



**GCE AS/A level**

**1303/01**

**MUSIC – MU3**

**(Part One) Appraising**

**A.M. TUESDAY, 2 June 2015**

**1 hour (approx.) plus your additional time allowance**

**Surname** \_\_\_\_\_

**Other Names** \_\_\_\_\_

**Centre Number** \_\_\_\_\_

**Candidate Number** 2 \_\_\_\_\_

<b>For Examiner's use only</b>		
<b>Question</b>	<b>Maximum Mark</b>	<b>Mark Awarded</b>
<b>1.</b>	<b>10</b>	
<b>2.</b>	<b>10</b>	
<b>1.</b>	<b>10</b>	
<b>2.</b>	<b>10</b>	
<b>Total</b>	<b>40</b>	

**INSTRUCTIONS TO CANDIDATES**

**Use black ink, black ball-point pen or your usual method.**

**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 provided on the front cover.**

**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. **Beethoven: Symphony No.5 in C minor, first movement [Pages 14–43]**

**THIS EXTRACT BEGINS AT BAR 59.**

- (a) **With which of the exposition’s SUBSIDIARY sections does the extract begin? [1]**

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- (b) (i) **State in full the key (e.g., E minor) at the start of the EXTRACT. [1]**

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- (ii) **How does this key relate to the movement’s tonic key? [1]**

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**1(c) Comment on the MELODIC MATERIAL played by the 1st Violins in bars 75–93. [2]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS WHERE APPROPRIATE]**

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**(d) OTHER THAN USE OF INSTRUMENTS AND YOUR ANSWERS TO (c) ABOVE, give ONE interesting feature of the music heard in bars 63–93. Provide bar numbers in your answer. [1]**

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1(e) The musical material heard in this extract returns at bar 303.

(i) In which key does this later section begin?

[1]

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(ii) Mention **THREE** other **CHANGES** Beethoven makes in the music in bars 303–345 as compared with its earlier appearance in bars 59–93, providing bar numbers in your answers. [3]

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

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

**THIS EXTRACT BEGINS AT BAR 299.**

**(a) (i) State in full the key (e.g., B $\flat$  major) at the start of the EXTRACT. [1]**

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**(ii) Give the bar number of the FIRST tonic chord in root position in this key in the extract. [1]**

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**(b) (i) Where does the cadenza come within the movement's structure? [1]**

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**(ii) How does this compare with the vast majority of concertos of the time? [1]**

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2(c) Give the bar number(s) (and beat numbers where necessary – e.g., 143) where ONE example of EACH of the following occurs in bars 308–335. [3]

(i) A SUSPENSION \_\_\_\_\_

(ii) A DOMINANT 7th CHORD \_\_\_\_\_

(iii) QUADRUPLE STOPPING \_\_\_\_\_

(d) Give ONE difference between the MELODY that begins in bar 335 and the same melody’s statement at the start of the movement. [1]

Bar 2→

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Bar 335→

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**2(e) Give TWO interesting features of the music in bars 363–373. [2]**

**[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS WHERE APPROPRIATE]**

**1.** \_\_\_\_\_

**2.** \_\_\_\_\_

**AREA OF STUDY 2: VOCAL MUSIC**

**1. Haydn: Nelson Mass: Quoniam Tu Solus  
[Pages 119–125]**

**(a) State in full the key (e.g., B $\flat$  major) at the start of the extract. [1]**

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**(b) Which of the following best describes the TEXTURE at the start of the extract? [1]**

**MONOPHONIC      HOMOPHONIC**

**CONTRAPUNTAL      FUGAL**

**[Underline ONE answer]**

**1(c) Comment on how the THEMATIC MATERIAL is used in the vocal parts in bars 1–21. [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S)]**

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**(d) Give THREE interesting features of the music in bars 22–29. Provide bar and, if appropriate, beat numbers in your answers. [3]**

**1.** \_\_\_\_\_

**2.** \_\_\_\_\_

**3.** \_\_\_\_\_

1(e) Name the key and cadence in bars 44<sup>3</sup>–45. [2]

(i) KEY \_\_\_\_\_

CADENCE \_\_\_\_\_

**2. Schubert: Die Schöne Müllerin: Am  
Feierabend [Pages 145–148]**

**(a) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where ONE example of EACH of the following occurs in the song. [2]**

