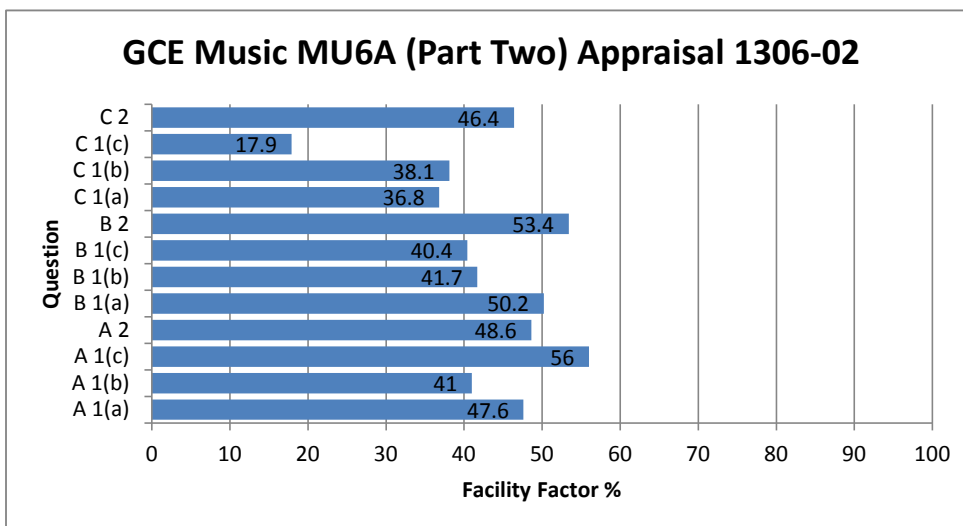


GCE Music MU6A (Part Two) Appraisal 1306-02

All Candidates' performance across questions

Question Title	N	Mean	SD	Max Mark	FF	Attempt %
A 1(a)	363	8.6	4.1	18	47.6	61.8
A 1(b)	363	7.4	3.8	18	41	61.8
A 1(c)	362	7.8	3.3	14	56	61.7
A 2	362	12.2	4.5	25	48.6	61.7
B 1(a)	215	9	3.8	18	50.2	36.6
B 1(b)	216	7.5	3.8	18	41.7	36.8
B 1(c)	217	5.7	3.7	14	40.4	37
B 2	214	13.4	4.9	25	53.4	36.5
C 1(a)	8	6.6	4.2	18	36.8	1.4
C 1(b)	7	6.9	5.2	18	38.1	1.2
C 1(c)	6	2.5	1.6	14	17.9	1
C 2	5	11.6	5.3	25	46.4	0.9



(b) **Extract 2**

This extract begins at bar 74/Fig.6

(i) State in full (e.g., B \flat minor) the key into which the music moves in bar 74/Fig.6. [1]

.....

(ii) Name **two** cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

(a) **Cadence** **Bar numbers/figures** [2]

(b) **Cadence** **Bar numbers/figures** [2]

(iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

1.

2.

3.

4.

(iv) Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5]

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

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- (v) Give a brief account of the **musical material** presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
[1 mark for each relevant comment]

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1306
020005

(b) Extract 2

This extract begins at bar 74/Fig.6

- (i) State in full (e.g., B \flat minor) the key into which the music moves in bar 74/Fig.6. [1]

E major

- (ii) Name **two** cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

(a) Cadence incomplete Bar numbers/figures Fig. 7 [2]

(b) Cadence Interrupted Bar numbers/figures Fig. 9 [2]

- (iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

1. In ~~a~~ a ~~major key~~ Major key

2. Same harmony as the opening

3. Descending bass line in piano and cello (78)

4. Starts in E major

- (iv) Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5]

[1 mark for each relevant comment with bar numbers/figures where appropriate] → (6–9)

This section has a much smaller orchestra, only consisting of bassoon, piano and strings. Each part has an important roll. The bassoon plays the melody first heard at the beginning of the movement. The piano instead of playing the tune, has a very high demi-semi-quaver idea, often being written an octave lower and placing an *8va* above. The piano also plays the same bass line as before. The strings play the harmony. Fig. 9–10 use a richer variety of instrumentation including Horn and muted brass and muted strings.

- (v) Give a brief account of the **musical material** presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
[1 mark for each relevant comment]

The 'cross rhythmic' idea of having ~~the~~ two versions of $\frac{3}{4}$ at different speeds is still played, with the piano, bass and strings. ~~The~~ A held E chord is played throughout with a pedal E in the Bass and Cello. The Bassoon also has one last small solo.

(b) Extract 2

This extract begins at bar 74/Fig.6

- (i) State in full (e.g., B \flat minor) the key into which the music moves in bar 74/Fig.6. [1]

E major ✓

- (ii) Name **two** cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

(a) Cadence incomplete Bar numbers/figures Fig. 7 [2]

(b) Cadence Interrupted Bar numbers/figures Fig. 9 [2]

- (iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]



1. In ~~a major key~~ a Major key [1]
2. Same harmony as the opening [1]
3. Descending bass line in piano and cello (78)
4. Starts in E major [1]

- (iv) Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5]

[1 mark for each relevant comment with bar numbers/figures where appropriate] → (6–9)

This section has a much smaller orchestra, only consisting of bassoon, piano and strings. Each part has an important roll. The bassoon plays the melody first heard at the beginning of the movement. The piano instead of playing the tune, has a very high semi-quaver idea, often being written an octave lower and placing an 8va above. The piano also plays the same bass line as before. The strings play the harmony. Fig. 9–10 use a richer variety of instrumentation including Harp and muted brass and muted strings.

