ***(Double) pedal (on Vlns/Vlas) / inverted pedal / trills***
- ***Prominent minor 3rd motif in brass & timps***
- ***parallel (5ths) (on tubas) /ostinato / trombone/timp motif is based on previous trumpet 3-note motif / in inverted form***
- ***rhythmically simple / but unusual phrase lengths (mostly 7 and 5 bars)***
- ***trumpet melody is extended version of trombone/timp motif / further extended on repetition / and in harmony / (3-part) harmony and unison alternate***
- ***melodic extension continues (extra bar added)***
- ***accompanying trombone chords in diminished form here***
- ***harmony becomes more static***
- ***slightly more chromatic towards the end / (3-part) harmony throughout last phrase***
- ***answering phrases (antiphonal / dialogue)***

(d) Suggest a school of composition and date for the work. [2]

School of composition - *Nationalism*

Date - *1925 (accept 1905-1945)*

- (b) Comment on the **vocal part** in **Section 2**. Refer to the line/text in your answers.
[1 mark for each relevant comment] [2]

- **Opening notes before line 1 not sung (hummed/“ah” or similar answer)**
- **wide leaps (disjunct) in places (e.g. Lines 1 & 2)**
- **portamento (glissando).. “Auch du”**
- **more restricted range in line 3 / with some repeated notes (melody returns to central pitch) / more recitative-like / parlando**
- **almost entirely syllabic / brief melisma on “Seele” and “schöner”**

- (c) Name **three** instruments heard in the **orchestral coda**. State **one** feature of the writing for each. (1 tick for instrument, 1 for appropriate feature) [3]

- **Violin – solo [no double credit if given above] / muted / plays high sustained note at end**
- **Violins – short (3-note) pizz motif (accept pizz) / glissando [1] harmonics [1]**
- **VC – col legno (repeated notes) / play on tailpiece in final bar**
- **Trombones – parallel [1] 4th chords [1] / muted / falling chromatic lines**
- **Piccolo – brief 4-note motif / short interjection (give credit for description – e.g., “large leap followed by 3 notes by step”)**
- **Double bassoon – short melodic motif with limited range**
- **Celesta – short ascending flourish**
- **Harmonium (accept “organ”) – sustained chord throughout**

No. of ticks	Marks
5 - 6	3
3 - 4	2
1 - 2	1

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

School of composition – Expressionism / 2nd Viennese School

Composer – Berg (accept Schoenberg/Webern)

- Q.3** You will hear the end of a composition for piano and instrumental ensemble. It consists of four sections as indicated below. The extract will be played **three** times. **[Messiaen– *Les Couleurs de la cité céleste*]**
You now have 45 seconds to read the questions below.

Section 1	Section 2	Section 3	Section 4
Short passage for piano alone	Long section for piano and instrumental ensemble	Very short passage for piano alone	Short passage for instrumental ensemble

- (a) (i) **Other than harmony/tonality**, give **two** features of the music played by the piano in **Section 1**. [2]
- **Wide variation in (constantly changing) dynamics**
 - **little sense of metre / frequent tempo changes/ irregular rhythms**
 - **repeated (pairs of) chords / repeated quaver idea**
 - **mostly high tessitura (some contrast between high and low registers)**
 - **imitation of birdsong / improvisatory / tempo free / some grace notes**
 - **totally homophonic / chordal**
 - **much use of sustaining pedal (“blurring” of chords)**
 - **(alternating) 2 note ostinato to finish**
 - **Irregular phrase lengths**
- (ii) Give **one** difference between the music of **Section 3** as compared with that of **Section 1**. [1]
- **Only high register used (no use of low register)**
 - **some monophonic writing (short single-note passages) (slightly thinner texture overall)**
 - **dynamics less extreme (range not as wide)**
 - **two passages separated by a rest/silence – no use of rests/silence in Section 1 / imparts more of a sense of (two-phrase) structure**
 - **shorter phrases**
- (b) Comment on the **rhythm/metre** in **Section 2**. [2]
[1 mark for each relevant comment]
- **Regular beat at start and end of section / but mostly no sense of beat overall (rhythmically complicated, beat constantly changing / free sense of metre)**
 - **additive rhythms**
 - **3-note groupings common (accept “triplets”)**
 - **Long (sustained) notes**

(c) Describe how the **instruments** are used in **Section 2**. [3]
[1 mark for each relevant comment]

- *WW/Brass/Percussion groupings act as discrete (separate) units (always play as single unit/no solo instruments) / WW & Brass have contrasting material*
- *occasionally doubled (rhythmically) by one of the other groups / sometimes in dialogue (constantly varied instrumental groupings)*
- *initially WW/Brass/Percussion play sustained chords (notes) / with “polarised” pitch (high & low with virtually no mid-range)*
- *percussion entries slightly delayed (echo-like) / help to mark off (break up) beginning and end of section*
- *brass used more sparingly*
- *occasional repeated-note figures on tuned percussion (e.g., xylophone, marimba, xylorimba)*
- *gongs/tubular bells/cowbells tend to play longer notes / which accentuate bar/beat groupings / pedal-like*
- *trills on clarinets in one instance / arpeggio-like (scalic) figures on clarinets in similar motion elsewhere*
- *WW/Brass play repeated alternating chords towards end of section*
- *preceded by four solo gongs/tam tams*