**(i) a pedal \_\_\_\_\_**

**(ii) a cadential 6/4 chord \_\_\_\_\_**

**(b) Give ONE example of a perfect cadence in a key OTHER THAN THE TONIC MINOR OR MAJOR in the song. [2]**

**BAR \_\_\_\_\_**

**KEY \_\_\_\_\_**

**2(c) Comment on the USE OF THE PIANO in bars 26–58. (You should not mention harmony/tonality in your answer.) [3]**  
**[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S)]**

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**(d) Give THREE differences between Schubert’s setting of the same text in bars 7–24 and bars 60–85. Give bar numbers in your answers. (You may refer to both the vocal and piano parts.) [3]**

**BARS 7-24**

**BARS 60-85**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**AREA OF STUDY 3 – CHAMBER MUSIC**

**1. Corelli: Trio Sonata in F (Preludio) [Page 153]**

**(a) Explain the title *Preludio*. (You should not merely translate the word into English). [1]**

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**(b) Identify TWO interesting features of the *Violone* part in the movement, providing bar numbers in your answers. [2]**

1. 

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2. 

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**1(c) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where ONE example of EACH of the following occurs in the movement. [3]**

**(i) A ROOT POSITION DOMINANT 7th CHORD**

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**(ii) A SUSPENSION IN THE 1st VIOLIN**

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**(iii) SYNCOPATION (NAME THE INSTRUMENT)**

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1(d) The movement tonicises (briefly establishes) **TWO keys OTHER THAN THE TONIC**. Name these two keys and give the bar and beat numbers of a cadence in these keys. (You need not name the cadence itself.) [4]

1. KEY \_\_\_\_\_

BAR NUMBER OF CADENCE \_\_\_\_\_

2. KEY \_\_\_\_\_

BAR NUMBER OF CADENCE \_\_\_\_\_

2. **Brahms: Clarinet Sonata in E flat, Op.120:  
No.2, 3rd movement [Pages 164–172]**

**THIS EXTRACT BEGINS AT BAR 28<sup>6</sup>.**

- (a) **Compare the use of instruments in bars 28<sup>6</sup>–32<sup>5</sup>  
with bars 32<sup>6</sup>–36<sup>5</sup>. [1]**

**BARS 28<sup>6</sup>–32<sup>5</sup>**

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**BARS 32<sup>6</sup>–36<sup>5</sup>**

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**2(b) Which of the two sentences below is correct?  
Underline ONE answer. [1]**

- 1. The harmony in bars 28<sup>6</sup>–32<sup>5</sup> is the SAME AS that in bars 32<sup>6</sup>–36<sup>5</sup>.**
- 2. The harmony in bars 28<sup>6</sup>–32<sup>5</sup> is DIFFERENT from that in bars 32<sup>6</sup>–36<sup>5</sup>.**

**(c) Give TWO interesting features of the ACCOMPANIMENT to the melody in bars 28<sup>6</sup>–42<sup>5</sup>.  
Give bar numbers in your answers. [2]**

**1. \_\_\_\_\_**

**2. \_\_\_\_\_**

**(d) Name the key and cadence in BAR 41. [2]**

**KEY \_\_\_\_\_**

**CADENCE \_\_\_\_\_**

**2(e) How do bars 42<sup>6</sup>–56<sup>5</sup> fit into the movement's structure? [1]**

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**(f) Comment on the presentation of the THEMATIC MATERIAL in bars 42<sup>6</sup>–56<sup>5</sup>. [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S)]**

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**LIST B:**

**AREA OF STUDY 4: MUSICAL THEATRE**

**1. Bernstein: West Side Story: Maria [Pages 237–242]**

**(a) Comment on each of the following in the song's introduction (bars 1–8).**

**[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S) WHERE APPROPRIATE]**

**PHRASE STRUCTURE: [1]**

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**VOCAL MELODY: [2]**

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**HARMONY/TONALITY: [2]**

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**1(b) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where ONE example of EACH of the following occurs in the song. [2]**

**(i) A MAJOR 7th CHORD**

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**(ii) A CHROMATIC APPOGGIATURA**

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**(c) Comment briefly on the STRUCTURE of bars 9–47. [1]**

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1(d) Using the headings below, state how the CODA (bars 47–53) relates to the INTRODUCTION (bars 1–8).

