

Surname
Other Names

Centre Number

Candidate Number
2



GCE AS/A level

1303/01

**MUSIC - MU3
(Part One) Appraising**

A.M. MONDAY, 13 May 2013

1 hour (approx.)

For Examiner's Use Only		
1		10
2		10
1		10
2		10
Total		40

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

You will need an unmarked copy of the scores you have studied for this unit.

Answer **four** questions in total: **two** from one Area of Study in LIST A and **two** from either one Area of Study in LIST B **or** in LIST A.

Write your name, centre number and candidate number in the spaces at the top of this page.

Write your answers in the spaces provided.

INFORMATION FOR CANDIDATES

You will hear **two** extracts of music for each Area of Study.

The extracts will be played **three** times with a one minute pause between each playing.

There will be an **eight minute** pause after the final playing of each extract.

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 must be handed to the supervisor.

LIST A:

AREA OF STUDY 1: ORCHESTRAL MUSIC

1. *Bach: Brandenburg Concerto No.2 in F major, first movement* [Pages 1–13]

This extract begins at bar 59.

- (a) State in full (e.g., D major) the key at the start of the **extract**. Also state this key’s relationship to the movement’s tonic key. [2]

Key at opening of extract

Relationship to tonic

- (b) Other than tonality, give **two** features of the music in bars 59⁴–67³, providing bar numbers where appropriate. [2]

1.

2.

- (c) Explain the following:

- (i) *tasto solo* under the bottom stave at the end of bar 102. [1]

.....

- (ii) the # symbol in the figured bass under bar 110. [1]

.....

- (d) Give bar number(s) (with beat numbers where appropriate – e.g., bar 13⁴) of **one** example of **each** of the following in the **extract**: [3]

- (i) **stretto imitation**

- (ii) **a dominant 7th in third inversion (V7d)**

- (iii) **double stopping**

- (e) In bar 102⁴ Bach brings back the movement’s opening material in the tonic key. Give the bar number in which this material was **last** heard in the **tonic** key before this. [1]

.....

2. Mendelssohn: *Violin Concerto in E minor, first movement* [Pages 44–91]

This extract begins at bar 401.

- (a) (i) The extract begins with the closing bars of a subsidiary section. Which section is this? Also state the key of this section. [2]

Subsidiary section **Key**

- (ii) In which key does this material appear in the **exposition**? [1]

.....

- (b) (i) Name the cadence in bars 413–414. [1]

.....

- (ii) What is the purpose or function of these two bars? [1]
[1 mark for each relevant comment]

.....

.....

- (c) Comment on the **thematic material** in the **remainder** of the **extract** (bars 414–472). [3]
[1 mark for each relevant comment with bar numbers]

.....

.....

.....

.....

- (d) Comment on the **harmony** in bars 453–472. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

.....

.....

.....

AREA OF STUDY 2: VOCAL MUSIC

1. Handel: Zadok the Priest [Pages 92–94]

(a) Fully state the key (e.g., B \flat minor) at the start of the extract. [1]

.....

(b) Give a brief account of the structure of this opening chorus. Include comment on tonality/harmony. [3]
[1 mark for each relevant comment with bar number(s)]

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

(c) Give the location (using bar and beat numbers – e.g., 13⁴) of a suspension in the **extract**. [1]

.....

(d) Give **one** feature of the writing for **each** of the following instruments in this opening chorus. [3]

oboes

violins

trumpets

(e) Give **two** differences between the choral writing in this chorus and that in the final chorus, *God save the King*. Give bar numbers where appropriate. [2]

1.

2.

2. Schubert: *Der Neugierige* [Pages 149–150]

The structure of this song is as follows:

Introduction	A	B ¹	C	B ²	Coda
Bars 1–4	4 ² –21	22 ² –32	33–41(42)	42 ³ –52 ¹	52–55

- (a) Compare Schubert's use of **tonality** in sections A and B¹. [2]
[1 mark for each relevant comment with bar number(s)]

.....

.....

.....

- (b) What is the function/purpose of the short passage for piano in bars 41–42? [1]

.....

- (c) Mention **three** features of **Section C** that distinguish it from the song's other sections. [3]

1.
2.
3.

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs in the **song as a whole**. [3]

- (i) a cadential 6/4 chord (Ic)
- (ii) a chromatic appoggiatura
- (iii) a diminished 7th chord

- (e) State **one** way in which the musical material of the short coda relates to any of the earlier sections. Give bar numbers in your answer. [1]

.....

AREA OF STUDY 3: CHAMBER MUSIC

1. *Beethoven: String Quartet, Op.18, No.6, first movement* [Pages 157–163]

This extract begins at bar 175.

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

.....

(b) Give the location of a pedal in the **extract**. [1]

.....

(c) Comment on the melodic material and its use in bars **175-191**. [3]
[1 mark for each relevant comment with bar number(s)]

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

(d) The music in bars 175-217 is closely related to that heard in bars 1–44. Compare Beethoven’s use of **tonality** in these two sections. [3]
[1 mark for each relevant comment with bar number(s)]

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

(e) Give the bar number of the start of the 2nd subject/group in the **extract**. [1]

.....

(f) Give **one** difference between Beethoven’s **use of instruments** in the 1st and 2nd subjects/groups in the **extract**. [1]

.....

2. Brahms: *Clarinet Sonata in E \flat , Op. 120, third movement* [Pages 164–172]

(a) State the name of this section within the overall structure of the movement. [1]

.....

