

Surname						Other Names					
Centre Number						Candidate Number					
Candidate Signature											

Leave blank

General Certificate of Education  
 June 2006  
 Advanced Level Examination



**MUSIC**  
**Unit 4 Musical Genres and the Musical Setting of Text in the 20<sup>th</sup> and 21<sup>st</sup> Centuries**

**MUS4**

Tuesday 20 June 2006 9.00 am to 11.30 am

**The Invigilator will need the CD of excerpts.**  
**For this paper you must have:**

- an unmarked copy of your chosen set work for Section C
- manuscript paper
- an 8-page answer book

For Examiner's Use			
Number	Mark	Number	Mark
1			
2			
3			
4			
5			
6			
7			
Total (Column 1) →			
Total (Column 2) →			
TOTAL			
Examiner's Initials			

Time allowed: 2 hours 30 minutes

**Instructions**

- Use blue or black ink or ball-point pen.
- You may write musical notation in pencil.
- Fill in the boxes at the top of this page.
- Write the information required on the front of your answer book.  
 The *Examining Body* for this paper is AQA. The *Paper Reference* is MUS4.
- Answer **all** questions in Sections A and B, and **one** question from Section C.
- Answer **Section A** in this answer book.
- Answer questions from **Sections B and C** in the separate 8-page answer book.
- Do all rough work in this book or in the 8-page answer book. Cross through any work you do not want marked.

**Information**

- The maximum mark for this paper is 120.
- Each section is worth 40 marks.
- The marks for questions (or part questions) are shown in brackets.
- You are reminded of the need for good English and clear presentation in your answers. Questions in Section C should be answered in continuous prose. Quality of Written Communication will be assessed in these answers.

**SECTION A**

Answer **all** questions in the spaces provided.

- 1** You will hear **three** short excerpts of music. Each excerpt will be played **twice**, with pauses between each playing.

**Excerpt 1** The words of this excerpt are printed below.

It is not possible to publish the words of this excerpt due to third-party copyright constraints. Printed copies of this paper may be obtained from AQA Publications.  
Tel: 0870-410-1036

- (a) How many beats are there in a bar?

.....  
(1 mark)

- (b) Which cadence is used at the end of line 2 (repeated at the end of line 4)?  
Underline your answer.

**imperfect**      **interrupted**      **perfect**      **plagal**  
(1 mark)

- (c) Which key does the music pass through in line 5 (repeated in line 6)?  
Underline your answer.

**dominant**      **relative major**      **relative minor**      **tonic minor**  
(1 mark)

**Excerpt 2** This piece is for **solo** guitar.

- (d) Which of the following is a feature of the whole piece?  
Underline your answer.

**canon      diminution      ostinato      tala**

(1 mark)

- (e) Give **two** ways in which technology might have enabled a **single** player to have recorded this piece.

.....  
.....

(2 marks)

- (f) Which of the following terms best describes the style of this excerpt?  
Underline your answer.

**exoticism      impressionism      minimalism      nationalism      neo-classicism**

(1 mark)

**Excerpt 3** You will hear *I got plenty o' nuttin* by Gershwin.

- (g) Name the voice.

.....

(1 mark)

- (h) Which word best describes the harmony?  
Underline your answer.

**chromatic      diatonic      modal      quartal**

(1 mark)

- (i) Which type of scale is played by the violins before the reprise of the opening music?

.....

(1 mark)

**Turn over for the next question**

**Turn over ►**

- 2 You will hear an excerpt from the song *Let's face the music and dance* by Nat King Cole. The music will be played **three** times, with pauses between each playing. The words are printed below.

Instrumental introduction

It is not possible to publish the words of this excerpt due to third-party copyright constraints. Printed copies of this paper may be obtained from AQA Publications.  
Tel: 0870-410-1036

Instrumental section

- (a) How many bars are there in the introduction?

.....  
(1 mark)

- (b) Which technical term describes how the trumpets are being played?

.....  
(1 mark)

- (c) What is the range of the melody in line 1?  
Underline your answer.

**fourth      fifth      sixth      seventh**

(1 mark)

- (d) Describe the counter-melody which the violins play in line 7.

.....  
.....  
(2 marks)

- (e) The words of line 3 are repeated in lines 10 and 11. How do the settings of lines 10 and 11 differ from the setting of line 3?

(i) line 10 .....

(ii) line 11 .....

(2 marks)

(f) In the instrumental section, the **melody** of lines 1 to 3 is used in an improvisatory style. Comment on how each of the following instruments uses this melody.

(i) Saxophones .....

.....

(ii) Trumpets .....

.....

(iii) Keyboard .....

.....

*(3 marks)*

<b>10</b>

**Turn over for the next question**

**Turn over ►**

- 3 You will hear an excerpt from Symphony No. 2 by Sibelius. The music will be played **three** times, with pauses between each playing. A plan of the excerpt is given below.

