

Surname						Other Names					
Centre Number						Candidate Number					
Candidate Signature											

For Examiner's Use

General Certificate of Education
June 2007
Advanced Level Examination



MUSIC
Unit 4 Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries

MUS4

Tuesday 19 June 2007 9.00 am to 11.30 am

The Invigilator will need the CD of excerpts.
For this paper you must have:

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

For Examiner's Use			
Question	Mark	Question	Mark
1		5	
2		6	
3		7	
4			
Total (Column 1) →			
Total (Column 2) →			
TOTAL			
Examiner's Initials			

Time allowed: 2 hours 30 minutes

Instructions

- Use blue or black ink or 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 MUS4.
- Answer **all** questions in Sections A and B, and **one** question from Section C.
- Answer **Section A** in this answer book.
- Answer questions from **Sections B and C** in the separate 8-page answer book.
- Do all rough work in this book or in the 8-page answer book. Cross through any work you do not want to be marked.

Information

- The maximum mark for this paper is 120.
- Each section is worth 40 marks.
- The marks for questions (or part questions) are shown in brackets.
- Section C should be answered in continuous prose. In this section you will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

SECTION A

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

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

Excerpt 1

For copyright reasons it is not possible to publish the words of this excerpt.

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

.....
(1 mark)

- (b) How many different chords are used in lines 1 and 2?

.....
(1 mark)

- (c) What is the range of the melody in line 5? Underline your answer.

fifth **sixth** **seventh** **octave** **ninth**
(1 mark)

- (d) The music begins in A major. To what key does it modulate in line 7?

.....
(1 mark)

Excerpt 2

- (e) Give a suitable time signature for this excerpt.

.....
(1 mark)

- (f) What rhythmic device is used in this music?

.....
(1 mark)

- (g) Which of the following terms best describes this music?
-
- Underline your answer.

be-bop **cool jazz** **ragtime** **trad jazz**
(1 mark)

Excerpt 3

- (h) Underline a harmonic feature that you can hear.

added sevenths and ninths **augmented sixth chords**
pedal notes **remaining in the same key**
(1 mark)

- (i) Underline a rhythmic feature that you can hear.

additive rhythm **augmentation** **diminution** **hemiola**
(1 mark)

- (j) Which
- one**
- of the following styles best describes this music?

impressionism **minimalism** **nationalism** **neo-classicism**
(1 mark)

Turn over for the next question

Turn over ►

There are no questions printed on this page

2 You will hear an excerpt from the ballet music for *Spartacus* by Khatchaturian. The music will be played **three** times, with pauses between each playing. The rhythm of the opening instrumental melody is given below.



(a) Name the solo instrument.

.....
(1 mark)

(b) What is the melodic interval *x* shown by the bracket?

.....
(2 marks)

(c) What is the melodic device used at *y*?

.....
(1 mark)

(d) What harmonic device is used in the accompaniment to the melody?

.....
(2 marks)

(e) The opening melody returns played *forte* by the strings.

(i) Give **one** way in which the composer's treatment of the **melody** has altered.

.....
(1 mark)

(ii) Give **three** ways in which the **accompaniment** has been changed.

.....
.....
.....
(3 marks)

- 3 You will hear an excerpt from an English Folk Dance called *Jenny Pluck Pears*. The music will be played **three** times, with pauses between each playing. An outline of the excerpt is given below.

Section 1 Solo instrument	Section 2 Flute solo with string accompaniment	Section 3 Two solo instruments	Section 4 Violin melody
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For the whole excerpt

- (a) Give a suitable time signature.

.....
(1 mark)

- (b) What is the tonality?

.....
(1 mark)

Section 1

- (c) What is the range of the melody?

.....
(1 mark)

Section 2

- (d) What term best describes the texture of the accompaniment?

.....
(1 mark)

- (e) What harmonic device is used in the final chord of the section?

.....
(1 mark)

Section 3

- (f) Which term best describes the musical device used by the two solo instruments?
Underline your answer.

antiphony canon diminution fugue inversion
(1 mark)

Section 4

- (g) The violin melody is heard twice with accompaniment from strings, harp and wind. Comment on how the composer uses these instruments.

Strings

.....

Harp

.....

Wind

.....

(4 marks)

10

Turn over for the next question

Turn over ►

- 4 You will hear an aria from the opera *Gianni Schicci* by Puccini. The music will be played **three** times, with pauses between each playing. Study the score below and answer the questions in the spaces provided.