- (v) Give a brief account of the **musical material** presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
[1 mark for each relevant comment]

The 'cross rhythmic' idea of having ~~the~~ two versions of $\frac{3}{4}$ at different speeds is still played, with the piano bass and strings.  A held E chord is played throughout with a pedal E in the Bass and Cello. The Bassoon also has one last small solo. 

2

(b) Extract 2

This extract begins at bar 74/Fig.6

- (i) State in full (e.g., B \flat minor) the key into which the music moves in bar 74/Fig.6. [1]

E major

- (ii) Name **two** cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

(a) Cadence Perfect in B Bar numbers/figures 95–696 [2]

(b) Cadence Bar numbers/figures [2]

- (iii) Other than cadences, give **four** features of the harmony in bars 74–86/Fig.6–Fig.7³. Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

1. Key of E major at figure 6

2. Chord of G at bar 78

3. G major at bar 76

4.

- (iv) Compare Ravel's use of the orchestra in bars 97–102/Fig.9–¹Fig.10 with that in bars 74–96/Fig.6–¹Fig.9. [5]

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

Strings are tacit apart from harp bars 97–102.

Solo melody is passed around the woodwind 98–102 whereas at bar 74–96 solo melody was only in the cor anglais.

Strings provide chordal support for piano and cor anglais bars 74–96

- (v) Give a brief account of the **musical material** presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
[1 mark for each relevant comment]

All of the strings are muted Bar 103-107
The bassoon has a small solo bar 105-106
The right hand of the piano plays a
long trill whereas the left plays
quavers until bar 106.

(b) Extract 2

This extract begins at bar 74/Fig.6

- (i) State in full (e.g., B
- \flat
- minor) the key into which the music moves in bar 74/Fig.6. [1]

E major ✓

- (ii) Name
- two**
- cadences in bars 74–97/Fig.6–Fig.9, providing bar numbers/figures.

(a) Cadence ~~Perfect~~ in B Bar numbers/figures 95–696 [2]

(b) Cadence Bar numbers/figures [2]

- (iii) Other than cadences, give
- four**
- features of the harm in bars 74–86/Fig.6–Fig.7
- ³
- . Provide bar/beat (or figure) numbers in your answers where appropriate. [4]

1. (key of) E major at figure 6 ✓

2. Chord of G at bar 78 ✓

3. G major at bar 76 ✓

4.

- (iv) Compare Ravel's use of the orchestra in bars 97–102/Fig.9–
- ¹
- Fig.10 with that in bars 74–96/Fig.6–
- ¹
- Fig.9. [5]

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



Strings are tacit apart from harp bars 97–102. ✓

Solo melody is passed around the woodwind 98–102 ✓ whereas at bar 74–96 solo melody was only in the cor anglais. ✓

Strings provide chordal support for piano and cor anglais bars 74–96 ✓

- (v) Give a brief account of the **musical material** presented by the orchestra in bars 103–108/Fig.10–end. Though you should mention instruments where necessary, you should not refer to matters of orchestration. [4]
[1 mark for each relevant comment]

□ All of the strings are muted Bar 103–107
The bassoon has a small solo bar 105–106
The right hand of the piano plays a long trill whereas the left plays quavers until bar 106. □

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

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion 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]

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

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion 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]

~~Plus Torelli - Op 8 drama between soloist and orchestra
 Vivaldi - Op 4 seasons
 J. S. Bach violin conc in A minor~~

02

The solo concerto has developed significantly since the Baroque era, to Ravel's concerto itself, and form and structure such as the placement of the cadenza, and the opposing (or sometimes complimentary) forces of the soloist and orchestra. All of these things have developed and been subject to change due to things such as context and also changing tastes and attitudes.

Firstly, Torelli with his Op 8 Violin Concerto introduced the three movement fast - Slow - fast movement to the concerto. Although the concerto grosso was a popular form of the Baroque era, the solo concerto itself still held a place in the era. The concerto shows the clear form and structure that was to be laid out to all other concerto composers to come, and as we can see Ravel sticks to this three movement plan rigidly harking back to the Baroque's balanced form as a Neoclassical composer. Secondly, Vivaldi's four seasons shows his fast - slow - fast movement as well; for example in 'Spring' a technically demanding piece for violin. In comparison to Torelli Vivaldi heightened the opposing force between the soloist and orchestra making the division clear, once again in the example of 'Spring' he technical ability of the violinist contrasts greatly to the orchestra. This reflects the concept of the Baroque era which was influenced highly by drama at the time. In the Baroque era the matter of the cadenza was virtuosic and technically demanding this reflected the ornamentation and the decoration as seen for example in Baroque architecture. The cadenza was completely improvised, as seen in J.S Bach's violin concertos in Annaberg. This meant the soloist would show off his technical ability. In complete contrast Ravel's cadenzas are clearly written out, perhaps to make sure that it doesn't change with every playing. J.S Bach also introduced counterpoint and contrapuntal techniques from his Torelli so famously imitated.

The Classical era saw a complete reaction against the Baroque ideal, returning to clarity, balance and form and structure due to a lack of patronage and changing attitudes across Europe. This balanced form can be seen in Beethoven's movements one and two ~~as the~~ three are in sonata form. Composers were now writing for entertainment and his main main no household was present and a conductor was needed. Also the Cadenza was once again imposed, for example in Mozart's Clarinet Concerto K 622 a major cadenza is open and is placed towards the end. Beethoven clearly disregards his rule, in his movement one there is two cadenzas and even a quasi cadenza on the harp at figure 22. In his example you can see ~~how~~ or Mozart's Clarinet Concerto you can see how he has kept the three movements fast slow fast plan which Beethoven uses (Allegretto - Adagio - Presto) and also has a balanced form and structure. There is also a dispute as to when as at the beginning he oversteps play Har and then the Clarinet comes in with a repeat of the Har here. As we can see, by the 20th Century Beethoven does not use this form. The issue of the Soloist and Orchestra is more integrated and balanced with Mozart, who in his example balances the Clarinet's Soloistic part with the Orchestra's interjections very so often. In comparison Beethoven's use of Opposites is less clear, as piano has solo role in movement two's beginning but towards the end has a back seat due to the Clarinet's.