(d) State **two** ways in which **Section 4** contrasts with the previous **three** sections. [2]

- *Rhythmically/metrically much simpler*
- *sense of phrases more pronounced*
- *entirely homophonic (homorhythmic)*
- *individual lines more conjunct / melody (1st trumpet) diatonic*
- *no contrast in dynamics (ff throughout)*
- *orchestration remains constant*
- *more sense of underlying tonality / less dissonant*
- *faster harmonic rhythm*

- Q.4** Finally, you will hear part of a piece by Respighi, most of the melody of which is printed below. The music will be played **six times**. [**Respighi – Aria (Six Pieces for Violin and Piano)**]
 You now have 45 seconds to read the questions on page [?].

31

A R I A

OTTORINO RESPIGHI

Violino *Lento*

**Organo
Pianoforte.** *p*

(6)

(11)

(16)

rall. *A TEMPO* *cresc. ed affrettando*

f *p* *pp* *f*

rall. *A TEMPO* *cresc. ed affrett.*

f *p* *pp* *f*

(21)

f A TEMPO *dim.*

f A TEMPO *dim.*

(26)

p *f*

p *f*

Più mosso

Più mosso
Molto legato

(31)

(36)

- (a) In each of the two boxes provided on the score, write in the chords (e.g., Em, B7) you hear in bar 12²⁻³ and bar 13. [2]

Bar 12²⁻³ – D (major)

**Bar 13 –
G7**

- (b) Name the cadence in bars 17-18. [1]

Perfect

- (c) There are **three** errors in bars 8-10, **two** in pitch and **one** in rhythm. Circle the notes that are incorrect and above each write what you actually hear. [6]
- (d) Write in the missing pitch and rhythm in bars 31³-35. [8]

Mark according to the following table:

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

- (e) Fully name the key (e.g. A Major) in bars 37-38. [1]

E Minor

- (f) Give the bar number of **one** example of each of the following in the extract. [2]
- (i) **a pedal - Bars 1-4 / 18-25 (accept 13-16¹)**
- (ii) **a tierce de Picardie - Bars 18 / 30**

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 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.

Q.1

- (a) (i) Name the **section** played between 79-114 and briefly describe its **structure**. (You should not mention harmony/tonality here.)

Section : Subject 2 [1]

Structure [2]

*If 2nd Subject mentioned here allow mark for "section" above.
a¹ – bars 79-94 / a² – bars 95-114*

OR: two sections (bars 79-94 & bars 95-114) / based on same material

*Also give credit for: a² (95-114) [1] contains slightly more development of thematic material [1]; or [1] for mention of each of the two sections being "appended" by a 5- and 6-bar (jazzy) contrasting section [1]; or for fact that second section contains additional reference to S2c¹, S2c and S2a¹ [1]
1 mark for correct reference to S2a,b,c,d.*

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

- *Bars 79-85(95-100) – arpeggio (triadic) motifs / fanfare-like*
- *bars 85-89(101-05) – motifs now based on pentatonic scale*
- *original rhythms slightly altered (initial quaver "upbeat" eliminated) here*
- *bars 90-94 – descending chromatic (4-note) motif*
- *inversion of motif found in bars 29-32*
- *initially presented in guise of glissando (trombone, 90-91) / then augmented version (clarinet, 91-93)*
- *motif repeated in sequence (piano/strings, 109-111) / each of four notes repeated in piano / and with 8ve leaps in bars 111²-112*
- *Also accept S2a (79-80), S2b (82), S2a (83), S2c/y (85), S2d (87)*

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

Dissonant...with location

- *Bars 79-83(95-99) – major-minor7th (“dominant 7th”) chords on B and F / that on B includes #9 (false relation)(blue note) / chords a tritone apart*
- *pedal / octatonic / B semitone-tone scale*
- *bars 85-92(101-103) – harmony more static / one E6 chord / with chromatic / appoggiaturas (G \flat /A#) in 85² & 86²*
- *93-4 – extended dominant chord on B / bars 113-14 are similar / but without chromatic passing note (E#)*
- *104-08 - tonicisation of A major (E7(V7ofIV) – 104)*
- *more chromatic / appoggiaturas (105² & 106²)*
- *bars 109-114 – vi-V9ofV-Vsus4(A²/B) progression (in E) / imperfect cadence (stronger sense of tonality)*

- (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]

- *Chromatic (scales) [1] in 8ves [1] (116-19)*
- *alternating LH-RH figures (arpeggio [like] figuration) [1] outlining notes of underlying orchestral chords [1] with chromatic appoggiaturas added [1] (120-23, 132-35)*
- *8-part (thickly textured) chords (both hands) (Fig f ...opening fanfare theme) [1] that repeat movement’s opening rhythm (124-27/136-39) [1]*
- *previous chromatic scales transformed by 8ve displacement (128-31)*

