

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

For Examiner's Use	
Examiner's Initials	
Question	Mark
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
TOTAL	



General Certificate of Education  
Advanced Level Examination  
June 2013

# Music

# MUSC4

## Unit 4 Music in Context

Wednesday 19 June 2013 9.00 am to 11.15 am

**For this paper you must have:**

- an AQA 8-page answer book
- manuscript paper
- an unmarked copy of your chosen set work.

**Time allowed**

- 2 hours 15 minutes

**Instructions**

- Use black ink or black ball-point pen. You may write music 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 **Paper Reference** is MUSC4.
- Answer **all** questions in **Section A** in this answer book.
- Answer **one** question from **Section B** and **one** question from **Section C** in the separate answer book.
- You must answer the questions in **Section A** in the spaces provided. Do not write outside the box around each page or on blank pages.
- Do all rough work in this book or in the answer book. Cross through any work that you do not want to be marked.

**Information**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 100.
- Questions in Sections B and C should be answered in continuous prose. In these sections you will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.



JUN13MUSC401

WMP/Jun13/MUSC4

# MUSC4

**SECTION A**

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

**Total for this question: 10 marks**

- 1** You will hear two excerpts of music. Each excerpt will be played **three** times, with a pause after each playing.

**Excerpt 1**

- 1 (a)** What is the interval between the first two melody notes of the introduction?  
Underline your answer.

**major third****perfect fourth****perfect fifth****major sixth***(1 mark)*

- 1 (b)** Name the harmonic device used in the introduction.

.....

*(2 marks)*

- 1 (c)** Underline **two** melodic features that you can hear in the main theme.

**chromatic notes****diatonic melody****octave leaps****ostinato****sequences***(2 marks)*

- 1 (d)** The music begins in C major. To which key has the music modulated in the new theme at the end of the excerpt?  
Underline your answer.

**A flat major****F major****G major****B flat major***(1 mark)*

**Excerpt 2**

The words of this excerpt are printed below.

- 1 *Hear the voice of one who adores thee,*
- 2 *Who now implores thee in grief untold.*
- 3 *Watch me 'neath thy window keeping,*
- 4 *While all are sleeping, as oft of old.*
- 5 *Let my song to pity move thee,*
- 6 *Ah! How I love thee, thou canst not know.*
- 7 *Ah! Look down, in mercy hear me*
- 8 *And paradise bring to me, here on earth below.*

1 (e) What is the tonality of lines 1 – 4?

.....

(1 mark)

1 (f) Suggest a suitable time signature.

.....

(1 mark)

1 (g) Name the cadence at the end of line 2.

.....

(1 mark)

1 (h) What is the range of the vocal part in line 7?  
Underline your answer.

**sixth**

**seventh**

**octave**

**ninth**

**tenth**

(1 mark)

10
----

Turn over ►



**Total for this question: 9 marks**

**2** You will hear two excerpts from a symphony by William Boyce.

Each excerpt will be played **three** times, with pauses between the playings.

**Excerpt 1**

**2 (a)** Which of the following is the opening bass line?  
Tick your answer.










(1 mark)

**2 (b)** Underline **two** harmonic features in this excerpt.

cadential 6/4

cycle of fifths

neapolitan sixth

pedal note

suspension

(2 marks)

**2 (c)** Underline **one** melodic feature in this excerpt.

acciaccatura

descending scale

rising arpeggio

turn

(1 mark)

**2 (d)** The music begins in A major. On which of the following chords does it end?  
Underline your answer.

A major

E major

D major

B major

(1 mark)



**Excerpt 2**

**2 (e)** Here is the rhythm of the opening melody.



Name the interval between the first two notes.

.....

(2 marks)

**2 (f)** Which of the following is correct?  
Tick your answer.

The bass line consists mainly of

triplets

quavers

dotted rhythms

crotchets

(1 mark)

**2 (g)** The music begins in A major. In what key does the excerpt end?

.....

(1 mark)

9
---

**Turn over for the next question**

**Turn over ►**



**Total for this question: 11 marks**

**3** You will hear an excerpt from the slow movement of the *Violin Concerto* by Tchaikovsky. Study the skeleton score opposite and write your answers in the spaces provided.

The music will be played **four** times, with pauses between the playings.

**3 (a)** Name the cadence in bars 3 – 4.

.....

(1 mark)

**3 (b)** Name the rhythmic device used in bars 7 – 8.

.....

(1 mark)

**3 (c)** Give **three** features of the accompaniment in bars 13 – 16.

.....

.....

.....