The Romantic era was quick to change some of the conventions that the Classical era had brought. This music was now based upon opera and programmatic music and ages of patronage died out, mainly music was less restrictive. The form of the concerto remained the same, as seen in Franz Liszt's concerto No 1, the three movements plan changes. One major change however is the joining

of movement many he conceals sound and line a
symphony, more in three distinct movements. This is
seen as an adaptation of the changes brought about
by the classical era seen as the inclusion of a
Sonata-allegro form and rondo form. For example in
Mendelssohn's Violin Concerto in E minor we see how
a single note held on is able to connect all three
movements. The cadence was much longer also, twice
the length of some of now say Brahms piano concerto
no. 1. Ravel chooses not to link his three movements
and keeps them distinct and separate, perhaps
recalling the Baroque / Classical era more. The
Romantic era also now used the need for a double
exposition for example in Beethoven's piano concerto
No. 5 there is no double exposition and soloist
enters right away, this is seen in Ravel's second
movement especially, the first and third movements
have a soloist who enters after a brief introduction
but these are by no means full expositions.
The problem of the violin and orchestra heightened
during the romantic era as the music became
more heightened and emotional the contrast between
soloist and orchestra also grew. Also, the cadence
was typically signified by a double 7th chord and
ended by a full as seen in Mendelssohn's
Violin concerto. However Ravel refreshes on board,
using a double 7th before his cadence in
movement one, but to full. The full as he ends of
the solo piano in movement two may be seen as his
showing how Ravel has modified typical form and
structure conventions.

In the twentieth century, the conventions of the form,
and the soloist and orchestra ~~have become~~ became
even more varied. In serialism works such as
Alban Berg's Violin Concerto there is no double
exposition just a violin which plays to no now
at the beginning clearly marking the 20th century harmony

In contrast 21st / 20th century concertos ~~was~~ become more about getting a message across after things such as the industrial revolution (the mechanical pyrotechnic piano in Paderewski's sonata) and also after world war, in contrast to the cultural elite entertainment purpose of the classical era. In terms of form and structure the majority of 20th / 21st century concertos have maintained the three movement plan first introduced by Beethoven. Ravel himself is one of those along with many of the other neo-classical composers (Hindemith) and for example in Stravinsky's Piano Concerto No. 2. Other such as Albeniz composers and minimalist composers have modified the form and structure of the concertos completely, until the point of it no longer sounding like a concerto at all. Jazz composers of the 20th / 21st century have kept the three movement plan and also the opposition between the soloist and the composer, for example in Gershwin's Piano Concerto the piano is in complete with the rest of the orchestra. New things however have been introduced such as new and exotic scales and chords never seen before, tone rows, and new instruments such as the prepared piano. There are also many blues notes in Stravinsky's Ebony Concerto which is recalled in Paderewski's sonata. Great the position which starts at fig 4 have are many flattened notes reminiscent of the blues scale. By Suzuki too at figure 7 the stark interjections of the piano are reminiscent of the busy New York street life presented by Gershwin, especially in American Paris, and the syncopated rhythms is a healthy feature of his piano concertos.

Neoclassical composers such as Saint-Saens piano concertos have clearly kept to the strict guidelines set out by classical composers with balanced keyboard structure, as seen by Ravel's Sonata for piano in movement one and two and his recollection of the three movement plan. In his example Saint-Saens piano has not got

as much of an opposing force ~~to~~ with the orchestra as it
would have in ~~any other~~ some other 20th/21st century
concerts.

Impressionist composers such as Satie and Debussy
have also looked back to classical era and Baroque
eras with their balanced form and structure, but the
harmonic or melodic ~~examples~~ in Ravel's
movement has show a not - so balanced
~~physical~~ physical structure.

In conclusion Ravel has taken many influences
from all the eras before him such as the piece which is
in three distinct movements and modified all of them
for example he includes and preserves of two
Cadenza's in movement one. One may be particularly
things are to do a neo-classical ~~piece~~ composer in
he achieved a harmony, and also he ~~to~~ sonata
form which was first introduced many eras before
him. This has allowed him to develop and
stretch the ~~best~~ boundaries of the solo concerto
while still being deeply rooted in Baroque and
Classical ^{conventions} ~~conventions~~ (such as intergrating the soloist
and orchestra).

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

What do you consider to be the main developments in the solo concerto from the Baroque era to the present day in (i) matters of form/structure and (ii) the relationship between the soloist and orchestra? Illustrate your discussion 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]

~~Plus Torelli - Op 8 drama between soloist and orchestra~~

~~Vivaldi - Opus 4 seasons~~

~~J. S. Bach violin conc in A minor~~



02

The solo concerto has developed significantly since the Baroque era, to Ravel's concerto itself, and form and structure such as the placement of the cadenza, and the opposing (or sometimes complimentary) forces of the soloist and orchestra. All of these things have developed and been subject to change due to things such as context and also changing tastes and attitudes.

Firstly, Torelli's Op 8 violin concerto introduced the three movement fast - slow - fast movement to the concerto. Although the concerto grew as a popular form of the Baroque era, the solo concerto itself still held a place in the era. The concerto shows the clear form and structure that was to be laid out to all other concerto composers to come, and as we can see Ravel sticks to this three movement plan rigidly handing back to the Baroque's balanced form as a Neoclassical composer.