- (v) Describe Ravel’s use of the **orchestra** in bars 115-139 / Figs 11-13

Use of orchestra (3)

- *Repetitive WW (&Horn)chords (114-23) / provide metronome-like accompaniment (or similar) / WW accompanies piano*
- *ascending scale figures in paired groups of strings (124-27¹) / in 8ves / also supply constant rhythmic accompaniment*
- *identical orchestration in a² (128-39)*
- *pizz string chord (128)*

(b) **Extract 2 [bars 198-246]**

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 answers. [1 mark for each relevant comment with bar numbers/figures]
- *Fragment of 2nd subject (S2c/d) on Eb clnt (198-203)*
 - *overlaps (202) [1] with statement of elements of 1st subject (S1b) on picc&hrp*
 - *further layered (203-05) with S2b (tpt) [1] and S1a (clnt) (204-06)*
 - *stretto entries [1] of fragment of S1b [1] (206-08¹)(hrns-cor ang/Vln 1)*
 - *further combination (various elements) of S1b on hrn&tpt (-212¹) / with S2b (clnts)(210-11)*
 - *element of S2a¹ [1] stated in stretto [1] (picc/fl→hrns/tpts)(212-13)[Give credit [1] for combination of elements of 1st and 2nd subject]*
 - *cello semiquaver figuration (z) 198, 206 / viola also at 210*
- (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]
- *Quite static*
 - *chords employed are F#m (198-205), Eb major (206-09), Em (or C#diminished (C#m7^(b5))) (210-13) [two correct chords needed for 1 mark]*
 - *additional dissonance (dissonant notes) provided by major/minor 7ths, added 6ths (198-205) / both major and minor 7ths used in 204-05 / major and minor 3rds in 204 [accept false relation for either of these answers]*
 - *sharpened (augmented / Lydian) 4th prominent in 206-09*
 - *pedal (C# / Db)198 -213 (or indicate instrument)*
- (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]

Bar 17 (Fig.1)

- (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) above. (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

Accept other valid combinations for first 4 points

Strings play chords only	Strings use chords and semiquaver figurations
• String pizz chords appear in variety of “textures”	Much more thickly scored throughout
• accompanying (piano) semiquaver figures (fig.z) / “p” (+ pizz chords)	accompanying (string) semiquaver figures / pizz chords “f”
• semiquaver figures doubled in 4ths/5ths	no doubling occurs (simpler presentation)
• Stays in tonic key (G major)(→24)	C major tonicised in 70-72³ (and 75-77³)
• melodic content of semiquaver figures hidden in piano figuration (inner two layers)	melodic content more clearly stated (more obvious)
• changes in melodic content of semiquaver figures [accept any appropriate method of describing this in both columns - e.g., bar 22 different from bar 219]	
• strings play pizz only	strings play both pizz and arco
• semiquaver figures appear in same instrument throughout	semiquaver figures pass between 1st and 2nd Violins

- (v) Comment on the **harmony** in **bars 224-229/6Fig.21-Fig.21**. Provide bar numbers/figures where appropriate. [2]
- **Orchestral accompaniment based on single (D9) chord (static harmony)**
 - **piano provides additional dissonant layer / thickens 3-note chromatic motif with parallel [1] (minor) triads [1] (accept bitonal element)**
 - **Two named chords (1 mark)**

- (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]
Maximum of 4 marks if relationship not mentioned**

- ***Parallel chords in WW (224)***
- ***S1b in upper WW throughout***
- ***begins in G major (or C Lydian)***
- ***static harmony (harmonic ostinato) (→243¹) in bsns/hrns***
- ***243-45¹ – descending parallel major chords (VCs)***
- ***harmony more dissonant in bar 245***
- ***octatonic (bitonal) elements / combination of each pair of F#7/Am (245¹) and D7/B (245²) belongs to the same octatonic scale / perfect cadence of sorts into G (245²-46)***
- ***piano doubles WW's parallel chords / but with some (LH) chords displaced by an 8ve / in semiquaver figuration (mechanical) (toccata-like) that alternates RH&LH figures***
- ***VC/Vla quadruple-stopped pizz chords (247-38) faintly recall movement's opening***
- ***static harmony and constant semiquaver WW figures suggest one 16(17) bar phrase***

- (c) You now have 15 minutes to answer the following questions.
- (i) What do you consider to be the form of the third movement? [1]

Sonata / (sonata) rondo

- (ii) Outline the structure of the movement. You must supply bar numbers/figures in your answer. You may present your answer as a table or bullet points if you wish. (There is no need to mention tonality at this point.) [7]

Mark as follows for **Sonata Form** [1 mark each for section, theme and location]