(b) Name the cadence in bars 97²–98. [1]

.....

(c) Comment on the melodic material in bars 98–114, relating it to previous material. [2]
[1 mark for each relevant comment with bar number(s)]

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

(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs in the **extract**. [3]

(i) **a diminished 7th chord**

(ii) **diminution**

(iii) **an augmented (German) 6th chord**

(e) State **three** features of interest in Brahms' use of rhythm/metre in the **extract**. [3]
[1 mark for each relevant comment with bar numbers]

1.

2.

3.

LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

1. *Loesser: Guys and Dolls: Runyonland* [Pages 214–215]

(a) Comment on the **structure** of the extract. [2]
[1 mark for each relevant comment with location where appropriate]

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

(b) Mention any features of the **harmony** in bars 29–44. [2]
[1 mark for each relevant comment with location where appropriate]

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

(c) Give the bar numbers of a perfect cadence in the extract. [1]

.....

(d) Other than use of instruments, give **three** features of interest in bars 12²–24. Give bar numbers in your answers. [3]

1.

2.

3.

(e) Which instrument plays the **melody** in bars 61–70? How does the sound of this melody differ from the way it is written in the score’s piano version? [2]

Instrument

Difference in sound

2. *Bernstein: West Side Story: Tonight (Quintet)* [Pages 221–236]

An outline of the structure of the **extract** is printed below. You will need to refer to this in some of your answers.

Introduction	A ¹	A ²	B	“Intro”	A ³
Bars 1–6	6–21	21–36	37–50 ¹	50 ² –52	52–67

(a) Explain the term *Ensemble* written below the title of the music on the score. [1]

.....

(b) Comment on any interesting features in the rhythm/metre in bars 1–14. [2]
[1 mark for each relevant comment]

.....

.....

(c) Identify **one** difference between sections A¹/A² and section **B** in **each** of the following: [4]

(i) **harmony/tonality**

.....

(ii) **structure**

.....

(iii) **rhythm/metre**

.....

(iv) **treatment of voices**

.....

(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs in the **extract**. [2]

(i) **a dominant 9th chord**

(ii) **monophonic texture**

(e) What musical change does Bernstein make when the **melody** sung by the Jets and Sharks in sections A¹/A² is given to Anita in A³? [1]

.....

AREA OF STUDY 5: JAZZ, ROCK AND POP

1. Queen: Bohemian Rhapsody [Pages 193–202]

(a) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs in the **extract**. [3]

(i) **parallel chords**

(ii) **an appoggiatura**

(iii) **a dominant 7th chord**

(b) Name the key and cadence in bars 30³–31. [2]

Key **Cadence**

(c) Give **one** example of “word painting” in the **extract**. Refer to lyrics and bar numbers in your answer. [1]

.....
.....

(d) Comment on the **use of instruments** in the **extract**. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

.....
.....

(e) Explain the term *rhapsody* in the song’s title. State **one** way in which this explanation relates to the song’s musical content. [2]

Meaning of *rhapsody*

.....

Relation to song

.....

2. *The Beatles: Yesterday* [Pages 297–299]

(a) (i) Comment on the phrase structure of the first verse (bars 3–9). [1]

.....

(ii) Name **one** cadence in this verse, providing key and bar/beat numbers (e.g. 3⁴–4¹). [3]

Cadence **Key** **Bars**

(b) Mention **one** feature of the vocal melody in the **first verse**. [1]

.....

(c) Other than the use of a new melody, give **one** difference and **one** similarity between the **second** verse (repeat of bars 3–9) and the **first** chorus/bridge (bars 10–17). Give bar numbers where appropriate. [2]

Difference

Similarity

(d) In the later stages of the song there is an example of a pedal. Name the instrument that plays it and give **one** rather unusual feature of this pedal. [2]

Instrument

Unusual feature

(e) State the bar number of the start of the song's **coda**. [1]

.....

AREA OF STUDY 6: WELSH SONGS**1. Dilys Elwyn-Edwards: Caneuon y Tri Aderyn: Mae Hiraeth yn y Môr [Pages 273–275]**

- (a) Comment on the structure of the song. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

.....

.....

.....

- (b) Give **one** example of “word painting” in bars 1–23. Refer to the text and bar numbers in your answer. [1]

.....

- (c) (i) State fully (e.g., D minor) the key at the opening of the song. [1]

.....

- (ii) Comment on the use of **tonality** elsewhere in the song. [2]
[1 mark for each relevant comment with bar numbers]

.....

.....

.....

- (d) State **one** feature of the phrase structure of bars 1⁴–13. [1]

.....

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs in the song. [3]

(i) **a dominant pedal**

(ii) **augmentation**

(iii) **a major 7th chord**

2. *Caryl Parry Jones: Y Nos yng Nghaer Arianrhod* [Pages 286–295]

(a) State in full (e.g., B major) the tonic key of this song. [1]

.....

(b) Comment on the harmony and tonality of the extract’s opening 2-bar introduction. [3]
[1 mark for each relevant comment]

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

(c) Give the bar number(s) where any musical material in bars 1–2 is used later in the **extract**. [1]

.....

(d) Give **two** features of the vocal melody in the *Cytgan* (bars 2⁴–10). [2]

1.

2.

(e) State **three** ways in which the **accompanying** voices are used in the complete song after the short introduction. Give bar numbers where appropriate. [3]

1.

2.

3.

END OF PAPER