Secondly, Vivaldi's four seasons shows his fast - slow - fast movement as well; for example in 'Spring' a technically demanding piece for violin.

Comparison to Torelli Vivaldi heightened the opposing force between the soloist and orchestra making the division clear, once again in the example of 'Spring' he technical ability of the violinist contrasts greatly to the orchestra. This reflects the concept of the Baroque era which uses movement highly by drama at the time.

In the Baroque era the matter of the cadenza was virtuosic and technically demanding this reflected the ornamentation and the decoration as seen for example in Baroque architecture. The cadenza was completely improvised, as seen in J.S. Bach's violin concertos in A minor.

This meant the soloist would show off its technical ability. In complete contrast Ravel's cadenzas are clearly written out, perhaps to make sure that it doesn't change with every playing. J.S. Bach also introduced counterpoint and contrapuntal techniques from his Torelli so famously imitated.

The Classical era saw a complete reaction against the Baroque ideal, returning to clarity, balance and form and structure due to a age of patronage and changing attitudes across Europe. This balanced form can be seen in Beethoven's movement one and ~~two~~ ~~three~~ three are in sonata form. Composers were now writing for entertainment and his main main no household was present and a conductor was needed. Also the Cadenza was once again imposed, for example in Mozart's Clarinet Concerto K 622 a major the Cadenza is open and is placed to where he end. Beethoven disregards his rule, in his movement one there is two cadenzas and even a quasi cadenza on the harp at figure 22. In his example you can see how or Mozart's Clarinet Concerto you can see how he has kept the three movement fast slow fast plan which Beethoven uses (Allegretto - Adagio - Presto) and also has a balanced form and structure. There is also a double exposition as at the beginning he overstates play Har and then the Clarinet comes in with a repeat of the Har here. As we can see, by the 20th Century Beethoven does not use this form. The issue of the Soloist and Orchestra is more integrated and balanced with Mozart, who in his example balances the Clarinet's Soloist part with the Orchestra's interjections every so often. In comparison Beethoven's use of Opposites is less clear, as piano has solo role in movement two's beginning but towards the end has a back search due to the Cor Anglais.

The Romantic era was quick to change some of the conventions that the classical era had brought. This music was now based upon opera and programmatic music and ages of patronage died out, mainly music was less restrictive. The form of the concerto remained the same, as seen in Franz Liszt's concerto no 1, the three movement plan continued. One major change however is the joining

of movement making the concerto sound more like a symphony than in three distinct movements. This is seen as an adaptation of the changes brought about by the classical era seen as the inclusion of a Sonata-allegro form and rondo form. For example in Mendelssohn's Violin concerto in E minor we see how a single note held on is able to connect all three movements. The cadence was much longer also, hence the length of some of works eg Brahms piano concerto no. 1. Ravel chooses not to link his three movements and keeps them distinct and separate, perhaps recalling the Baroque / Classical era more. The Romantic era also now had the need for a double exposition for example in Beethoven's piano concerto no. 5 there is no double exposition and soloist enters right away, this is seen in Ravel's second movement especially, the first and third movements have a soloist introduction after a brief introduction but these are by no means full expositions.

The problem of the soloist and orchestra heightened during the Romantic era as the music became more heightened and emotional the contrast between soloist and orchestra also grew. Also, the cadence was typically signified by a dominant 7th chord and ended by a full as seen in Mendelssohn's Violin concerto. However Ravel refreshes on board, using a dominant 7th before his cadence in movement one, but to full. The full as he ends of the solo piano in movement two may be seen as his showing how Ravel has modified typical form and structure conventions.

In the twentieth century, the concerto of the form, and the soloist and orchestra have become even more varied. In serialism works seen as Alban Berg's Violin concerto here is no double exposition just a violin which plays to no row at the beginning clearly marking the 20th century harmony.

In contrast 21st / 20th century concertos ~~was~~ become more about getting a message across after things such as the industrial revolution (the mechanical pyrotechnic piano in Paderewski's sonata) and also after world war, in contrast to the cultural elite entertainment purpose of the classical era. In terms of form and structure the majority of 20th / 21st century concertos have maintained the three movement plan first introduced by Beethoven. Ravel himself is one to have done along with many of the other neo-classical composers (Hindemith) and for example in Stravinsky's Piano Concerto No. 2. Other such as Albeniz composers and minimalist composers have modified the form and structure of the concertos completely, until the point of it no longer sounding like a concerto at all. Jazz composers of the 20th / 21st century have kept the three movement plan and also the opposition between the soloist and the composer, for example in Gershwin's Piano Concerto the piano is in complete with the rest of the orchestra. New things however have been introduced such as new and exotic scales and chords never seen before, tone rows, and new influences such as the prepared piano. There are also many blues notes in Stravinsky's Ebony Concerto. It is recalled in Paderewski's Great Polonaise which starts at fig 4 there are many flattened notes reminiscent of the blues scale. By Szigler his at figure 7 the stark interjections of the piano are reminiscent of the busy New York street life presented by Gershwin, especially in American Paris, and the syncopated rhythms is a healthy feature of his piano concertos. Neoclassical composers such as Prokofiev - Saens piano concertos have clearly kept to the strict guidelines set out by classical composers with balanced keyboard usage, as seen by Beethoven's Sonata for Anna Maria and the end of his recollection of the three movement plan. In his example Prokofiev's piano has not got

as much of an opposing force ~~to~~ with the orchestra as it would have in ~~any other~~ some other 20th/21st century concertos.

Concerto?

Impressionist composers such as Satie and Debussy have also looked back to Classical era and Baroque eras with their balanced form and structure, but the hazy outlines or melodies or evanescent in Ravel's movement has slow or not - so balanced ~~perfect~~ physical structure.