Exposition	Development	Recapitulation	Coda
Introductory material S1a (bar 17/Fig.1) S1b (bar 37/Fig.3) Transition (bar 57/Fig.5)... allow Fig.3 S2 (bar 79/Fig.7) Codetta (bar 115/Fig.11)	S1&S2 combined (bar 154/Fig.14→) Allow maximum of 4 credits for detail	S1a (bar 214/Fig.20) S1b (bar 230/Fig.21) S2 (bar 246/Fig.22) Codetta (Fig.24/269) Transition omitted	Bar 295/Fig.26 allow 288/Fig.25

No. of correct answers	Marks awarded
21-24	7
18-20	6
15-17	5
12-14	4
9-11	3
6-8	2
3-5	1
0-2	0

Mark as follows for **(Sonata) Rondo Form** [1 mark each for section and location]

A	B	A	C	A	B/C	A	B	C	A/B
Bar 1	37	57	79	115	154	214	230	246	269

No. of correct answers	Marks awarded
18-20	7
15-17	6
12-14	5
9-11	4
7-8	3
5-6	2
3-4	1
0-2	0

- (iii) Outline the **main tonal centres** of the movement, mentioning any points of interest. (There is no need to link your comments to your answers to (ii) above.) [6]
- [1 mark for each relevant comment with bar numbers/figures]**

- ***G major (bar 1) (or G Lydian)***
- ***C major (F Lydian) (bar 37/Fig.3)***
- ***E minor (accept any bar between 50-57)***
- ***E major (79)***
- ***Bars 152-213 – number of key centres briefly established / more a succession of prolonged chords (pandiatonic element) / mostly outlining a sequence of minor 3rds / Eb(152)→C(170)→A(182)→Bbm(190)→F#m(198)→Eb(206)→Em(210) – [award 1 mark for 2 correct answers, 2 marks for 4 correct answers; do not award further marks here]***
- ***some bitonal elements in bars 140-51(269-84)***
- ***G major (214)***
- ***Accept reference to F#/Gb major in 17-22***

You now have 40 minutes to answer the following question.

- Q.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]

Mark	Criteria
21-25	Relevant references to representative solo concertos in the 20 th /21 st centuries as compared with earlier concertos are made. A convincing discussion will be made and a genuine knowledge and understanding of both Ravel and works from various eras will be in evidence. The essay will fully address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from the chosen eras would fall into this category. The essay will make a good attempt to address the specific issues raised in the question. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant discussion. Answers in this category generally demonstrate only adequate musical understanding and might show limited knowledge of developments in the genre throughout the chosen eras. The specific issues raised in the question are only partly addressed in the essay. Some use of specialist vocabulary; spelling, punctuation and grammar are reasonably secure.
9-12	The material included lacks conviction and accuracy, resulting in a less than satisfactory answer, with little reference to representative works. The essay will make little attempt to address the specific issues raised in the question. Scant use of specialist vocabulary; spelling, punctuation and grammar feature some inaccuracies.
5-8	Limited understanding shown and much uncertainty or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of the Ravel concerto and/or knowledge of the development of the solo concerto in relevant eras. The essay will make no attempt to address the specific issues raised in the question. Little use of specialist vocabulary. Frequent errors in expression.

Or,

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

You will hear two extracts from the 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.

Q.1 (a) Extract 1 [bars 21-83]

This extract begins at bar 1/Fig 53.

- (i) Identify the **melodic material** played by the 1st Violin in bars 21-27/
Fig. 54-54. [1]

Reference to Dies Irae (head motif)

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

Movement - Three Bar number/figure – Bars 294-298(301)/Fig.52⁹⁻¹³

- (iii) Comment briefly on the **phrase structure** of bars 1-20/Figs.53-54. [2]

[1 mark for each relevant comment with bar numbers/figures]
Allow one mark if candidate merely gives bar numbers

- **Irregular phrasing/ partly result of bar's rest (bar 3,9,15)**
- **Omission of triadic motif before initial quaver chords**
- **1-20 consists of a 2 (3) bar phrase / followed by three 5 (6) bar phrases.**

- (iv) Describe Shostakovich's **use of instruments/texture** in bars 1-61 /Figs.53-57. [4]
[1 mark for each relevant comment with bar numbers/figures where necessary]

- **Sustained A# Violin 1 (1 – 21)**
 - **Bars 1-20 - lower three instruments alternate between 5- or 6-part chords [1] and 8ve/passages [1] / maintain a strict 2-octave range in "unison" passages / mostly 2- or 3-part texture / accept homophonic**
 - **Bars 28-35 also bars 21-27 – monophonic (unison)**
 - **Bars 28-61 – lower three instruments play in exclusively 8ves / bar 28 only instance of relaxation of 2-octave range being maintained**
 - **Vln1 stands apart from other instruments / plays sustained pedal (1-21) / then monophonically (21-27) / then type of countermelody (36-61)**
 - **Vln1 muted (→36) while others play without mutes / Vln1 also occasionally differentiated by dynamics - pp against ff at times (e.g., 1-2, 7-8)**
 - **Viola / cello plays dissonant dim.3rds at start**
Do not accept thin / thick

(v) Comment on the **melodic material** in bars **28-48/Fig.54-56** [3]
[1 mark for each relevant comment]

