

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A level

1303/01



S16-1303-01

**MUSIC – MU3
(Part One) Appraising**

A.M. MONDAY, 23 May 2016

1 hour (approx.)

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
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, first movement [Pages 1–13]

This extract begins at bar 39.

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

.....

- (b) Referring only to the **ripieno** instruments, give **two** features of interest in bars **39⁴–45**. (Do not mention dynamics or harmony here.) [2]

1.

2.

- (c) Give **one** interesting feature of the **harmony** in bars **39⁴–46**. You should not merely name an individual chord in your answer. [1]

.....

- (d) **Other than dynamics**, what changes occur in the music in bars **50–55** as compared with the previous bars in the **extract**? (You may refer to both the solo and ripieno instruments here if you wish). [3]
[1 mark for each relevant comment with bar number(s) where necessary]

.....

.....

.....

- (e) Comment **briefly** on the **structure** of the **extract**. You must provide bar numbers in your answers. [2]
[1 mark for each relevant comment]

.....

.....

.....

- (f) State what is unique about the bass part in bars **87⁴–89** in this movement. [1]

.....

.....

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

This extract begins at bar 226.

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

.....

(b) Identify the theme (e.g., first subject) heard at the start of the extract. [1]

.....

(c) (i) Give the bar number where this theme was first heard in the movement [1]

.....

(ii) Other than the key at the start of each passage, state one difference in the theme's presentation in bars 226³–238² as compared with this earlier statement. [1]

[Both columns must be completed to gain 1 mark]

Earlier statement

Bars 226³–238²

.....

.....

.....

.....

(d) Give a brief account of bars 238³–256, mentioning any points of interest. It is important that you give bar numbers in your answer. [3]
[1 mark for each relevant comment]

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

(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where one example of each of the following occurs in bars 269–298. [3]

(i) a tonic chord in second inversion (i6/4 or I6/4)

(ii) a sequence

(iii) a dominant (minor) 9th chord

AREA OF STUDY 2: VOCAL MUSIC

1. Haydn: *Nelson Mass: Credo* [Pages 126-130]

- (a) Briefly explain *In Canone*, written in bar 7 before the entry of the chorus. (You should not merely translate the words into English.) [1]

.....

.....

- (b) Compare the **vocal** and the **instrumental** parts in bars **8–27**. [2]
[1 mark for each relevant comment with bar number(s) where necessary]

.....

.....

.....

.....

- (c) Give **one** interesting feature of the **harmony** in bars **40–45**. You should not merely name an individual chord in your answer. [1]

.....

.....

- (d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars **31–69**. [3]

(i) **a perfect cadence in the relative minor key**

(ii) **a sequence (state the vocal part/instrumental line)**

(iii) **a suspension**

- (e) State **two** ways in which the coda (bars **77⁴–83**) differs from the previous music in the **movement**. [2]

1.

2.

- (f) What do you consider to be the function (purpose) of the two short orchestral “interludes” in bars **27–31** and **47–50**? [1]

.....

.....

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

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

.....

(b) Give **three** features of the **harmony** in bars **1–20¹**. You must give bar (and, if necessary, beat) numbers in your answers. [3]

1.

2.

3.

(c) Underline the word that best describes the **texture** of bars **23–32**. [1]

monophonic homophonic contrapuntal canonic

(d) Compare the **phrase structure** of bars **33–41¹** with that of bars **23–32¹**. [2]
[1 mark for each relevant comment with bar number(s) where appropriate]

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

(e) **Other than phrase structure**, give a brief account of bars **41³–55**, mentioning any points of interest. [3]
[1 mark for each relevant comment with bar number(s)]

.....
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.....

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AREA OF STUDY 3 – CHAMBER MUSIC

1. Corelli: Trio Sonata in F (Corrente) [Page 155]

(a) State the **form** of this movement. [1]

.....

(b) Comment on the **phrase structure** of bars **0³–20**, mentioning any points of interest. You must give bar numbers in your answer. [2]
[1 mark for each relevant comment]

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

(c) Give the definition of the term **hemiola** and state where one is found in the movement. [1+1]

Definition of hemiola

.....

Bar number(s)

(d) Compare the **harmony/tonality** of bars **0³–7** with that in bars **20³–27**. [3]
[1 mark for each relevant comment with bar numbers]

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

(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 movement. [2]

(i) **a sequence (name instrument)**

(ii) **crossing parts**

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

(a) State the **form** of this movement. [1]

.....

(b) Comment on the **phrase structure** of bars **0⁶–14⁵**. [2]

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

(c) Give a brief account of bars **14⁶–24⁵**, mentioning any points of interest. You may relate your answers to previous music if you wish. [3]
[1 mark for each relevant comment with bar numbers]

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

(d) Give **one** feature of interest in bars **24⁶–28⁵**. Refer to bar numbers in your answer. Also refer to the instrument (or piano left/right hand) where appropriate. [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 bars **0⁶–14⁵**. [3]

(i) **a plagal cadence**

(ii) **a suspension**

(iii) **a cadence in a minor key**

LIST B:**AREA OF STUDY 4: MUSICAL THEATRE****1. Loesser: *Guys and Dolls: Runyonland* [Pages 214–215]**

- (a) Using the headings below, comment on the music in bars **1–28**.
[1 mark for each relevant comment with bar number(s)]

Tonality:

[2]

.....

