

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										



General Certificate of Education  
Advanced Level Examination  
June 2011

# Music

# MUSC4

## Unit 4 Music in Context

Thursday 23 June 2011 1.30pm to 3.45 pm

**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 music 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 **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 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 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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6	
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8	
9	
10	
11	
12	
13	
14	
TOTAL	



J U N 1 1 M U S C 4 0 1

**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)** What is the tonality of the opening?

.....

(1 mark)

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

**imitative**

**melody with accompaniment**

**octaves**

**unison**

(1 mark)

- 1 (c)** What is unusual about the final chord?

.....

(1 mark)

**Excerpt 2**

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

.....

(1 mark)

- 1 (e)** Name the percussion instrument heard.

.....

(1 mark)

- 1 (f)** Which rhythmic feature is used in this music?  
Underline your answer.

**hemiola**

**ostinato**

**Scotch snap**

**syncopation**

(1 mark)

- 1 (g)** To which key has the music modulated at the end of the excerpt?  
Underline your answer.

**dominant major**

**relative major**

**subdominant major**

**tonic major**

(1 mark)



**Excerpt 3**

The words of this excerpt are printed below.

- 1 *Your hands lie open in the long fresh grass,*
- 2 *The finger points look through like rosy blooms;*
- 3 *Your eyes smile peace.*
- 4 *The pasture gleams and glooms*
- 5 *'Neath billowing skies that scatter and amass.*

- 1 (h) On which note of the scale does the voice enter?  
Underline your answer.

**second****third****fourth****fifth**

(1 mark)

- 1 (i) Name the cadence heard at the end of line 1.

.....

(1 mark)

- 1 (j) Which of the following rhythms is sung to the words *scatter and amass* in line 5?  
Tick your answer.

A 

scat - ter and a - mass

B 

scat - ter and a - mass

C 

scat- ter and a - mass

D 

scat - ter and a - mass

(1 mark)

10

Turn over ►



**Total for this question: 9 marks**

- 2 You will hear an excerpt from the *Karelia Suite* by Sibelius. The music will be played **four** times, with pauses between each playing. A plan of the music is given below.

<b>Section A</b> Opens with violin melody	<b>Section B</b> Trumpets and timpani, later full orchestra, <i>fortissimo</i>	<b>Section C</b> Opening melody repeated on piccolo, flute and oboe
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**Section A**

- 2 (a) On which note of the scale does the violin melody begin?  
Underline your answer.

**third                      fourth                      fifth                      sixth**

(1 mark)

- 2 (b) Name the harmonic device used.

.....

(1 mark)

- 2 (c) Comment on the bass line when the opening melody returns.

.....

.....

(2 marks)

**Section B**

- 2 (d) Section A begins and ends in A major. In which key does Section B begin?  
Underline your answer.

**D major                      E major                      F major                      G major**

(1 mark)

- 2 (e) What is the interval between the trumpet parts?  
Underline your answer.

**third                      fourth                      fifth                      sixth**

(1 mark)



2 (f) Give **two** ways in which the melody is treated differently when the full orchestra plays.

.....  
.....

(2 marks)

**Section C**

2 (g) Which term best describes the compositional device used?  
Underline your answer.

**antiphony**

**canon**

**fugue**

**heterophony**

(1 mark)

9

**Turn over for the next question**

**Turn over ►**



**Total for this question: 11 marks**

**3** You will hear an excerpt from *The Gondoliers* by Gilbert and Sullivan. 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 key and cadence in bars 9–10.

Key ..... (1 mark)

Cadence ..... (1 mark)

**3 (b)** Complete the melody in bars 11–12 sung to the syllables *and ev-er af-ter*, using the given rhythm.

(5 marks)

**3 (c)** What is the melodic interval sung to the words *Ev-'ry kind of* in bars 26–27? Underline your answer.

**perfect 5th**

**minor 6th**

**major 6th**

**minor 7th**

(1 mark)

**3 (d)** To which key does the music modulate in bars 39–40?

.....

(1 mark)

**3 (e)** Identify fully the chord marked *x* in bar 41.

.....