- *From Lady Macbeth (Gotterdammerung) (Tchaikovsky 6th)*
- *passacaglia theme / entr'acte between Scenes 4&5 in Act 2*
- *extra bar added as (dominant) "upbeat"*
- *contains thematic link with reordered DSCH motif / spans tritone bars 29-48*

(vi) Comment on the **harmony** in bars **28-60/Figs.54-257**. (You should not mention tonality at this time.) [2]
[1 mark for each relevant comment with bar numbers/figures]

- *Strong sense of dominant to tonic progression in bars 28-9*
- *but two-part writing (lack of full chords) obscures sense of harmony in following bars (harmonies are more linear)*
- *mild dissonances (between Vln 1 and other instruments) (e.g., bar 39 – min7th) / mostly alternate with more consonant intervals (e.g., bar 40 – 6th and 5th) / sense of harmony still unclear in bars 36-50*
- *Vln 1's G#s could be considered chromatic appoggiatura (36)/auxiliary note (46-47) against lower instruments' modal line*
- *semitone/maj 7th clash between B#/C# (bar 52) most dissonant interval in passage*
- *8ve Bb in all instruments (49-50²) / first moment of tonal unity (commonality) between two sets of instrumental lines*
- *harmonies in bars 51-61 increasingly suggest more tonal basis of diatonic chords in C# minor (intervals have less dissonant content) / as does the sustained C# in bars 57-61 / final bare 5th in bars 60-61 suggests tonic & dominant in C#m*
- *Two named chords – 1 mark*

- (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/Fig.53-⁸54. Give **two** differences in each category. Provide bar numbers/figures in your answers.

Use of harmony

[2]

Bars 1-20

Bars 62-74

• <i>C#m triadic motif stated against mildly G# dissonant pedal A# (4-6)</i>	• <i>C#m triadic motif consonant with pedal (62-64, 68)</i>
• <i>pedal A# (throughout) against FX/A chords</i>	• <i>pedal G# (throughout) against FX/A (change of dissonant harmony)</i>
• <i>C#m motif (implied chord) changes to Gm (10-12)</i>	• <i>C#m motif/harmony does not change</i>
• <i>D#/C# chords (consonant with pedal A#) (13-14)</i>	• <i>Do not appear</i>
• <i>final consonant F# major chord gives sense of closure (19-20) / in 3 parts</i>	• <i>closure (72-74) is more ambiguous harmonically / in 2 parts only/ no F# major chord</i>
• <i>consonant harmony appears at end of section (moves from dissonant to consonant)</i>	• <i>consonant harmony appears at start of section (moves from consonant to dissonant)</i>

Use of thematic material

[2]

Bars 1-20

Bars 62-74

• <i>ff chordal motif precedes triadic motif (1-2→4-6)</i>	• <i>triadic motif precedes chords (62-64→65-6)</i>
• <i>two different motifs separated by bar's rest (1-6)</i>	• <i>motifs conjoined (no bar's rest) (62-66)</i>
• <i>triadic motif transposed from C#m to Gm (10-12)</i>	• <i>outlines C#m triad throughout</i>
• <i>triadic motif stated in dotted minims throughout</i>	• <i>motif appears in diminution (68)</i>
• <i>no reference to DSCH motif (do not penalise if left blank)</i>	• <i>DSCH motif appears in 72(-75)</i>

(b) **Extract 2 [bars 160[IV]-19[V]]**

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 4th movement (i.e., **bars 160-187/Fig.¹63-¹65**) and comment on their treatment. [2+2]

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

- **1st Cello Concerto (The Young Guard) (Wagner's "Gotterdammerung") (161-65)**
- **161-165 distance of 2 octaves between violin and cello.**
- **Repeated chords appended to concerto's 4 note motif**
- **Viola sustains C# pedal for first 2 notes, then completes triadic motif with violin and cello**
- **opening strain of Revolutionary Song (167-78) / combined with repeated chords from Cello Concerto/Gotterdammerung**
- **single (rather than double) statement of the chords p and pizz in bar 169 for only time in movement is notable in respect of its statement along with Revolutionary Song / as is use of mute on Vln 1 (167→)**
- **final D# of Revolutionary Song becomes first note of Dies Irae head motif (179-82) / which is then transformed into DSCH motif (184-87)**
- **partial statement of DSCH motif 180-182**
- **appears in complete form 184 -187**

- (ii) Compare the music of bars 160-178/Fig 63-64⁵ with that of bars 1-20/ Fig.53-Fig.⁸54? [4]

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

- **allusion to Revolutionary song (167-172) did not appear in earlier section**
 - **Lack of dissonant pedal note in 161-65 / means harmony is more consonant / and more tonic-affirming**
 - **F/A dyad of repeated chords (1-2, 7-8) altered to a less dissonant F/A# dyad**
 - **earlier Gm statement of Cello Concerto theme (10-14, 16-20) was consonant with pedal note A# but now (174-76) initially more dissonant (with pedal D#)**
 - **then fully consonant with repeated chords (177-78)**
 - **no final F# major "cadential chord" (bar 20) in later section**
 - **repeated chords at 169 are pizz and p...arco and ff in previous section**
 - **Bar's rest at 166 was not present in previous section.**