In conclusion Ravel has taken many influences from all the eras before him such as the piano which is in three distinct movements and modified all of them for example he includes and preserves of two Cadenza's in movement one. One may be particularly things are to do a neo-classical composer is he achieved a harmony, and also he ~~to~~ ~~the~~ sonata form which was first introduced many eras before him. This has allowed him to develop and stretch the ~~best~~ boundaries of the solo concerto whilst still being deeply rooted in Baroque and Classical ^{conventions} ~~conventions~~ (such as intergrading the soloist and orchestra).

Generally good - until the 20th/21st, where much of the material was concerned with matters of musical style rather than the solo concerto.

(b) **Extract 2**

This extract begins at bar 233/Fig.27

- (i) Give an account of the first part of the **extract** (bars **233–288/Fig.27–31**) using the headings below.
[1 mark for each relevant comment with bar numbers/figures]

Melodic material:

[4]

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Harmony/tonality:

[4]

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- (ii) Describe Shostakovich's use of instruments and texture in bars 289–323/
Fig.31–33. [5]
[1 mark for each relevant comment with bar numbers/figures]

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- (iii) What **changes** occur in the use of instruments and texture in bar 324/Fig.33 as
compared with bars 289–323/Fig.31–33? [2]
[1 mark for each relevant comment with bar numbers/figures]

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- (iv) State **three** features of the **harmony/tonality** in bars 324–348/Fig.33–end. Provide
bar/beat numbers where appropriate. [3]

1.

2.

3.

(b) Extract 2

This extract begins at bar 233/Fig.27

- (i) Give an account of the first part of the extract (bars 233–288/Fig.27–31) using the headings below.
[1 mark for each relevant comment with bar numbers/figures]

Melodic material:

Played by vla it consists of a 2 material ^{which} ~~with~~ [4]
is an ostinato with ~~tr~~ chromatic notes.
Melody is ~~tr~~ monophonic and has very sparse
accompaniments. Melody ~~is the~~ then moves to
vln 1 at Fig 29 playing a slightly different
arrangement of a 2 material with Jewish
scale.

Harmony/tonality:

The key of this section is chromatic because [4]
the lack of accompaniment makes it difficult
to identify and establish ~~the~~ ^{the} ~~the~~ key. As only
a 2 is heard (which is chromatic). sparse
accompaniment of ~~tr~~ vcl, vln II ^{and} vln I
indicates B ~~minor~~ major at fig 27.

- (ii) Describe Shostakovich's use of instruments and texture in bars 289–323/ Fig.31–33. [5]

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

The texture in Fig 31 is homophonic - vln I and II play the ~~a2~~^{a1} melody and the vla and vcl play accompaniment. The vln I + II play in unison, but an octave apart this continues until fig 33. The vla and vcl play the a2 material an octave apart as well but there are false relations in fig ~~30~~. 31.

- (iii) What changes occur in the use of instruments and texture in bar 324/ Fig.33 as compared with bars 289–323/ Fig.31–33? [2]

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

The ~~cello~~ vla plays in treble clef at b. 327. The vln I + II now plays ~~octaves~~ in triplets with vla + vcl playing minim material ~~at~~.

- (iv) State three features of the harmony/tonality in bars 324–348/ Fig.33–end. Provide bar/beat numbers where appropriate. [3]

1. Minor triad in triplet of vln I + II
2. Emphasis towards C minor (E \flat + triad).
3. At the end there is preparation for G minor for the next movement by the use of C#.

F# G C

(b) Extract 2

This extract begins at bar 233/Fig.27

- (i) Give an account of the first part of the **extract** (bars 233–288/Fig.27–31) using the headings below.
[1 mark for each relevant comment with bar numbers/figures]

Melodic material:



Played by vln it consists of a 2 material ^{which} with
is an ostinato with tr chromatic notes.
Melody is ~~tr~~ monophonic and has very sparse
accompaniment. Melody ~~is then~~ then moved to
vln 1 at Fig 29 playing a slightly different
arrangement of a 2 material with Jewish
scale.

Harmony/tonality:

The key of this section is chromatic because
the lack of accompaniment makes it difficult
to identify and establish ^{the} ~~the~~ key. As only
a 2 is heard (which is chromatic). sparse
accompaniment of ~~tr~~ vcl, vln II & vln I
indicates B ~~minor~~ major at fig 27

- (ii) Describe Shostakovich's use of instruments and texture in bars 289–323/ Fig.31–33. [5]



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

The texture in Fig 31 is homophonic.  vln I and II play the ~~a2~~^{a1} melody and the vla and vcl play accompaniment. The vln I + II play in unison, but an octave apart. ~~this continues until~~ this continues until fig 33. The vla and vcl play the a2 material an octave apart as well but there are false relations in fig 31. 

3



- (iii) What changes occur in the use of instruments and texture in bar 324/ Fig.33 as compared with bars 289–323/ Fig.31–33? [2]

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

The ~~cello~~ vla plays in treble clef at b. 327.  The vln I + II now plays ~~trichets~~ in triplets with vla + vcl playing minim material. 

1

- (iv) State three features of the harmony/tonality in bars 324–348/ Fig.33–end. Provide bar/beat numbers where appropriate. [3]

1. Minor triad in triplet of vln I + II 
2. Emphasis towards C minor. (E₇ + triad). 
3. At the end there is preparation for G minor for the next movement by the use of C#.