<b>Section A</b> Strings alone	<b>Section B</b> Strings and wind Horns alone Some of the music repeated	<b>Brief silence</b>	<b>Section C</b> Begins with two flutes ...	<b>Section D</b> Strings alone
-----------------------------------	--	--------------------------	---	-----------------------------------

### Section A

- (a) Suggest a suitable time signature.

.....  
(1 mark)

- (b) Which harmonic device is used?

.....  
(2 marks)

### Section B

- (c) Name the cadence at the end of the music for strings and wind.

.....  
(1 mark)

- (d) How does the horns' music relate to the music oboes have played previously?

.....  
.....  
(2 marks)

### Section C

- (e) Section C is played by flutes, bassoons and timpani. Point out **four** musical features.

(i) .....

(ii) .....

(iii) .....

(iv) .....

(4 marks)

### Section D

- (f) Which musical device is used?

.....  
(1 mark)

4 You will hear an excerpt from *The Rake's Progress*, a ballet by Gavin Gordon. The music will be played **three** times, with pauses between each playing.

- (a) The music begins with a passage for strings, answered by a passage for wind. Give the word which best describes the texture of these two passages.

Strings .....

Wind .....

(2 marks)

- (b) Underline **two** melodic features that you can hear in this excerpt.

**always diatonic**      **angular**      **fragmentation**

**sequences**      **some chromatic notes**

(2 marks)

- (c) Underline **two** harmonic features that you can hear in this excerpt.

**diminished sevenths**      **drone**      **false relation**

**frequent modulations**      **suspensions**

(2 marks)

- (d) Underline **two** rhythmic features that you can hear in this excerpt.

**balanced phrases**      **cross-rhythms**      **diminution**

**hemiola**      **up-beats**

(2 marks)

- (e) Which **one** of the following terms best describes the style of this excerpt? Underline your answer.

**exoticism**      **impressionism**      **minimalism**

**nationalism**      **neo-classicism**

(1 mark)

9
---

**Turn over for the next section**

**Turn over ►**

**SECTION B**

Answer this question in the 8-page answer book.

---

**5**

It is not possible to publish the words for this excerpt due to third-party copyright constraints. Printed copies of this paper may be obtained from AQA Publications. Tel: 0870-410-1036



*(40 marks)*

**Turn over for the next section**

**Turn over ►**

---

**SECTION C Set Work**

Answer **either** question 6 **or** question 7 in the 8-page answer book.

Your answers should include detailed references to the score.

---

**6 Stravinsky, Suite: *The Firebird* (1945 version)**

Answer **both** parts of 6(a) and **EITHER** part (b) **OR** part (c).

- (a) (i) Comment on the composer's use of harmony and tonality in the **first** movement, *Introduction*, from the beginning to two bars after figure 3. (10 marks)
- (ii) Comment on the composer's use of instruments in the **third** movement, *Pas de deux*, from figure 26 to figure 31. (10 marks)

**EITHER**

- (b) Write a critical commentary on the **seventh** movement, *Rondo*. In your answer you should refer to melody, harmony, rhythm, form and use of instruments as appropriate. (20 marks)

**OR**

- (c) Discuss the musical means which Stravinsky uses to differentiate between the human world (the Princesses and Prince Ivan) and the supernatural characters (King Kashchei and the Firebird). Refer to suitable passages from the score and comment on harmony, melody, rhythm, texture and use of instruments as appropriate. (20 marks)

**7 Prokofiev, Suite No. 2: Romeo and Juliet**

Answer **both** parts of 7(a) and **EITHER** part (b) **OR** part (c).

- (a) (i) Comment on the composer's use of instruments in the **fifth** movement, *Romeo at Juliet's before parting*, from figure 42 to figure 45. (10 marks)
- (ii) Comment on the composer's use of rhythm and melody in the **fourth** movement, *Dance*, from the beginning to figure 29. (10 marks)

**EITHER**

- (b) In 1936, Prokofiev wrote that he needed to visualise the characters, their emotions and their actions in terms of music. Choose suitable passages from the work and write an essay explaining how he has done this. You should refer to harmony, melody, rhythm, texture and use of instruments as appropriate. (20 marks)

**OR**

- (c) Write a critical commentary on the **first** movement, *Montagus and Capulets*. In your answer, you should refer to melody, harmony, rhythm, form and use of instruments as appropriate. (20 marks)

**END OF QUESTIONS**

---

**There are no questions printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

- Question 1      Excerpt 1 CD: EMI 7243 5 29970 2 2  
Words and Music by John Lennon and Paul McCartney  
© 1965 Northern Songs. Sony/ATV Music publishing (UK) Ltd. All Rights Reserved.  
Excerpt 2 CD: Nonesuch 7559-79176-2  
Excerpt 3 CD: EMI CDS 7 49568 2
- Question 2      CD: EMI 7243 4 99575 2 7
- Question 3      CD: Errato 8573-85776-2
- Question 8      CD: ASV WLS 255/2

Copyright © 2006 AQA and its licensors. All rights reserved.