**MELODIC MATERIAL: [1]**

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**HARMONY: [1]**

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**2. Boublil/Schönberg: Les Misérables: One Day More [Pages 246–255]**

**(a) Give TWO interesting features of the VOCAL MELODY in bars 4–9<sup>1</sup>. Give bar numbers in your answers where appropriate. [2]**

1. \_\_\_\_\_

2. \_\_\_\_\_

**(b) Providing bar numbers, state in full (e.g., D minor) TWO keys tonicised (briefly established) in bars 17–23. [2]**

**(i) KEY \_\_\_\_\_**

**BAR(S) \_\_\_\_\_**

**(ii) KEY \_\_\_\_\_**

**BAR(S) \_\_\_\_\_**

**2(c) Mention any ALTERATIONS the composer makes to the music in bars 26–35<sup>3</sup> as compared with bars 17–25. Answer using the headings below. [1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS]**

**VOCAL MATERIAL: [1]**

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**TONALITY: [2]**

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**INSTRUMENTAL ACCOMPANIMENT: [2]**

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**2(d) Give the bar (and, if appropriate, beat) number(s) of a chord in SECOND INVERSION in bars 54–68.**

**[1]**

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**AREA OF STUDY 5: JAZZ, ROCK AND POP**

**1. Ellington: Take the A-Train [Pages 177–192]**

**THIS EXTRACT BEGINS AT BAR 73.**

**(a) Name the cadence in bars 78–79. [1]**

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**(b) OTHER THAN TONALITY AND THE CADENCE GIVEN IN YOUR ANSWER ABOVE, give THREE features of interest in bars 73–96. Provide bar numbers in your answers when appropriate. [3]**

**1.** \_\_\_\_\_

**2.** \_\_\_\_\_

**3.** \_\_\_\_\_



1(e) Explain the word **open**, found after the trumpet parts in bar 20. [1]

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**2. The Beatles: Hey Jude [Pages 300–303]**

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

<b>Verse 1</b>	<b>Verse 2</b>	<b>Bridge</b>	<b>Verse 3</b>
<b>1–8</b>	<b>9–16</b>	<b>17–29<sup>1</sup></b>	<b>29<sup>2</sup>–repeat of bar 8</b>

- (a) State in full (e.g., B minor) the tonic key of this song. [1]
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**2(b) Compare the HARMONY of VERSE 1 with that of the BRIDGE. (It is not necessary to name every chord in each section.) [3]**

**[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS WHERE APPROPRIATE]**

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**2(c) Comment on the use of PERCUSSION instruments in VERSES 2 AND 3. [Note: Merely naming instruments is not sufficient.] [2]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS WHERE APPROPRIATE]**

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**(d) Comment on the use of the BACKING VOCALS in the EXTRACT. [2]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS]**

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**2(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where ONE example of EACH of the following occurs in the extract. [2]**

**(i) A PERFECT CADENCE**

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**(ii) AN APPOGGIATURA**

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**AREA OF STUDY 6: WELSH SONGS**

**1. Mervyn Burtch: Wrth fynd efo Deio i Dywyn [Pages 259–268]**

**(a) Which of the following describes the structure of bars 7–22? [1]**

**aaaa**

**aaab**

**aaba**

**aabb [Underline ONE answer]**

**(b) Comment briefly on the HARMONY in these bars (i.e., bars 7–22). [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S)]**

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**1(c) OTHER THAN IN HARMONY/TONALITY, give a brief account of Verse 5 (bars 81–97), mentioning any features of interest. Support your answer with bar numbers where appropriate. [3]**

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**1(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where ONE example of EACH of the following occurs in bars 26–68. [3]**

**(i) OVERLAPPING PHRASES**

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**(ii) A SUSPENSION**

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**(iii) A CHROMATIC AUXILIARY NOTE**

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**2. Dilys Elwyn-Edwards: Caneuon y Tri Aderyn: Y Gylfinir [Pages 269–272]**

**(a) Give ONE interesting rhythmic feature in the song's opening 8 bars. [1]**

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**(b) Describe the STRUCTURE of bars 1–35<sup>1</sup>. You should not mention tonality here. [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S)]**

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**2(c) Comment on the TEXTURE of the song. Provide bar numbers to support your answer. [2]**

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**2(d) Compare the HARMONY/TONALITY of bars 35–44 with that in bars 1–28. [4]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S) WHERE APPROPRIATE]**

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**END OF PAPER**