2

F# G C

(b) Extract 2

This extract begins at bar 233/Fig.27

- (i) Give an account of the first part of the extract (bars 233–288/Fig.27–31) using the headings below.
[1 mark for each relevant comment with bar numbers/figures]

Melodic material:

[4]

A section material played in
viola. Plays 4 straight
crotchets instead of dactylic
rhythm

then plays a minor third higher at
figure 28

Harmony/tonality:

[4]

G# minor - tonic key of movement
chromatic sequences throughout
violin one at figure 29

- (ii) Describe Shostakovich's use of instruments and texture in bars 289–323/ Fig.31–33. [5]

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

- pedal in ~~violin~~ viola at ~~bar~~ figure 31

- dactylic rhythm at ~~bar~~ figure 31

~~in~~ in violin 1 + 2

- D.S.C.H. in augmentation ~~in~~ in violin 1 + 2 297–300

- violin 1 and 2 playing octaves apart

- (iii) What **changes** occur in the use of instruments and texture in bar 324/ Fig.33 as compared with bars 289–323/ Fig.31–33? [2]

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

1st and ~~and~~ violin play triplet broken chord ostinato

while cello and viola play Jewish folk music (Klezmer)

- (iv) State **three** features of the **harmony/tonality** in bars 324–348/ Fig.33–end. Provide bar/beat numbers where appropriate. [3]

1. bar 334 C^o broken chord in violin 1+2

2. 324 C minor broken chord in violin 1+2

3.


(b) Extract 2

This extract begins at bar 233/Fig.27

- (i) Give an account of the first part of the extract (bars 233–288/Fig.27–31) using the headings below.
[1 mark for each relevant comment with bar numbers/figures]

Melodic material: 


[4]

A section material, played in
viola.  Plays 4 straight
crotchets instead of dactylic
rhythm

then plays a minor third higher at
figure 28

Harmony/tonality: 

[4]

G# minor - tonic key of movement
chromatic sequences throughout
violin one at figure 29 



3

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- (ii) Describe Shostakovich's use of instruments and texture in bars 289–323/ Fig.31–33. [5]

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

- pedal in ~~violin~~ viola at figure 31

☐ - dactylic rhythm at bar figure 31

in violin 1 + 2

☐ - D.S.C.H. in augmentation in violin 1 + 2 297–300

- violin 1 and 2 playing octaves apart ☐

- (iii) What **changes** occur in the use of instruments and texture in bar 324/ Fig.33 as compared with bars 289–323/ Fig.31–33? [2]

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

☐ 1st and 2nd violin play triplet broken chord ostinato

while cello and viola play Jewish folk music (Klezmer) ☐

- (iv) State **three** features of the **harmony/tonality** in bars 324–348/ Fig.33–end. Provide bar/beat numbers where appropriate. [3]

1. bar 334 C major broken chord in violin 1 + 2

2. 324 C minor broken chord in violin 1 + 2

3. ☐

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

What do you consider to be the main developments in the string quartet from the Classical era to the present day in (i) matters of form/structure and (ii) the relationship between the individual instruments? 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]

2

By the end of the 18th Century, the string quartet became the most renowned form of chamber music due to the influence of Haydn. Originally, the quartet was a Baroque Trio; it had a very simple genre with nothing more but a divertimento for 3 string instruments. Haydn is the Due to the ease of orchestration and harmony, string instruments were chosen over the other instruments and the trio became a quartet.

The most influential composer of the string quartet, Haydn, wrote almost 90 ~~pieces~~ of works for the string quartet which shows his dedication towards this field of music. Because of the significant evolution throughout his works, Haydn they can be divided into three periods; early, middle and late.

The early works of Haydn was ~~based on~~ constructed upon simplicity - simple text homophonic texture was ~~used~~ ~~which~~ used which consisted of a melody played by violin I and accompaniment by violin II, viola and cello; simple structure was used, such as the binary form; simple harmony was used such as mainly focusing on the tonic, dominant and relative minor, which all resulted in an overall uncomplex, short piece. ~~An example~~ However towards the end of the early period, Haydn wrote ~~op.~~ the Op 9 which had more detailed and extended form of writing and furthermore, Op 17 which had an even more entertaining ~~feature~~ feature by emphasizing the individual instruments of the string quartet, which lead to the mid-Haydn works.

The turning point in the ~~history~~ ^{with} history of the string quartet is Haydn's Op 33. Here, all four instruments had their own melody, which allowed for a discussion conversation between all instruments ~~never~~, never before done in the Classical period of the string quartet. ~~The~~ Furthermore, Haydn wrote the Persian Quartet and Op. 50 which featured a new style of allowing the cello to dominate the melody instead of the violin I. ~~The~~ This feature was the most influential of all changes made by Haydn as it can be seen in most modern string quartets such as Shostakovich's No. 8.

(and composed 6

Mozart was heavily influenced by Haydn's ^{called} ~~Haydn~~ change of the writing of the string quartet ^{and} and further developed and expanded this change by using chromatic harmonies, ~~and~~ extended fugues and lyricism. Additionally, ~~he~~ he wrote ~~pieces~~ pieces which were quite dissonant for his time and quite unusual.


Another composer who was influenced by Mozart was Beethoven. Instead of copying the style of Haydn, however, Beethoven took a new approach and developed an emotional, innovative style of the string quartet by adding in more dissonance and changing the way themes and ideas developed. ~~In the~~ ~~class~~ The typical format of developing a musical theme in the Classical period was to form a melody by row and have a contrasting counter-subject by changing the subject. However, Beethoven ~~took the form~~ developed his themes from previous material, which


was unusual and extreme. For example, the Krumpholtz Quartet is like this, and musicians thought ~~he~~ took a while to understand his music because it was so complex, and thought ~~of~~ it was a practical joke. Furthermore, the listeners felt this way, as even though the traditional Sonata Form structure was used, the lines between the movements were blurred and the recapitulation section was disguised, which was never done before. This way of writing quartets was a successful way to show ~~extreme~~ deep emotion such as outrage and anger. This feature is evident in Shostakovich's work and therefore shows ~~Meselssohn~~ was also inspired by Beethoven's work and that Beethoven was an important figure to change ~~it~~ in the process of the evolution of the string quartet.


