

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										



General Certificate of Education
Advanced Level Examination

Music

MUSC4

Unit 4 Music in Context

Specimen paper for examinations in June 2010 onwards
This question paper uses the [new numbering system](#) in Sections B and C
and [new AQA answer book](#)

For this paper you must have:

- manuscript paper
- an AQA 8-page answer book
- 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 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 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 8-page answer book.
- You must answer the questions 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.

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

Section A

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

Total for this question: 11 marks

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

Excerpt 1

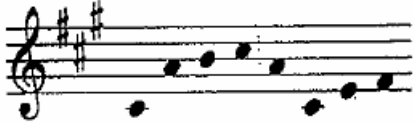
1 (a) What is the tonality of the music?

.....

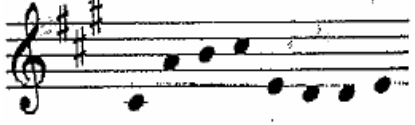
(1 mark)

1 (b) Which of the following is the melodic shape of line 1 of the chorus (sung to the words *What can I do to make you love me* and repeated in line 3 to the words *What can I say to make you feel this*)? Tick the correct box.

A 

B 

C 

D 

(1 mark)

1 (c) Which of the following is a feature of the accompaniment?
Underline your answer.

augmentation

imitation

ostinato

polyrhythms

(1 mark)

Excerpt 2

1 (d) Which **two** of the following features do you hear in the oboe and clarinet melodies? Underline your answers.

- bitonality**
 - diminution**
 - frequent changes of key**
- portamento**
 - some chromatic notes**
 - whole-tone**

(2 marks)

1 (e) The accompaniment is played by the strings and harp. Describe **two** features of the harmony.

.....

.....

.....

(2 marks)

Excerpt 3

The words of this excerpt are given below.

- 1 I've never been in love before, now all at once it's you, it's you for evermore,
- 2 I've never been in love before, I thought my heart was safe. I thought I knew the score.
- 3 But this is wine, all too strange and strong, I'm full of foolish song, and out my song must pour,
- 4 So please forgive this helpless haze I'm in, I've really never been in love before.

1 (f) What is the range of the melody in line 1 (repeated in line 2)? Underline your answer.

- fifth**
- sixth**
- octave**
- tenth**
- twelfth**

(1 mark)

1 (g) What is the melodic interval sung to the word *never* in line 1 (repeated in line 2)?

.....

(2 marks)

1 (h) What musical device is used in line 3?

.....

(1 mark)

Total for this question: 13 marks

- 2 You will hear an excerpt from the symphonic suite *Lieutenant Kijé* by Prokofiev. The music will be played **three** times, with pauses between each playing. The plan of the excerpt is as follows:

Introduction Full orchestra	Section A1 Solo cornet	Section B New solo instrument	Section A2 Solo cornet	Reprise of introduction
---------------------------------------	----------------------------------	--	----------------------------------	------------------------------------

Introduction

- 2 (a) To which key does the introduction modulate?
Underline your answer.

dominant relative minor subdominant submediant

(1 mark)

Section A1

- 2 (b) Complete the first four bars of the cornet melody.

(4 marks)

- 2 (c) The cornet melody is heard **three** times in this section. Describe **three** features of the orchestral accompaniment.

.....

.....

.....

(3 marks)

Section B

2 (d) Name the solo instrument.

.....

(1 mark)

2 (e) Describe **three** features of the orchestral accompaniment.

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

(3 marks)

Section A2

2 (f) Give **one** difference between Section A1 and Section A2.

.....
.....

(1 mark)

13

Turn over for the next question

Total for this question: 8 marks

3 You will hear an excerpt from *Roman Carnival Overture* by Berlioz. The music will be played **four** times with pauses between each playing. Continuing the opening given below, comment in note form on features of melody, harmony, rhythm, tonality, form, texture and use of instruments/voices as appropriate.

Fast rhythmic strings in octaves

.....

.....

.....

.....

.....

.....

.....

.....

.....

(8 marks)

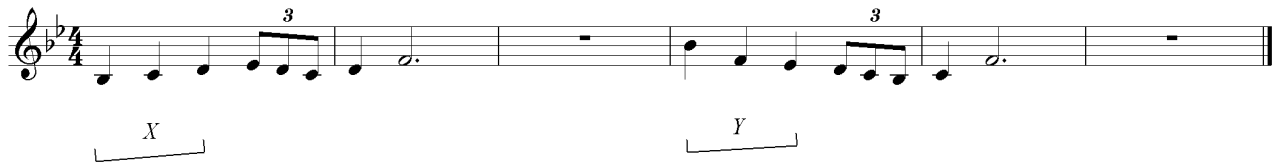
8

Total for this question: 8 marks

4 You will hear two excerpts from Brahms' Second Piano Concerto. The excerpts will be played in the following order with suitable pauses between the playings.

Excerpt A	Excerpt B	Excerpt B	Excerpt A	Excerpt B	Excerpt B
-----------	-----------	-----------	-----------	-----------	-----------

Excerpt A is played by French horn and solo piano. Follow the music which is given below.



Excerpt B comes from later on in the movement. Explain how the composer uses the motifs identified above as x and y in Excerpt B.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(8 marks)

8

There are no questions printed on this page

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

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.

Set work – Mahler: *Symphony No.4 in G major***EITHER****Question 5**

0	5
---	---

 Write a critical commentary on the **fourth** movement.

(30 marks)

OR**Question 6**

0	6
---	---

 'Mahler left the familiar behind to seek new musical frontiers' (Gutenberg).
Discuss this view with reference to the fourth symphony.

(30 marks)

Set work – Vaughan Williams: *Symphony No.5 in D major***EITHER****Question 7**

0	7
---	---

 Write a critical commentary on the **fourth** movement, *Passacaglia*.

(30 marks)

OR**Question 8**

0	8
---	---

 In his compositions, Vaughan Williams drew his influences from many different sources, in particular folk song and the music of the sixteenth century.
Explain what this means in the context of the fifth symphony. Illustrate the points you make by close references to the score.

(30 marks)

Turn over ►

Section C Historical Study – Areas of Study 3a – c

Answer **one** question from this section.

Your answer should include detailed references to the music.

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

0	9
---	---

Write an account of an important English choral work that you have studied, explaining what features of the work show that it was written in the 20th century.

(30 marks)

OR**Question 10**

1	0
---	---

What different ways of writing for the chorus have you discovered in the choral music you have studied? Choose **two** contrasting passages from the work of different composers and write about each of them in detail.

(30 marks)

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

1	1
---	---

Choose **two** string quartets by different composers showing how their use of **melody** and **harmony** has changed across this period. Illustrate your answer by detailed references to both works.

(30 marks)

OR**Question 12**

1	2
---	---

Explain how the piano was integrated into chamber works of this period. Refer to **at least two** works in your answer and write in detail about each.

(30 marks)

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

1	3
---	---

Plot the progress of the development of jazz formations from the five-instrument combos to the big band. Refer to specific bands and pieces of music in your answer.

(30 marks)

OR**Question 14**

1	4
---	---

Some composers were more closely associated with music in the European orchestral tradition but still found much inspiration from jazz. Choose **two** pieces of music and write about the jazz influences that are evident.

(30 marks)

END OF QUESTIONS

There are no questions printed on this page

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

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Question 2. Prokofiev: *Lieutenant Kijé Suite Op. 60* Boosey & Hawkes

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2007 AQA and its licensors. All rights reserved.