.....

Thematic material:

[2]

.....

.....

.....

- (b) Give **one** feature of interest in each of the following in bars **29–43**.

[1+1]

Texture:

.....

.....

Harmony:

.....

.....

- (c) Comment on the **use of instruments** in the **accompaniment** to the melody in bars **29–43**. [2]

[1 mark for each relevant comment with bar number(s) where appropriate]

.....

.....

.....

- (d) **Tick (✓)** the appropriate boxes below to indicate which **two** of the musical devices listed occur in bars **53–70**. [2]

<i>Ostinato</i>	
<i>Dominant 9th chord</i>	
<i>Blue note</i>	
<i>Pedal</i>	

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

This extract begins at bar 67.

- (a) Complete the table below to indicate the **phrase structure** of bars **67⁶–98¹**. [2]

a			
Bars 67⁶–75²			

- (b) Give **two** differences in the **harmony/tonality** of the opening of the extract (bars **68–75**) as compared with that in bars **1–10**. [2]

<u>Bars 1–10</u>	<u>Bars 68–75</u>
1.
2.

- (c) (i) State the function/purpose of bars **98²–101**. [1]

.....

- (ii) Identify **two** other features of interest in these bars (**98²–101**). [2]

1.

2.

- (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) **augmentation**

(ii) **an imperfect cadence**

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

AREA OF STUDY 5: JAZZ, ROCK AND POP

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

This extract begins at the first bar of the last system (line) of page 196, *L'istesso tempo*.

- (a) Comment on the **vocal writing** in the opening 13 bars of the **extract**. [2]
[1 mark for each relevant comment with bar numbers]

.....

.....

.....

- (b) State **two** musical features that contribute to the **operatic** style of the **extract**. [2]

1.

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 the **extract**. [2]

- (i) **parallel harmony**
- (ii) **a diminished 7th chord**

- (d) Under the headings below, comment on the music in the last 11 bars of the score. **[1 mark for each relevant comment with bar numbers]**

Melodic material: [1]

.....

.....

Harmony/tonality: [2]

.....

.....

.....

- (e) Comment **briefly** on the **form** of the song. [1]

.....

.....

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

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

Intro	Verse 1	Verse 2	Middle-8	Verse 3	Middle-8	Verse 4	Coda
Bars 1–2	3–9	3–9	10–17	18–24	10–17	18–24	25–26

(a) **Other than naming the tonic chord/key**, give **three** features of the **harmony/tonality** in bars **1–9**. You should not merely name individual chords in your answers. [3]

- 1.
- 2.
- 3.

(b) **Other than harmony**, give **two** ways in which the music of the **first middle-8** differs from that of Verses 1 and 2. (Do not mention instruments here.) [2]

- 1.
- 2.

(c) Comment on the **use of instruments** in the **second middle-8** and Verse 4. [3]
[1 mark for each relevant comment with bar numbers]

.....

.....

.....

.....

(d) The coda is based on material heard earlier in the song. In each of the following, give **one** difference in the coda’s music as compared with this earlier music.

Vocal melody: [1]

.....

Harmony: [1]

.....

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

(a) Which of the following describes the **tonality** at the **start** of the song? [1]

major minor modal [Underline one answer]

(b) Give **two** features of the **harmony** in bars **1–13**. Provide bar numbers where appropriate. [2]

1.

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 **17–46**. [2]

(i) **a change of chord from (tonic) major to minor**

(ii) **a dominant pedal**

(d) **Other than repeated chords**, give **two** features of the **piano writing** in bars **27–47**, providing bar numbers. (Do not mention harmony here). [2]

1.

2.

(e) Comment on the **phrase structure** of the vocal melody in bars **27³–39³**. [3]
[1 mark for each relevant comment with bar numbers]

.....

.....

.....

.....

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

This extract begins at bar 27.

- (a) Identify any features of interest in the **vocal line** in bars **27⁴–35**. (Do not mention any cadences here.) [2]
[1 mark for each relevant comment with bar number(s)]

.....

.....

.....

- (b) Using the headings below, state how the *middle-8* (bars **44–52²**) differs from the music heard up to that point.

Harmony/tonality: [1]

.....

Vocal melody/use of voices: [3]

.....

.....

.....

.....

- (c) (i) Comment on the song's final cadence (bars **59–61**). [2]
[1 mark for each relevant comment]

.....

.....

.....

- (ii) Name any cadence in bars **28–39**, mentioning **one** interesting feature. [1+1]

Type of cadence/bar number

Interesting feature

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