Meselssohn was inspired by Beethoven and wrote string ~~to~~ quartets such as the No. 13 and Op. 20. These were textually developed, and ~~complex~~ or had complex musical writing compared to string quartets of the previous period. In Op. 20, Meselssohn used a 5 note motivic cell, which appears at the beginning, throughout the piece and at the end, which is similar to the motivic cell (DSECH) of Shostakovich No. 7 - 2. Brahms also wrote music in this fashion, using the motif F-A-F which coded for a friend's initial, much similar to how DSECH codes for Shostakovich's initials in his string quartet.

Finally, Schoenberg devised a serial techni-

- que, where this produced a disjointed and fragmented ~~harmony~~ melody with many leaps and little relation between ~~the~~ two notes, ~~which~~ producing a sound very far from the Classical or Romantic Period. However, the melody is formed by the row, which is a classical technique and ~~that~~ indicates that Schoenberg must have been influenced by Haydn's work ~~of~~ of the string Quartets. Overall, the ~~the~~ technique resulted in lack of clarity from the melody, harmony and tonality because of the little or no use of cadences and ~~because~~ because of the technique used for the musical writing, which sums up ~~the~~ most of the musical styles used in 20th century quartets.

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13

(b) **Extract 2**

This extract begins at bar 238/Fig.38 and includes the beginning of the 4th movement

- (i) Which instrumental effect is used on woodwind and brass instruments in the opening **seven** bars of the extract? Give a reason for the use of this effect here. [2]

Instrumental effect

Reason

- (ii) Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–³Fig.39. **[1 mark for each relevant comment with bar numbers/figures where necessary]** [2]

.....

.....

.....

.....

- (iii) Provide some information on the way in which Mathias establishes a sense of **structure** in bars 238–269/Fig.38–39. [4] **[1 mark for each relevant comment with location where necessary]**

.....

.....

.....

.....

.....

- (iv) Give **three** ways in which the celeste motif from the opening of the movement (bars 1²–2¹) is modified in the **extract**. State a bar number(s) and, whenever possible, instrument(s) in your answers. [3]

1.

2.

3.

- (v) Comment on the fanfare-like brass chords in bars 268²–269²Fig.39–¹Fig.39. Why do you think Mathias has used these chords at this point in the third movement? [1 mark for each relevant comment] [2+1]

Chords

.....
.....
.....

Reason

.....

- (vi) Describe the opening six bars of the **fourth** movement, paying particular attention to any similarities and differences with material heard in the **third** movement. Provide bar numbers/figures where appropriate. [4]

.....
.....
.....
.....
.....
.....
.....
.....

(b) Extract 2

This extract begins at bar 238/Fig.38 and includes the beginning of the 4th movement

- (i) Which instrumental effect is used on woodwind and brass instruments in the opening **seven** bars of the extract? Give a reason for the use of this effect here. [2]

Instrumental effect *Flutter-tonguing*

Reason *Builds more tension with tremolo strings*

- (ii) Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–³Fig.39. [1 mark for each relevant comment with bar numbers/figures where necessary] [2]

Cross-rhythms of quavers against crotchet triplets (eg. bar 249). The quaver rests can make metre feel irregular.

- (iii) Provide some information on the way in which Mathias establishes a sense of **structure** in bars 238–269/Fig.38–39. [4]
[1 mark for each relevant comment with location where necessary]

The sporadic quaver rests provide what feel like 'cadence' points. The returning motifs appear ~~at~~ at different points showing different sections (eg. the crotchet triplets in bar 253 mark out a section and returns at bar 261).

- (iv) Give **three** ways in which the celeste motif from the opening of the movement (bars 1²–2¹) is modified in the **extract**. State a bar number(s) and, whenever possible, instrument(s) in your answers. [3]

1. *Augmented rhythms (semi-quavers to quavers)*
2. *Played by other instruments (eg. strings bar 238)*
3.

- (v) Comment on the fanfare-like brass chords in bars 268²–269² Fig. 39–1 Fig. 39. Why do you think Mathias has used these chords at this point in the third movement? [1 mark for each relevant comment] [2+1]

Chords The chords have returned from the first movement (B section of introduction) to lead into the final ~~section~~ movement of the piece.

Reason Returning to an original theme could be reflecting their memory of life before their death, related to the story through the piece.

- (vi) Describe the opening six bars of the **fourth** movement, paying particular attention to any similarities and differences with material heard in the **third** movement. Provide bar numbers/figures where appropriate. [4]

Start of fourth movement begins a tri-tone above the end of the previous movement. Bare 5ths to 'Ah' in the chorus. Motif returns from previous movement but in its ^{in a retrograde} ~~original form~~ _{form}. ~~and the retrograde~~ Homophonic harmonies and octotonic 'key'. E^b rather than E gives a darker feel to the section which reflects them of death.

(b) Extract 2

This extract begins at bar 238/Fig.38 and includes the beginning of the 4th movement

- (i) Which instrumental effect is used on woodwind and brass instruments in the opening **seven** bars of the extract? Give a reason for the use of this effect here. [2]


Instrumental effect Flutter-tonguing ✓

Reason Builds more tension with tremolo strings 



- (ii) Comment on Mathias' use of rhythm/metre in bars 238–267/Fig.38–³Fig.39. [1 mark for each relevant comment with bar numbers/figures where necessary] [2]

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1. Augmented rhythms (semi-quavers to quavers) ✓
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You now have **40 minutes** to answer the following question.

