

Surname
Other Names

Centre Number

Candidate Number
2



**GCE A level**

1306/02

**MUSIC - MU6A  
(Part Two) Appraisal**

P.M. FRIDAY, 15 June 2012

1½ hours (approx.)

For Examiner's Use Only		
<b>Set work:</b>		
1a		18
1b		18
1c		14
2		25
<b>Total</b>		<b>75</b>

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

**INFORMATION FOR CANDIDATES**

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

Quality of written communication will be assessed in this paper.

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

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

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

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

**Either,**

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

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

You now have one minute to read the questions below.

**1. (a) Extract 1**

- (i) Comment on the contrasting material played by the solo piano and the strings in bars 5–16 of the extract. **[1 mark for each relevant comment]**

**Solo piano:** [4]

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**Strings:** [4]

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- (ii) Comment on any changes or additions to the music presented by the **orchestra** in bars 17–32. **[1 mark for each relevant comment]** [5]

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- (iii) Give a brief analysis of bars 37–52. **[1 mark for each relevant comment]** [5]

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(b) **Extract 2**

(i) From which **main** section of the movement is this extract taken? [1]

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(ii) Compare bars 246–56<sup>1</sup>/Fig.22–23 with bars 79–89. What differences are there with regard to harmony/tonality and use of instruments?  
**[1 mark for each relevant comment]**

**Harmony/tonality:** [3]

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**Use of instruments:** [3]

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- (iii) Give a brief account of the music between bars 269–88/Fig.24–25. [6]  
**[1 mark for each relevant comment with location]**

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- (iv) Comment on the final 12 bars of the extract (295–306/Fig.26–end), relating it to [5]  
previous material in the movement.

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

What do you consider to be the main developments in the 20<sup>th</sup> century solo concerto compared with the genre in previous eras? Base your discussion on Ravel's *Piano Concerto in G* and, in particular, other representative solo concertos of the 20<sup>th</sup>/21<sup>st</sup> century. [25]

Or,

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

You will hear two extracts from the first movement of Shostakovich’s *String Quartet No.8*. Each extract will be played **three** times, with a one minute pause between playings.

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

You now have one minute to read the questions below.

**1. (a) Extract 1**

- (i) Comment on the texture and melodic content of the extract, including musical quotation/allusion. [6]  
**[1 mark for each relevant comment with location]**

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- (ii) Comment on the harmony/tonality in the extract. [6]  
**[1 mark for each relevant comment]**

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(iii) Give a brief outline of the structure of the first movement, providing bar numbers. [6]

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**Treatment of melodic material: [1 mark for each relevant comment with location] [5]**

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

Much of the musical material of the **fifth** and final movement of the 8<sup>th</sup> Quartet is similar to that of this first movement. Using the headings below, outline the similarities and differences between bars 1–27 of the **first** movement and bars 1–53/Figs.65–70 of the **fifth** movement.

**Structure: [1 mark for each relevant comment with location]**

**[4]**

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**Treatment of thematic material: [1 mark for each relevant comment with location]**

**[6]**

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**Tonality: [1 mark for each relevant comment]**

**[4]**

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

What do you consider to be the main developments in the 20<sup>th</sup> century string quartet compared with the genre in previous eras? Base your discussion on Shostakovich's *8th String Quartet* and, in particular, other representative string quartets of the 20<sup>th</sup>/21<sup>st</sup> century. [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 first movement (*Spring (Youth)*) of *This Worlde’s Joie*. Each extract will be played **three** times, with a one minute pause between playings.

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

You now have one minute to read the questions below.

**1. (a) Extract 1**

- (i) Comment on Mathias’ use of instruments throughout the **extract**, indicating to what extent it contributes to the setting of the text. [5]  
**[1 mark for each relevant comment with location]**

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- (ii) Briefly explain how the section from which this extract is taken fits into the overall form of the first movement. [2]

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- (iii) How do bars 69–84 relate to bars 60–68? [2]  
**[1 mark for each relevant comment with location where necessary]**

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- (iv) Give an account of the **harmony** and **tonality** of the entire **section** (up until bar 144/ Fig.5), indicating how these are used to underline the meaning of the text. [1 mark for each relevant comment] [6]

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- (v) Comment briefly on the tenor’s vocal line in the section that immediately follows this extract – i.e., from bars 115–44<sup>1</sup> (Figs.4–5). [1 mark for each relevant comment with location] [3]

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(b) **Extract 2**

(i) Fully name the mode or scale that Mathias uses at the opening of this **extract**. [2]

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(ii) Give the bar numbers where the music sung by the full chorus at the start of the **extract** was **first** heard in the movement (e.g., 32–46). [2]

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(iii) Give a brief account of the music between bars 320 to 347, relating it to similar material heard earlier in the movement. [6]  
**[1 mark for each relevant comment]**

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(iv) Later in the **extract**, Mathias introduces a different type of mode or scale from that used at the opening of the extract. Name this mode/scale and give the bar number in which Mathias **begins** to introduce it.

**Mode or scale:** ..... [1]

**Bar number of first appearance:** ..... [1]

- (v) Comment on the **music** of both voices and instruments in bars 348–85 (Figs.12–13).  
**[1 mark for each relevant comment]** [6]

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

- (i) Give an account of the different musical material Mathias gives to the vocal soloists (including their orchestral accompaniment) in bars 188–232.  
**[1 mark for each relevant comment]**

**Baritone:**

[5]

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**Soprano:**

[5]

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- (ii) Briefly describe any changes that occur in this allocation of material in bars 233–261. Suggest a reason for these changes. [4]

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

What do you consider to be the main developments in the 20<sup>th</sup> century cantata compared with the genre in previous eras? Base your discussion on Mathias' *This Worlde's Joie* and, in particular, other representative cantatas of the 20<sup>th</sup>/21<sup>st</sup> century. [25]