- (iii) **Other than the DSCH motif, identify one musical quotation/allusion heard in bars 1-19/Fig.65-⁴67 of the fifth movement.** [2]

Quotation/allusion - Lady Macbeth

Bar number(s) and instrument - Bars 9-11 – Cello (13-15 – Viola / 17-19 – Vln 2)

[Allow motif from 1st mvnt (fig.x)(bars 50-51, 52-53 etc.) in Vln1 in 5-6 of 5th mvnt]

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

Harmony [2]

- *Mostly quite dissonant / especially semitonal clashes (false relations) (caused by countersubject) (e.g., F#/F \flat in bar 9¹)*
- *harmony very linear*
- *occasional use of triadic harmony (e.g., Fm chord in bar 14¹⁻²) / but mostly non-functional*
- *Perfect cadence (in G) 17 -19 / ends on bare 5th*

Tonality [2]

C minor / alternating tonic and dominant keys (Cm/Gm) (e.g., Cm, bar1 – Gm, bar 8)

- (v) Briefly outline the **structure** of bars 1-19/Fig.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]

- *Fugal exposition*
- *fugue subject (VC, 1-7) / last two notes lengthened as compared with later entries (7 bars long)*
- *answer (Vla, 7³-12)*
- *subject (Vln2, 11³-15)*
- *answer (Vln1, 15-19)*
- *fugal entries 2-4 regularly spaced / though with an extra bar appended to each statement*
- *If terms "subject" and "answer" are not used, allow one mark for each pair of correct bar numbers.*

- (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. [5]

WJEC Notes

A1	B	A2	C	D	A3
1(-27)	28(-61)	62(-74 ²)	74 ³ (-116)	117(-160)	161(-187)

Award marks as follows:

No. of correct answers	Marks awarded
11-12	5
9-10	4
7-8	3
4-6	2
2-3	1
0-1	0

Fanning

Outburst 1	Arioso 1	Outburst 2	Arioso 2	Link	Arioso 3	Outburst 3/Arioso 2
Bar 1/Fig.53	Bar 28/Fig.54	Bar 62/Fig.57	Bar 75/Fig.58	Bar 104/Fig.60	Bar 133/Fig.62	Bar 161/Fig.63

Award marks as follows:

No. of correct answers	Marks awarded
13-14	5
11-12	4
8-10	3
5-7	2
2-4	1
0-1	0

(ii) Comment on the **tonality** of the **fourth** movement (**excluding bars 160-187/Fig. 63-65**), mentioning any interesting features. [5]
[1 mark for each relevant comment with bar numbers/figures]

- *Very little sense of tonal centre at opening (1-3) / with very dissonant chords*
- *pedal A# itself tonally ambivalent from end of previous movement / enharmonic Bb / 3^d of G minor*
- *C#m and Gm suggested as possible tonal centres (bars 4-19) / allow 1 mark for reference to triadic motifs*
- *then first unequivocal F# major triad suggests this as key centre (20) / not confirmed by following Vln1 monophonic line (21-27)*
- *bars 28-51 - C#m / with flatter-than-minor modal degrees (Alexandrian pentachord) (also accept Dm or octatonic elements)*
- *moves back to a more tonal C#m (c.51) / but return of movement's opening dissonant chords disrupt sense of tonal centre*
- *C# aeolian (75-107)*
- *more vague in 108-16 – alternation of C#m and Gm*
- *F# minor/major (117-160)*
- *though C# ionian (major) suggested in 144-50*

- (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]

Three arioso sections (lyrical) sections / separated (punctuated) by motifs / brought back with variations / both mvts end with DSCH reference

Differences [2]

- *Arioso 2 (mvnt 1) is centre of arch-like structure – no arch-like structure in mvnt 4*
- *Ariosos 1&3 (mvnt 1) based on same material – Ariosos 1&3 (mvnt 4) unrelated*
- *punctuating sections based on different material in mvnt 1 – use same material in mvnt 4*
- *Opening & closing section does not reappear elsewhere in the mvt. Whereas opening & closing idea appears in middle of 4th mvt.*

You now have 40 minutes to answer the following question.

Q.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]*

Mark	Criteria
21-25	Relevant references to representative string quartets in the 20 th /21 st centuries as compared with earlier quartets are made. A convincing discussion with the Shostakovich and other works will be made and a genuine knowledge and understanding of both Shostakovich and works from various eras will be in evidence. The essay will fully address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from various eras would fall into this category. The essay will make a good attempt to address the specific issues raised in the question. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant discussion. 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, or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of the Shostakovich quartet and/or knowledge of the development of the string quartet in relevant eras. The essay will make no attempt to address the specific issues raised in the question. Little use of specialist vocabulary. Frequent errors in expression.