(3 marks)

**3 (d)** Name the cadence in bars 19 – 20.

.....

(1 mark)

**3 (e)** Name the chord used on the first beat of bar 31 (repeated in bar 32).

.....

(1 mark)

**3 (f)** Write the next four notes in the violin part in bars 43 – 44, as indicated by the bracket.

(4 marks)

11



The skeleton score cannot be published here due to third-party copyright constraints. It is based on bars 1-45 of the movement.

**Turn over ►**



**Total for this question: 10 marks**

**4** You will hear excerpts from three of Elgar’s *Enigma Variations*. The variations use two motifs, A and B, which are printed below.

Comment on how the **melody** and **rhythm** of these motifs have been changed in each variation. Marks will not be awarded for simply identifying instruments.

The motifs will be played **once**, then each variation **three** times.

The motifs cannot be published here due to third-party copyright constraints. They are from bars 1-4 and 7-9 of the score.

Variation 1 (*Allegretto* in 3/8)

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

Variation 2 (*Adagio* in 3/4)

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

Variation 3 (*Allegro di molto* in 4/4)

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

(10 marks)

<b>10</b>





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**SECTION B: HISTORICAL STUDY – AREA OF STUDY 1****THE WESTERN CLASSICAL TRADITION**

Answer **one** question from this section.

Your answer should include detailed references to the score.

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**Set work – Elgar: *Symphony No. 1*****EITHER****Question 5**

0	5
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Write an essay discussing Elgar's approach to harmony and tonality in the **first** movement. Refer in detail to specific passages of music.

(30 marks)

**OR****Question 6**

0	6
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Elgar's first symphony received more than a hundred performances within a year of its publication. Discuss **two or more** contrasting passages which account for its success.

(30 marks)

**Set work – Shostakovich: *Symphony No. 5*****EITHER****Question 7**

0	7
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Write an essay discussing Shostakovich's use of harmony and tonality in the **third** movement, *Largo*. Refer in detail to specific passages of music.

(30 marks)

**OR****Question 8**

0	8
---	---

Shostakovich's fifth symphony has been interpreted both as a joyous and optimistic work and as an expression of the profound suffering of the Soviet people. Discuss **two or more** contrasting passages which illustrate these views.

(30 marks)

Turn over ►



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**SECTION C: HISTORICAL STUDY – AREAS OF STUDY 3a–c**

Answer **one** question from this section.

Your answer should include detailed references to the music.

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**Area of Study 3a English Choral Music in the 20<sup>th</sup> Century****EITHER****Question 9**

0	9
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How did composers respond to the challenges of setting the text in their choral music? In your essay you should refer in detail to contrasting passages from the music of **at least two** composers.

*(30 marks)*

**OR****Question 10**

1	0
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In the 20<sup>th</sup> century there were significant developments in approaches to melody, harmony and choral writing. Discuss passages from pieces of music which illustrate this.

*(30 marks)*

**Area of Study 3b Chamber Music from Mendelssohn to Debussy****EITHER****Question 11**

1	1
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Chamber music of this period is characterised by lyrical, songlike melodies, adventurous modulations, rich harmonies and striking use of discords. Write an essay discussing this view. Refer in detail to music that you have studied.

*(30 marks)*

**OR****Question 12**

1	2
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Choose **two** composers that you have studied and, by referring in detail to specific pieces of chamber music, write an essay discussing their individual approaches to writing for instruments.

*(30 marks)*



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**Area of Study 3c Four Decades of Jazz and Blues 1910 – 1950****EITHER****Question 13**

1	3
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Choose **two** pieces of music that you have studied – one from the early years of the period and one from the 'swing' era of the 30s and early 40s. Write an essay comparing their approach to melody, harmony, rhythm and use of instruments/voices.

*(30 marks)*

**OR****Question 14**

1	4
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Choose **one** of the following whose jazz you have particularly enjoyed studying. Write an essay about his music, referring to melody, harmony, rhythm and use of instruments.

**Duke Ellington****Glen Miller****Charlie Parker****Count Basie**

*(30 marks)*

**END OF QUESTIONS**

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

**DO NOT WRITE ON THIS PAGE  
ANSWER IN THE SPACES PROVIDED**

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- Question 1    Excerpt 1  
                  CD: EMI 0946 3 52356 2 3  
                  Excerpt 2  
                  CD: RDCD534
- Question 2    CD: ASV WLS 255
- Question 3    CD: EMI 50999 5 03433 2 4  
                  Score: Schirmer
- Question 4    CD: EMI 7243 5 74880 2 0  
                  Score: Eulenburg

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