

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										



General Certificate of Education
Advanced Level Examination
June 2012

Music

MUSC4

Unit 4 Music in Context

Friday 15 June 2012 1.30 pm 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 **Section A** 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 that 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	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
TOTAL	



J U N 1 2 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 two short excerpts of music. Each excerpt will be played **three** times, with a pause after each playing.

Excerpt 1

The words of this excerpt are printed below.

- 1 *As I walked home on a summer night when stars in heav'n were shining bright*
 2 *Far away from the footlight's glare, into the sweet and scented air*
 3 *Of a quaint old Cornish town*
 4 *Borne from afar on the gentle breeze, joining the murmur of summer seas*
 5 *Distant tones of an old world dance played by the village band perchance*
 6 *On the calm air came floating down.*

Chorus

- 7 *I thought I could hear the curious tone of the cornet, clarinet and big trombone*
 8 *Fiddle, cello, big bass drum, bassoon, flute and euphonium*
 9 *Far away, as in a trance I heard the sound of the Floral Dance.*

- 1 (a)** What is the tonality of the excerpt?

.....

(1 mark)

- 1 (b)** Which **one** of the following is used in the instrumental introduction?
Underline your answer.

hemiola

ostinato

pedal

sequence

(1 mark)

- 1 (c)** Name the cadence at the end of the instrumental introduction.

.....

(1 mark)



1 (d) Name the interval sung to the word *floating* in line 6.

.....

(1 mark)

1 (e) How many different chords are used in the chorus?

.....

(1 mark)

Excerpt 2

1 (f) On which degree of the scale does the music begin?
Underline your answer.

3rd 4th 5th 6th

(1 mark)

1 (g) Name the compositional device heard in the first few bars after the initial repeated notes.

.....

(2 marks)

1 (h) Suggest a suitable time signature.

.....

(1 mark)

1 (i) The music begins in F major. To which key does it modulate before returning to the tonic key?
Underline your answer.

F minor B flat major C major D minor

(1 mark)

10

Turn over for the next question

Turn over ►



Total for this question: 10 marks

2 You will hear an excerpt from the theme music for *Murder on the Orient Express* by Richard Rodney Bennett.

The music will be played **four** times, with a pause after each playing.

2 (a) The music begins with two loud chords. Name fully the **second** of these chords.

.....

(2 marks)

2 (b) Which **one** of the following is the correct version of the opening string melody?
Tick your answer.

A 

B 

C 

D 

(1 mark)

2 (c) Which **one** 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 **mordent** **portamento**
note of anticipation **sequence**

(2 marks)

- 2 (e)** Which instrument plays a falling glissando in the second section of the excerpt?

.....

(1 mark)

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

augmentation **balanced phrases** **canon**
cross-rhythms **riff**

(2 marks)

- 2 (g)** Name the final cadence.

.....

(1 mark)

10

Turn over for the next question

Turn over ►



Total for this question: 10 marks

3 You will hear an excerpt from *The Creation* by Haydn. Study the skeleton score opposite and write your answers in the spaces provided.

The music will be played **four** times, with a pause after each playing.

3 (a) Which ornament is heard in the instrumental introduction?

.....

(1 mark)

3 (b) Describe fully the chord marked *x* in bar 10.

.....

(2 marks)

3 (c) Complete the melody to the words *large and arched* in bar 15 using the given rhythm. (The melody is repeated in bar 19.)

(4 marks)

3 (d) Describe the chord marked *y* in bar 27.

.....

(1 mark)

3 (e) Name the key and cadence at bars 28–29.

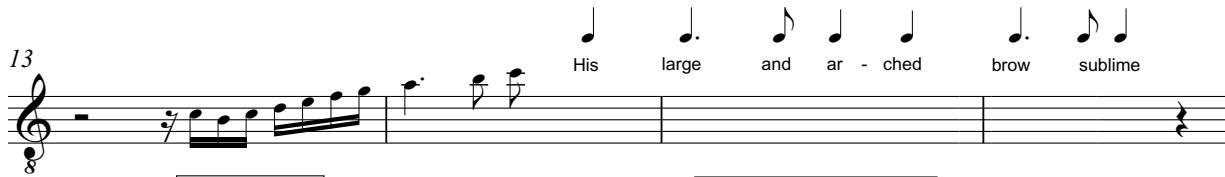
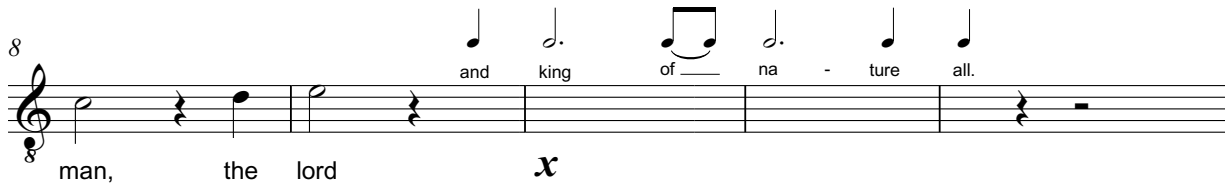
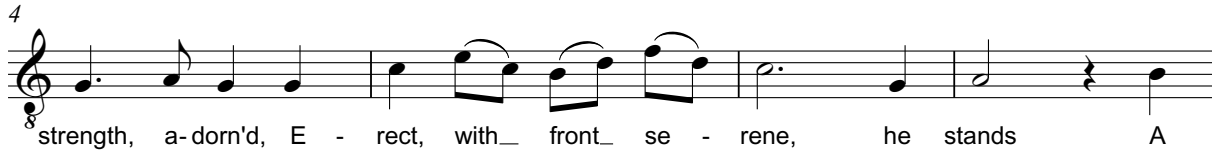
Key