Or,

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

Q.1 (a) Extract 1 [bars 61-107]

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]
- *Choral parts spoken (pitchless) / follows natural accents of words / in rhythmic unison*
 - *baritone solo intones final telling words unaccompanied (73-74)*
 - *final G.P. (75) underlines empty void left by departure of "Worldes Bliss"*
 - *instrumental parts also devoid of pitch (unpitched percussion only)*
 - *1-bar rhythmic ostinato repeated 11 times / peters out in drum part (only part with any real rhythmic interest) in 12th bar (72)*
- (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]
- *4-bar phrases*
 - *ABBA*
 - *2-bar "sub-phrases" (a¹a²b¹b²b³b⁴a³a⁴)*
- (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]
- *Three independent parts both melodically (thematically) and texturally (very linear writing) / recalls medieval polytextural techniques (or cantus firmus 15th century masses)*
 - *tenor solo in compound (triplet) metre (boys' choir in duple metre)*
 - *tenor melody has much conjunct movement / initially repetitive*
 - *both parts have different phrasing within first 8 bars (T has two 8-bar phrases, four 2-bar phrases) / soprano solo's material organised in 4-bar phrases*
 - *independent vocal writing results in dissonant clashes [no double credit if also given in (iv)]*

- (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]

- *Baritone solo (79-95) is mixolydian D / with F natural in bar 91 / to avoid tritone with C on next beat*
- *phrase endings alternate between pairs of “dominant” (A) and “tonic” (D) notes (apart from bars 93&95/109&111)*
- *tenor solo (95⁴→) is dorian D / results in false relation with boys’ choir between F# and F_♯ (97)*
- *combination of D mixolydian and dorian modes reminiscent of 1st movement*
- *solo soprano melody (104→) is modally ambiguous*
- *free contrapuntal writing produces some dissonant vocal clashes / (e.g., 107, 108) [award 1 mark for example]*
- *tenor’s melody largely circles around D / so providing a sense of harmonic centre (“root position”) for music (as do the sporadic percussion 8ve Ds)*

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

- *All (percussion) instruments are non-sustaining (brittle timbres)*
- *punctuate phrases every two bars (80-110) / help to provide sense of tonal centre against freely dissonant vocal lines [no double credit if given in (iv) above]*
- *increased sense of movement from bar 111³ / helps underline sense of (re)growth in text*

- (b) **Extract 2 [bars 152-end]**

This extract begins at bar 152/Fig.46

- (i) Some of the musical material in **bars 152-159¹ /Fig.46-Fig.46⁷** has appeared earlier in the **work**. Give the movement and bar number/figure where this material was **first** heard. [2]

Movement 1 (Spring (Youth))

Bar number/Fig. Bar 177/Fig.7

- (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 answer). [2]

Bars 152-159¹

First appearance

• <i>accompanied by scale figures/pedal</i>	<i>unaccompanied (monophonic) at first</i>
• <i>pedal G / throughout</i>	<i>pedal E / from end of second bar</i>
• <i>G major (ionian)</i>	<i>E dorian</i>
• <i>middle part begins on A (156 - 2nd half of 4th beat) (G omitted)</i>	<i>middle part begins on G (181 – 2nd half of 3rd beat)</i>
• <i>bass part (153⁴-55) remains on sustained pedal G</i>	<i>bass part (178⁴-80) more active (quaver movement)</i>
• <i>inner scalic part in semiquavers diminution) (e.g., 154)</i>	<i>inner scalic part in quavers augmentation) (e.g., 179)</i>

- (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]

- *Pedal G*
- *initial chord (159-60) telescopes 6 of G mode's 7 notes*
- *harmony repetitive (bars 159-62 repeated in bars 163-66)*
- *parallel (stepwise) harmony in bars 161-62*
- *D major passing chord (e.g., 161²)*
- *C and Eb chords have octatonic flavour / underlined by omission of passing chord in bars 167-68*

- (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]

- *Return of material from 1st movement (e.g., opening) in orchestra / includes both G# and G \flat / falling (perfect) 4ths and (major/minor) 3rds a feature*
- *scalic figures in Violins (169→)*
- *vocal melodies more legato/longer note values*
- *opening 4th/5th interval (also found later – e.g., 171-72²) forms tenuous link with orchestral lines*
- *new melodic strand added in bar 185 (soloists etc.)*
- *syncopation a feature (189)*

Harmony/Tonality/Modality

[3]

- **Initial 8ve E (169) suddenly (unexpectedly) brighter after previous Eb major chord**
- **orchestral material a mixture of E mixolydian and dorian modes**
- **vocal material suggests A aeolian (polymodal)**
- **conflicting modal centres (free vocal writing) generate harmonic tension (dissonance)**
- **music suggests C mixolydian in 173 (vocal lines) / orchestral lines also transposed (to A dorian) / even more dissonant here (e.g., 174-75)**
- **music reverts to original E and A modes (177)**
- **C#s introduced in choral entries in 179-84 (possibly A mixolydian) / both C# and C ξ (false relation) in 185-88 (A&B fall in with orchestral C#s, S&T have C ξ)**
- **harmony/tonality becomes more unequivocal in 189-92 (orchestral lines fall in with chorus' modality)**
- **"rogue" F# in orchestra (190)**
- **193-96 revert to conflicting C# and C ξ modality**
- **suggestion of C mixolydian reintroduced in mixed chorus (197-99)**

