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| Other Names | | | | | | | | | | | | | | | | | | |
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| For Examiner's Use | |
| Examiner's Initials | |
| Question | Mark |
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| TOTAL | |



General Certificate of Education
Advanced Level Examination
June 2014

Music

MUSC4

Unit 4 Music in Context

Wednesday 18 June 2014 9.00 am to 11.15 am

For this paper you must have:

- an AQA 8-page answer book
- manuscript paper
- 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 in this book. 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 maximum mark for this paper is 100.
- The marks for questions are shown in brackets.
- 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.



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

Section A

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

- 1** You will hear excerpts from two songs. Each excerpt will be played **twice**.

Excerpt 1

The words are printed below.

The words cannot be published here due to third-party copyright constraints.

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

[1 mark]

.....

- 1 (b)** Name the note of the scale on which the melody of the introduction starts.
Underline your answer.

[1 mark]

tonic

supertonic

mediant

subdominant

dominant



1 (c) What is the range of the melody in line 2 (repeated in line 5)?
Underline your answer.

[1 mark]

3rd 4th 5th 6th 7th

1 (d) Name the rhythmic device used in line 3 (repeated in line 6).

[1 mark]

.....

1 (e) 'YMCA' is sung twice in line 7. How many notes lower does the melody begin the second time?

[1 mark]

.....

Turn over for the questions on Excerpt 2

Turn over ►



There are no questions printed on this page

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



Excerpt 2

The words of the excerpt are printed below.

The words cannot be published here due to third-party copyright constraints.

- 1 (f) What is the tonality of the opening? [1 mark]

.....

- 1 (g) Name the interval between the voices at the opening of line 1. [1 mark]

.....

- 1 (h) To what key does the music modulate in line 2?
Underline your answer. [1 mark]

dominant **relative major** **subdominant** **tonic major**

- 1 (i) Which **one** of the following terms best describes the texture in line 4?
Underline your answer. [1 mark]

canonic **contrapuntal** **fugal** **imitative**

- 1 (j) Name the harmonic device used in the final chord. [1 mark]

.....




Section B


2 (f) Which **one** of the following is the opening of the melody played by the violins?
Tick your answer.

[1 mark]

A 

B 

C 

D 

2 (g) Name the key and cadence at the end of Section B.

[2 marks]

Key Cadence

Section A2

2 (h) The horn melody is now repeated with answering phrases on the flute. Which **one** of the following best describes the flute melodies?
Underline your answer.

[1 mark]

angular

chromatic

pentatonic

triadic



3 You will hear an excerpt from the second movement of a piano concerto by Mozart. Study the skeleton score opposite and write your answers in the spaces provided. The music will be played **four** times.

3 (a) Identify the key and cadence in bar 4. [2 marks]

Key Cadence

3 (b) What is the chord in bars 9 and 10? Underline your answer. [1 mark]

D major E major G major A major

3 (c) Write on the staff below the three notes of the **bass line** indicated by the bracket in bars 19 – 20. [3 marks]

3 (d) Which **one** of the following best describes the note marked *x* in bar 30? Underline your answer. [1 mark]

appoggiatura note of anticipation
passing note suspension

3 (e) Name the key at bar 35. [1 mark]
.....

3 (f) Give **three** features of the texture in bars 35 to 38. [3 marks]
.....
.....
.....



Adagio

5

9

14

19

Piano

23

27

31

35

Turn over ►



4 You will hear an excerpt from 'Dawn' from the opera 'Peter Grimes' by Benjamin Britten. Comment on how the composer uses melody, rhythm, harmony/tonality and texture in the music for the groups of instruments indicated below. The excerpt will be played **four** times.

[9 marks]

Violins and flutes

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

Clarinets, violas, harp, cymbals

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

Brass, percussion, cellos, double basses

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

9



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 – Elgar: Symphony No. 1**EITHER**

0 5 Discuss how Elgar uses the opening ‘motto’ theme in this symphony. In your answer you should refer to melody, harmony/tonality, rhythm, texture and use of instruments, as appropriate.

[30 marks]**OR**

0 6 Comment on Elgar’s use of melody and harmony/tonality in the **second movement**.

[30 marks]**Set work – Shostakovich: Symphony No. 5****EITHER**

0 7 ‘It would be difficult to imagine a better climax to this work than the fourth movement.’ Discuss this view, referring to melody, harmony/tonality, form/structure and use of instruments, as appropriate.

[30 marks]**OR**

0 8 Comment on Shostakovich’s use of melody and harmony/tonality in the **second movement**.

[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****0 | 9**

Composers of English choral music were always seeking new and exciting styles of composition.

Write an essay discussing this view, referring to melody, harmony/tonality, rhythm and writing for voices, as appropriate.

[30 marks]**OR****1 | 0**

Choose music by two composers of 20th century English choral music and explain their approaches to one of the following.

rhythm**harmony****texture****writing for voices****[30 marks]****Area of Study 3b Chamber Music from Mendelssohn to Debussy****EITHER****1 | 1**

Compare chamber music by two composers of this period, illustrating their contrasting approaches to structure and harmony/tonality.

[30 marks]**OR****1 | 2**

‘Chamber music is so rewarding to play; it’s like being a soloist and a member of a group at the same time.’

Write an account of some of the music of the period, illustrating this view of instrumental writing.

[30 marks]

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

Which of these four decades do you think was the most significant in the development of jazz? Write an essay justifying your choice, referring in detail to some of its music. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

[30 marks]**OR****1 4**

Choose two contrasting pieces of music that you think are real masterpieces of the jazz repertoire of this period. Justify your choice by writing in detail about each. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

[30 marks]**END OF QUESTIONS**

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