

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										



General Certificate of Education  
Advanced Level Examination  
June 2010

# Music

# MUSC4

## Unit 4 Music in Context

Friday 25 June 2010 9.00 am to 11.15 am

**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 8-page answer book. Cross through any work 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	
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10	
11	
12	
13	
14	
<b>TOTAL</b>	



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ANSWER IN THE SPACES PROVIDED**



**SECTION A**

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

**Total for this question: 10 marks**

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

**Excerpt 1**

**1 (a)** Suggest a suitable time signature.

.....

(1 mark)

**1 (b)** Which **one** of the following is used in this music?  
Underline your answer.

**imitation          ostinato          pedal          sequence**

(1 mark)

**1 (c)** To which of the following keys has the music modulated at the end of the excerpt?  
Underline your answer.

**dominant minor          relative minor          subdominant minor          tonic minor**

(1 mark)

**Excerpt 2**

**1 (d)** What is the tonality of the opening?

.....

(1 mark)

**1 (e)** Which term describes the texture?  
Underline your answer.

**imitative          melody with accompaniment          octaves          unison**

(1 mark)

**1 (f)** To what key does the music modulate for the section with the flute solo?

.....

(1 mark)

**Turn over ►**



**Excerpt 3**

The words of this excerpt are printed below.

The words for **Excerpt 3** cannot be published here due to third-party copyright restraints. They are the words of the first two verses of *A Nightingale sang in Berkeley Square*.

- 1 (g)** On which note of the scale does the voice enter in line 1 (repeated in line 5)?  
Underline your answer.

**dominant                  mediant                  subdominant                  tonic**

(1 mark)

- 1 (h)** What is the range of the melody in line 2 (repeated in line 6)?  
Underline your answer.

**sixth                  seventh                  octave                  ninth**

(1 mark)

- 1 (i)** What is the melodic interval sung to the word *angels* in line 3 (repeated to the words *when you* in line 7)?  
Underline your answer.

**third                  fourth                  fifth                  sixth**

(1 mark)

- 1 (j)** Name the cadence at the end of line 4 (repeated in line 8).

.....

(1 mark)



**Total for this question: 8 marks**

**2** You will hear an excerpt from Elgar's *Enigma Variations*. The music will be played **four** times, with pauses between each playing.

**2 (a)** Suggest a suitable time signature.

.....

(1 mark)

**2 (b)** What is the interval between the clarinet parts at the beginning?

.....

(1 mark)

**2 (c)** Which of the following statements best describes the tonality?  
Tick your answer.

The music remains in the tonic key throughout

The music modulates to the dominant before ending in the tonic

The music modulates to the relative minor before ending in the tonic

The music passes through other keys but ends in the tonic

(1 mark)

**2 (d)** Which **two** of the following melodic devices does the composer use?  
Underline your answers.

**appoggiatura**

**glissando**

**mordent**

**note of anticipation**

**sequence**

(2 marks)

**2 (e)** Which **two** of the following compositional devices does the composer use?  
Underline your answers.

**balanced phrases**

**canon**

**cycle of fifths**

**hemiola rhythms**

**ostinato**

(2 marks)

**2 (f)** Name the final cadence.

.....

(1 mark)

8

Turn over ►



**Total for this question: 11 marks**

**3** You will hear an excerpt from Mozart’s opera *The Marriage of Figaro*. Study the skeleton score and write your answers in the spaces provided.

The music will be played **four** times, with pauses between each playing.

**3 (a)** Name the cadence in bar 8.

.....

(1 mark)

**3 (b)** Identify fully the chord marked *x* in bar 17.

.....

(2 marks)

**3 (c)** What harmonic device is used in bars 19–20?

.....

(1 mark)

**3 (d)** The music modulates to the dominant in bar 19. Name the key in bar 21.

.....

(1 mark)

**3 (e)** Complete the melody in bar 26 using the given rhythm.

(4 marks)

**3 (f)** Identify fully the melodic device used in bar 31.

.....

(2 marks)

**11**



The skeleton score for question 3 cannot be published here due to third-party copyright restraints.  
It is taken from bars 1-36 of the aria *Dove Sono*.

Turn over ►



**Total for this question: 11 marks**

**4** You will hear an excerpt from Bartók’s *Concerto for Orchestra*. The whole excerpt will be played through **once**, then each section **twice**, followed by the whole excerpt again.

**Section A**

The music uses the following motif.



**4 (a)** This section begins with an introduction followed by a melody for oboe accompanied by the strings, later taken over by flute, clarinet and bassoon. Comment on the different ways in which the composer uses the above motif in the music.

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

(3 marks)

**Section B**

**4 (b)** The opening oboe melody is repeated. How has it changed?

.....

(2 marks)

**Section C**

**4 (c)** The music then continues with a new melody beginning in the violas. Describe this melody **and** its accompaniment.

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

(5 marks)

**4 (d)** Which word best describes the tonality of all three excerpts?  
Underline your answer.

**atonal                      major                      minor                      modal**

(1 mark)

**11**





**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
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Comment on the ways in which Mahler organises his thematic material in the **first** movement of his Fourth Symphony from the beginning to figure 8 and from figure 18 to the end of the movement. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate.

(30 marks)

**OR****Question 6**

0	6
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Mahler was always searching for new ways in which to expand and develop his approach to composing symphonies whilst still retaining a traditional structure. What evidence of this have you found in the Fourth Symphony?

(30 marks)

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

0	7
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Comment on the ways in which Vaughan Williams organises his thematic material in the **first** movement of his Fifth Symphony from the beginning to ten bars after figure 6a and from figure 11 to the end of the movement. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate.

(30 marks)

**OR****Question 8**

0	8
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Vaughan Williams' composing style owes much to the traditions of English music. Discuss this view, referring in detail to appropriate passages from the Fifth Symphony.

(30 marks)

**Turn over ►**



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**SECTION C: HISTORICAL STUDY – AREAS OF STUDY 3a–c**

Answer **one** question from this section.

Your answer should include detailed references to the music.

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

**0 9** English Choral Music of the 20<sup>th</sup> Century was often so successful because of the imaginative and exciting ways that composers set the text.

Write an essay supporting this view. In your answer you should refer in detail to specific passages from the music of **at least two** composers.

*(30 marks)*

**OR****Question 10**

**1 0** Compare and contrast **two** solo passages or arias from the music that you have studied.  
*(30 marks)*

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

**1 1** Assess the contribution of **one** of the following composers to the development of chamber music. Refer in detail to the music that you have studied.

**Brahms      Debussy      Mendelssohn      Tchaikovsky**

*(30 marks)*

**OR****Question 12**

**1 2** Choose **two** movements written for the **same** group of instruments. Write about each, referring to melody, harmony, structure and writing for instruments.

*(30 marks)*



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

1	3
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Choose **two** jazz musicians. Write an essay assessing the contribution of each to the development of jazz. Refer to specific pieces of music in your answer.

*(30 marks)*

**OR****Question 14**

1	4
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How did jazz influence mainstream music in Europe during the 20s and 30s? Refer in detail to specific pieces of music by at least **two** composers in your answer.

*(30 marks)*

**END OF QUESTIONS**

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- Question 1** Excerpt 1  
CD: ASV WLS 255  
Excerpt 2  
CD: LDR LDRC 1002  
Excerpt 3  
CD: Reader's Digest LRAD-A-230  
Lyrics: Faber Music
- Question 2** CD: CBSO CD003A
- Question 3** CD: Decca 410 150-2  
Score: Peters Edition
- Question 4** CD: Telarc CD-80174

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