- (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]

- **Contrapuntal / stretto entries (chorus throughout)**
- **vocal soloists/boys' choir have different material (supply additional contrapuntal strand) / in 8ve/unison (185→)**
- **also differentiated in terms of dynamics (ff-mp) [1] and articulation (marcato-legato) [1]**
- **melismatic [1]**

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

- **Soloists/boys' chorus share mixed chorus' melodic material (205-16) (sing entirely in 8ves)**
- **modal unanimity in all forces / mixolydian A**
- **entirely homophonic texture (217)**
- **orchestral "ritornello" material disappears (217)**
- **E pedal changes to A (219)**
- **slight octatonic flavour (219→) / (A-E 5th and Eb major chord replace polymodal material)**

(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.39⁹⁻¹ Fig.42**, providing bar numbers/figures in your answer. [2]

a¹ (9-19) – b (20-44) – a² (45-60)

[1 mark for correct letters; 1 mark for correct bar numbers]

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

Bars 20-30¹ of 4th movement repeat bars 72-84² (98-110², 126-138²) [1] of 3rd movement [1] [Accept any appropriate mention of melodic characteristics between octatonic writing in bars 9-19 and that found elsewhere in work]

- (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]

- ***Extreme dissonance on “grows falls into dust” (46-47) and “faileth all at (once)” (50) / also “shown” (53) and “hell” (54) [allow 2 marks only for these instances]***
- ***A♯s in “grows”, “faileth” and “long” (58) not “resolved” (cf. “bare” in bar 9)***
- ***on “dust” (47), “once” (51) and “dwell” (59) resolving semitone displaced by leap of major 7th [allow 1 mark only for these answers]***
- ***increased (more exaggerated) dynamics [1] and thicker texture on sustained Eb-Bb accompaniment [1] on “all that grows falls into dust” (45-48)***
- ***“dust” (48) (and “once” (51)) emphasised by introduction of percussion***

- (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]

A	B	A	C	A	D	E	A
1	69	144	159	173	177	348	419

Award marks as follows:

No. of correct answers	Marks awarded
15-16	6
13-14	5
11-12	4
8-10	3
5-7	2
2-4	1
0-1	0

Alternatively

A	B	C	D	E	A
1	69	144	177	348	419

Award marks as follows:

No. of correct answers	Marks awarded
12	6
10-11	5
8-9	4
6-7	3
4-5	2
2-3	1
0-1	0

[Award mark for C (144→) framed by ritornellos (A) material if full marks have not been gained in previous answers here]

You now have 40 minutes to answer the following question.

- Q.2** “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]

Mark	Criteria
21-25	Relevant references to representative cantatas in the 20 th /21 st centuries as compared with earlier cantatas are made. A convincing discussion with the Mathias and other works will be made and a genuine knowledge and understanding of both Mathias and works from various eras will be in evidence. The essay will fully address the specific issues raised in the question. Material is structured effectively and includes apt use of specialist vocabulary. Spelling, punctuation and grammar are secure.
17-20	A less secure essay on the whole, showing a reasonable contextual knowledge, but offering less specific knowledge of works. An otherwise good essay but with only general comment regarding representative works from various eras would fall into this category. The essay will make a good attempt to address the specific issues raised in the question. Material is organised coherently and uses specialist vocabulary. Spelling, punctuation and grammar are generally secure.
13-16	A satisfactory though somewhat incomplete answer, with an insufficient level of relevant discussion. 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, or with many unsound judgements. The essay will make very little attempt to address the specific issues raised in the question. Little evidence of specialist vocabulary; spelling, punctuation and grammar are weak.
0-4	Very weak, showing little or no understanding of the Mathias set work and/or knowledge 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) “In many respects Ravel remained thoroughly attached to tradition, and it is notable how much he valued technique, form and orchestration”.
- Discuss this statement by Barbara L. Kelly, referring to a variety of the composer’s works in different genres in you answer. [25]
- or,** (b) “Shostakovich’s individuality grows out of the contrast between an extended, almost sentimental lyricism and a vigorous, grotesque, dissonant wit.”
- Discuss this statement by Eric Salzman, referring to a variety of the composer’s works in different genres in you answer. [25]
- or,** (c) Rhiannon Mathias has described her father’s early compositions as displaying “distinctive features such as clarity of structure and expanded tonality, as well as a propensity for syncopation and inventive rhythmic vitality.”
- Discuss these features in Mathias’ music as a whole. Also mention any other stylistic features that appear in the composer’s later music. [25]

Mark	Criteria
21-25	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.
17-20	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.
13-16	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.
9-12	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.
5-8	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.
0-4	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.



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