2. What do you consider to be the main developments in the cantata from the Baroque era to the present day in (i) matters of form/structure and (ii) the use of voices/instruments? 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]

END OF PAPER

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END OF PAPER

- longer → more structures developed
 - eg. 51 - A, R, A, C, F ✓
 - 25 move / 5 sections (Carmina).
- Form → da capo Arias - Baroque
 - ↳ strong form ✓
- Voice / ins → more instruments now-utilised
 - extra choirs - (double-Carmina, boys' Carmina + TWS).
 - full orchestras now / concerts ✓
 - chamber ensembles then - church
 - ↳ sacred → secular
 - ↳ chiesa → camera.
 - ↳ Bach liturgy
- ↳ lyrics ✓ → reflection by voices
 - ↳ Rejoice 1, T, K. BB ✓

2

The cantata as a genre has made great developments since the Baroque era. During the Baroque period cantatas tended to be sacred (cantata de chiesa) rather than secular (cantata de camera) as they usually are in ^{the} modern era. This is because over time religion has become less dominant and therefore the performances of modern cantatas tend to be as part of concerts for the entertainment of the audience.

In the Baroque era, composers such as Bach wrote cantatas for the liturgy of the Lutheran church and therefore they were sacred and the characteristics in regard to form, structure and the orchestration and instrumentation were very different.

Modern cantatas tend to be longer than Baroque and therefore the forms and structures have also changed to suit this. Again the length of Baroque cantatas relates to the performance conditions in the church services - meaning they couldn't be too long. For example if we look at Bach's cantata 51 the structure is rigidly set as Aria, Recitative, Aria, Chorale and a Finale. Compare this then to the 25 movements in 5 main sections of *Carmina Burana* by Karl Orff and it is clear that the structure of modern cantatas have significantly progressed ~~in~~ since the earlier examples of the genre. Also Baroque cantatas frequently used da capo Arias as this was a ~~£~~ strong, widely used form during the era whereas now there have been so many new forms developed they have been fully utilised in modern cantatas.

The orchestration and instrumentation of 20th/21st century cantatas has grown significantly in comparison. This is mainly due to the performance

conditions again as chamber ensembles would have been used in the church performances because large scale orchestras would not have fit along with a choir. As well as this more instruments exist in a modern orchestra and there are performances in large concert halls designed to house all of the performers. In Bach's 'Cantata 147' there is only voices, strings, trumpets, oboes and continuo - obviously written for a small ensemble and choir. However William Mathias' 'This Worlde's Jie' takes full advantage of a large scale full orchestra with an SATB choir and a boy's choir too. The use of all these instruments and choirs would obviously create a much larger impact upon the audience which again relates to the purpose of entertainment now as opposed to the purpose of worship and reflection during the Baroque era. It isn't ~~just~~ just the orchestral instruments used that have expanded, but also the choir. In early cantatas there would have been a single choir and soloists but now composers make use of more soloists and extensive choirs for example in Carmina Burana there is a boys choir (similarly to 'This Worlde's Jie') but also use of a double choir in one of the movements.

The lyrics used in modern cantatas are usually secular compared with the Baroque cantatas when composers often used sacred Biblical text or poems as the basis for their lyrics. This would be reflected in the writing for voices - harmonies were diatonic, ~~and not~~ This is what made them so closely related to Oratorios as they were almost indistinguishable. Now lyrics can be taken from any inspiration, for example Benjamin Britten's 'Rejoice in the Lamb' lyrics are from a poem by Smart, written whilst in an asylum. The writing

for voices reflects this with dissonance and unusual intervals. This is a far cry from 'cantata 147' (Jesu Joy of man's Desiring') which uses the words from a poem about having a friendship with Jesus.

The developments of the cantata have been vast since the early forms in the Baroque era and some may argue that early and modern cantatas are completely different in terms of genre when you take into consideration how much they have changed over time.

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

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conditions again as chamber ensembles would have been used in the church performances because large scale orchestras would not have fit along with a choir. As well as this more instruments exist in a modern orchestra and there are performances in large concert halls designed to house all of the performers. In Bach's 'Cantata 147' there is only voices, strings, trumpets, oboes and continuo - obviously written for a small ensemble and choir. However William Mathias' 'This Worlde's Jolie' takes full advantage of a large scale full orchestra with an SATB choir and a boy's choir too. The use of all these instruments and choirs would obviously create a much larger impact upon the audience which again relates to the purpose of entertainment now as opposed to the purpose of worship and reflection during the Baroque era. It isn't ~~just~~ just the orchestral instruments used that have expanded, but also the choir. In early cantatas there would have been a single choir and soloists but now composers make use of more soloists and extensive choirs for example in Carmina Burana there is a boys choir (similarly to 'This Worlde's Jolie') but also use of a double choir in one of the movements.

The lyrics used in modern cantatas are usually secular compared with the Baroque cantatas when composers often used sacred Biblical text or poems as the basis for their lyrics. This would be reflected in the writing for voices - harmonies were diatonic. ~~and were~~ This is what made them so closely related to Oratorios as they were almost indistinguishable. Now lyrics can be taken from any inspiration, for example Benjamin Britten's 'Rejoice in the Lamb' lyrics are from a poem by Smart, written whilst in an asylum. The writing

for voices reflects this with dissonance and unusual intervals. This is a far cry from 'cantata 147' (Jesu Joy of man's Desiring) which uses the words from a poem about having a friendship with Jesus.

The developments of the cantata have been vast since the early forms in the Baroque era and some may argue that early and modern cantatas are completely different in terms of genre when you take into consideration how much they have changed over time.

Satisfactory attempt to address the question - but more specific detail (especially on form) was required. Inclusion of more 20th works would have been beneficial.