For copyright reasons it is not possible to publish the score.

- (a) Which type of chord is used where indicated by the bracket in bar 5?
Underline your answer.

augmented**diminished****major****minor***(1 mark)*

- (b) Name the key and cadence at bar 7/8.

Key

Cadence

(2 marks)

- (c) What are the pitches of the bass notes indicated by *x*, *y*, *z* in bars 13/14?

x*y**z**(3 marks)*

- (d) What is the melodic interval in bar 16?

.....

(2 marks)

- (e) Name the key and cadence at bar 20/21.

Key

Cadence

*(2 marks)***Turn over for the next question**

SECTION B

Answer the question below in the 8-page answer book.

- 5** You will hear a recording of **three** excerpts from *The Little Sweep* by Benjamin Britten. The excerpts are taken from different parts of the opera. The words are printed below.

Miss Baggott is the Housekeeper of Iken Hall. Rowan is the nursery-maid to the children who live there. Clem and Bob are chimney-sweeps and they have brought with them their eight-year old sweep boy Sam, whose job it is to climb up inside the chimneys. The opera tells how the children of Iken Hall, with the aid of Rowan, help Sam to escape from Clem and Bob.

The recording will be played **four** times. There will be a short pause between the first and second playings. There will be a pause of **five** minutes between the second and third playings and between the third and fourth playings.

Describe the musical features of the excerpts, explaining how the music illustrates the text.

You should refer to tempo, setting of particular words or phrases, tonality and key changes, and describe the composer's use of melody, rhythm, harmony and any interesting features of the orchestral accompaniment.

You may use this page and the facing page for rough work.

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(40 marks)

Turn over ►

SECTION C**SET WORK**

Answer **either** Question 6 **or** Question 7 in the 8-page answer book.

Your answers should contain detailed references to the score.

6 Stravinsky, Suite: *The Firebird* (1945 version)

Answer **both** parts of 6(a) and **EITHER** part (b) **OR** part (c).

- (a) (i) Discuss the harmony/tonality of the **seventh** movement, *Rondo*, from **figure 70** to **figure 75**. Identify as fully as possible the keys and chords used in the passage. (10 marks)
- (ii) Comment on the composer's use of instrumental timbre from the beginning of the **first** movement to **figure 4**. (10 marks)

EITHER

- (b) Write a critical commentary on the **third** movement, *Pas de deux*. You should refer to structure, melody, harmony, rhythm, texture and use of instruments, as appropriate. (20 marks)

OR

- (c) *The Firebird* remains one of the most popular and successful ballets ever written. Choose some passages from the work to which you have particularly enjoyed listening and write about their musical features. You should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate. (20 marks)

7 Prokofiev, Suite No. 2: Romeo and Juliet

Answer **both** parts of 7(a) and **EITHER** part (b) or part (c).

- (a) (i) Discuss the harmony/tonality of the **second** movement, *Juliet the Young Girl*, from the beginning to **figure 14**. Identify as fully as possible the keys and chords used in the passage. (10 marks)
- (ii) Identify and comment on the different textures that the composer uses in the **first** movement, *Montagus and Capulets*, from the beginning to **figure 5**. (10 marks)

EITHER

- (b) Write a critical commentary on the **seventh** movement, *Romeo at Juliet's Grave*. You should refer to structure, melody, harmony, rhythm, texture and use of instruments, as appropriate. (20 marks)

OR

- (c) Even though many composers have set the story of *Romeo and Juliet* to music, few have matched Prokofiev in portraying such extremes of emotion.

Choose some passages from the work that illustrate this view and write about their musical features. You should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate. (20 marks)

END OF QUESTIONS

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Question 1

Excerpt 1 How Do You Do It?
Words & Music by Mitch Murray
© Copyright 1962 Dick James Music Limited.
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Used by permission of Music Sales Limited.
All Rights Reserved. International Copyright Secured.
Source: MITCH MURRAY, *How do you do it?*
CD: EMI 7243 8 21639 23
Excerpt 2 CD: Gallerie GALE 402
Excerpt 3 CD: Deutsche Grammophon 445 509-2

Question 2 CD: Belart 461 007-2

Question 3 CD: EMI CDM 7 64131 2

Question 4 BBMAG 003
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Question 5 Source: BENJAMIN BRITTEN, Let's Make an Opera, *The Little Sweep* (1949) Boosey & Hawkes
CD: EMI CDM 5 65111 2