(2 marks)

**11**



The skeleton score for Question 3 cannot be published here due to third-party copyright restraints. It is taken from the first 42 bars of the song "When a merry maiden marries".

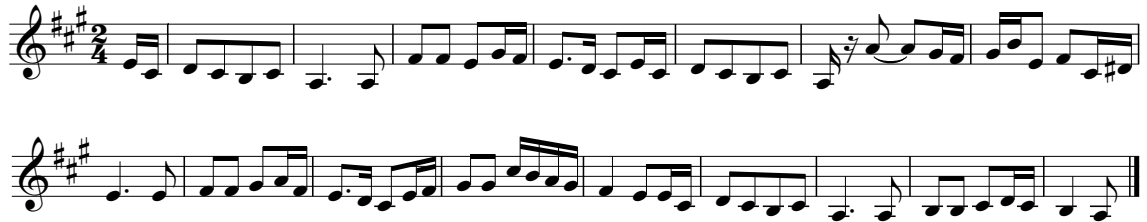
**Turn over ►**



**Total for this question: 10 marks**

- 4 You will hear an excerpt from Tchaikovsky's *Variations on a Rococo Theme*. Comment on how the composer uses the theme in each of the variations. The theme will be played **once** through, then each variation **three** times. Finally the theme and each variation will be played once again.

**Theme**



**Variation A**

.....

.....

.....

.....

**Variation B**

.....

.....

.....

.....

**Variation C**

.....

.....

.....

.....

(10 marks)

10
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**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.

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**Set work – Mahler: *Symphony No. 4 in G major*****EITHER****Question 5**

0	5
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Write an account of the song settings in the **fourth** movement. Refer to melody, harmony, rhythm, texture, use of instruments and the setting of the text, as appropriate.  
(30 marks)

**OR****Question 6**

0	6
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One of the distinctive aspects of Mahler's music is the highly individual way in which he writes for instruments.  
What evidence of this have you found in the Fourth Symphony? In your answer you should refer in detail to specific passages of music.  
(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 uses melody, harmony and tonality in the **third** movement, *Romanza*.  
(30 marks)

**OR****Question 8**

0	8
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In the music of Vaughan Williams, you are never sure whether you are listening to something very old or something very new.  
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** Assess the contribution of **one** of the following composers to 20<sup>th</sup> century choral music. Refer in detail to **at least one** piece of music.

**Britten****Elgar****Taverner****Walton***(30 marks)***OR****Question 10**

**1 0** What different techniques of choral writing have you discovered in music from this period? In your answer you should refer to the music of **at least two** composers. *(30 marks)*

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

**1 1** Write an essay commenting on how composers' use of melody and harmony has changed across this period. Refer to specific pieces of music. *(30 marks)*

**OR****Question 12**

**1 2** Chamber music is a conversation among equals. Discuss this view, referring in detail to music that you have studied. *(30 marks)*



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**Area of Study 3c Four Decades of Jazz and Blues 1910 – 1950****EITHER****Question 13****1 | 3**

Write an essay tracing the development of jazz from 1910 up to the beginnings of the 'swing' era in the early 1930s. Refer to specific pieces of music, commenting on melody, harmony, rhythm and use of instruments.

*(30 marks)***OR****Question 14****1 | 4**

Assess the contribution of **one** of the following musicians to the jazz world. Refer to **at least one** piece of music, commenting on melody, harmony, rhythm and use of instruments.

**Jelly-Roll Morton****Louis Armstrong****Glenn Miller****Duke Ellington***(30 marks)***END OF QUESTIONS**

**There are no questions printed on this page**

**DO NOT WRITE ON THIS PAGE  
ANSWER IN THE SPACES PROVIDED**

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- Question 1    Excerpt 1  
                  CD: Decca 430 263-2  
                  Excerpt 2  
                  CD: VTDCD 323  
                  Excerpt 3  
                  CD: EMI 7243 5 56830 2 1
- Question 2    CD: Erato 8573 85822-2
- Question 3    CD: CFP 50999 2 13428 2  
                  Score: Warner/Chappell/Faber
- Question 4    CD: VBD 5 61490 2

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