Cadence

(2 marks)

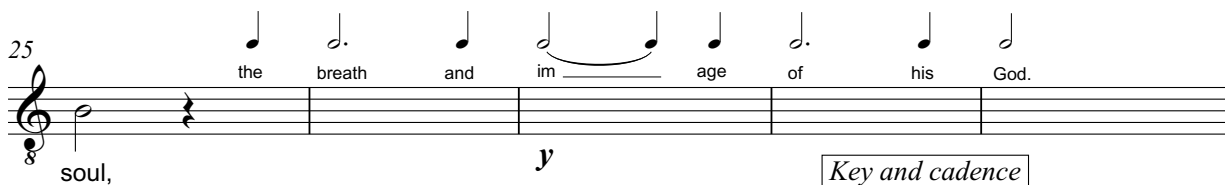
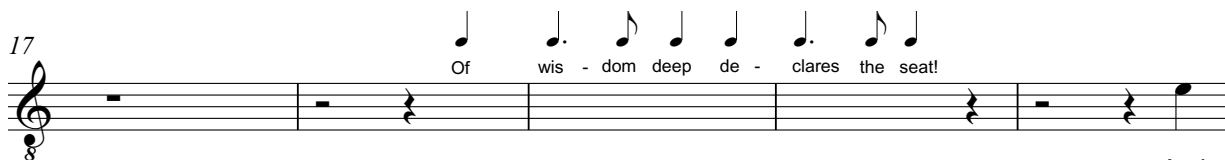
10



Instrumental introduction
11 bars

Violin melody

Write notes on stave



Turn over ►



Total for this question: 10 marks

4 You will hear two excerpts from the ballet music for *Romeo and Juliet* by Prokofiev. Each excerpt will be played **three** times, with a pause after each playing.

Excerpt 1

4 (a) Which **two** notes of the scale are played by the low brass before the violin melody begins?
Underline your answers.

1st 2nd 3rd 4th 5th

(2 marks)

4 (b) Describe the shape of the violin melody.

.....
(2 marks)

Excerpt 2

4 (c) The melody is now played *piano* by the flute. Identify how the melody has been changed.

.....
.....
(2 marks)

4 (d) The accompaniment is played by pizzicato strings, harp and percussion. Comment on the harmony used in this accompaniment.

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

4 (e) Which word best describes the tonality of both excerpts?
Underline your answer.

atonal major minor modal

(1 mark)

10



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
---	---

Write a critical commentary of the section in the **first** movement from **figure 8** to **figure 18**. In your answer you should refer to melody, harmony, rhythm, texture and use of instruments, as appropriate.

(30 marks)

OR**Question 6**

0	6
---	---

Write an essay discussing Mahler's use of melody in the fourth symphony. 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
---	---

In the **second** movement, *Scherzo*, compare and contrast the passage from the **beginning** to **10 bars after figure 7** with the passage from **10 bars after figure 14** 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
---	---

Write an essay discussing Vaughan Williams' use of harmony and tonality in the fifth symphony. Refer in detail to specific passages of music.

(30 marks)

Turn over ►



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

Answer **one** question from this section.

Your answer should include detailed references to the music.

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

0 9 English choral music never fails to challenge singers and listeners alike. Write an essay discussing 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 Write an essay commenting on some of the different approaches to harmony, tonality and texture that you have discovered in the music that you have studied. (30 marks)

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

1 1 Composers of chamber music used a variety of forms and structures in their music. Choose **two** movements that you have studied which have contrasting forms or structures, and write informatively about each. (30 marks)

OR**Question 12**

1 2 Choose **two** composers and compare their different approaches to one of the following.

harmony melody texture writing for instruments

(30 marks)



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

Choose **two** of the following terms associated with the development of jazz. For each one, write an essay about a specific piece of music which you think is a good example of the style. You should refer to melody, harmony, rhythm, texture and use of instruments/voices, as appropriate.

be-bop**blues****ragtime****swing***(30 marks)***OR****Question 14****1 | 4**

Some composers more usually associated with the world of 'classical' music used jazz influences in their compositions. Write an essay explaining how they did this, referring in detail to **at least two** specific pieces of music.

*(30 marks)***END OF QUESTIONS**

There are no questions printed on this page

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

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

- Question 1 CD: RDCD534
- Question 2 CD: CHAN9867
- Question 3 CD: EMI 3759292
- Question 4 CD: Delos DE3710

Copyright © 2012 AQA and its licensors. All rights reserved.

