

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

For Examiner's Use	
Examiner's Initials	
Question	Mark
1	
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14	
TOTAL	



General Certificate of Education  
Advanced Level Examination  
June 2015

## Music

## MUSC4

### Unit 4 Music in Context

Wednesday 10 June 2015 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 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 5 M U S C 4 0 1

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MUSC4

**Section A**

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

**1** You will hear excerpts from two pieces of music. Each excerpt will be played **twice**.

**Excerpt 1**

The words of this excerpt are printed below.

Lines 1–12 I'm Into Something Good – Carole King and Gerry Goffin  
cannot be reproduced here due to third-party copyright constraints.

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

**[1 mark]**

.....

**1 (b)** On what degree of the scale does the melody of the introduction begin?  
Underline your answer.

**[1 mark]**

**tonic      supertonic      mediant      subdominant      dominant**



**1 (c)** What is the range of the melody in line 1? **[1 mark]**

.....

**1 (d)** Name the cadence at the end of line 4 (repeated in line 8). **[1 mark]**

.....

**1 (e)** The music begins in C major. To what key does it modulate during line 12? **[1 mark]**

.....

**Turn over for the questions on Excerpt 2**

**Turn over ►**



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

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ANSWER IN THE SPACES PROVIDED**



**Excerpt 2**

The words of this excerpt are printed below.

Lines 1–8 of Hark, all ye lovely saints above – Weelkes  
cannot be reproduced here due to third-party copyright constraints.

**1 (f)** What is the texture of lines 1–3? **[1 mark]**

.....

**1 (g)** Which term best describes the texture in line 4?  
Underline your answer. **[1 mark]**

**canonic                  fugal                  heterophonic                  imitative**

**1 (h)** How does the tonality change when the words ‘Why weep ye’ are sung for the first time? **[1 mark]**

.....

**1 (i)** Which compositional device is used when the words ‘why weep ye’ are sung for the second time?  
Underline your answer. **[1 mark]**

**appoggiatura          sequence          suspension          tierce de picardie**

**1 (j)** Name the final cadence. **[1 mark]**

.....

10

**Turn over ►**



**2** You will hear an excerpt from ‘Solveig’s Song’ from ‘Peer Gynt’ by Grieg, a plan of which is given below. The music will be played **four** times.

<b>Introduction</b> – Andante Muted strings Key – A minor	<b>Section A</b> – Andante Violin melody with harp and strings Begins in A minor	<b>Section B</b> In 3/4 Allegretto
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**Introduction**

**2 (a)** Name the note on which the music begins. **[1 mark]**

.....

**2 (b)** Name the rising interval heard three times towards the end of the introduction. **[1 mark]**

.....

**2 (c)** Name the chord on which the introduction ends. **[1 mark]**

.....

**Section A**



**2 (d)** The rhythm of the opening violin melody is given above. What is its range? Underline your answer. **[1 mark]**

- seventh      octave      ninth      tenth      eleventh



**2 (e)** This melody is repeated with different harmony. Name the key and cadence at the end of the repeat. **[2 marks]**

Key ..... Cadence .....

**2 (f)** Name the melodic device heard in the **next** phrase. **[1 mark]**

.....

**Section B**

**2 (g)** What is the key of this section?  
Underline your answer. **[1 mark]**

**dominant major**

**relative major**

**subdominant major**

**tonic major**

**2 (h)** Describe fully the harmonic device used. **[2 marks]**

.....

10
----

**Turn over for the next question**

**Turn over ►**



**3** You will hear the first verse of the song 'An die Musik' by Schubert. A skeleton score is on the opposite page. The music will be played **four** times.

**3 (a)** Describe fully the descending interval sung to the words 'mich des Lebens' in bars 7–8. **[2 marks]**

.....  
.....

**3 (b)** Write **on the score** the notes sung to the words 'du mein Herz' in bars 11–12. **[4 marks]**

**3 (c)** Which one of the following chromatic chords is used in the piano accompaniment to the word 'eine' in bar 15? Underline your answer. **[1 mark]**

**augmented sixth**

**diminished seventh**

**Neapolitan sixth**

**secondary seventh**

**3 (d)** Name the key through which the music passes during the lyrics 'Welt ent - rückt' in bars 16–17. **[1 mark]**

.....

**3 (e)** Describe fully the chord marked *x* in the piano accompaniment in bar 18. **[2 marks]**

.....

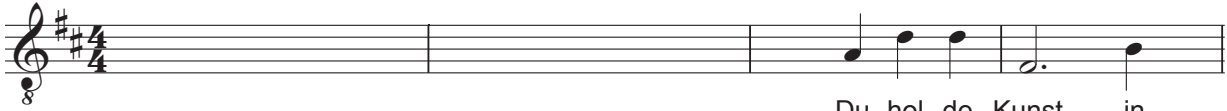
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Rhythm of piano introduction



8 

5 

8 


Interval

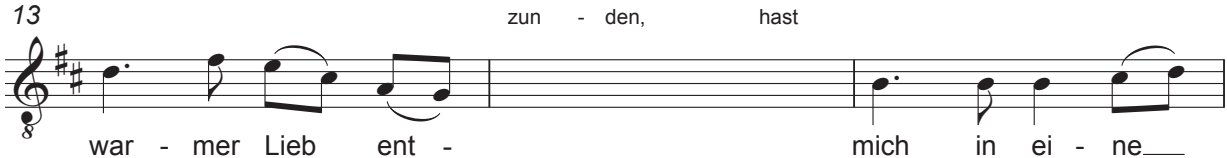


du mein Herz

9 

Write notes on staff



13 

Chromatic chord



16 

Key music passes through

x

Turn over ▶



4

You will hear three of the variations from 'Rhapsody on a Theme of Paganini' by Rachmaninov. The theme on which the variations are based is given below. Explain how the composer has **changed the rhythm and melody** of the theme in each of the variations. The theme will be played **twice**, then each variation **three times**. Finally the theme and each variation will be played **once** more.

[10 marks]

Theme



Variation 1

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

Variation 2

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

Variation 3

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

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 – Elgar: Symphony No. 1****Either**

0	5
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Compare and contrast the passage in the **first** movement from **figure 5 to figure 18** with the passage from **figure 32 to figure 48**. In your answer you should refer to melody, harmony/tonality, rhythm, texture and use of instruments, as appropriate.

**[30 marks]**

or

0	6
---	---

'It is the way that Elgar uses melody and harmony in this symphony that marks him out as a truly great composer.'

Write an essay discussing this view, referring in detail to **at least two** contrasting passages from the work.

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

0	7
---	---

Compare and contrast the passage in the **first** movement from **the beginning to figure 17** with the passage from **figure 32 to the end of the movement**. In your answer you should refer to melody, harmony/tonality, rhythm, texture and use of instruments, as appropriate.

**[30 marks]**

or

0	8
---	---

'It is Shostakovich's sense of how to use instrumental colour to enhance his melodic and harmonic ideas which makes this music so marvellous.'

Write an essay discussing this view, referring in detail to **at least two** contrasting passages from the work.

**[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 20th Century****Either**

0	9
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Composers of 20th century choral music were particularly skilful in portraying different moods in their music. Choose **two** contrasting pieces of music by **different** composers and write an essay about their musical means of expression.

**[30 marks]****or**

1	0
---	---

Choose **two** composers whose music you have studied and comment on their contrasting approaches to melody writing. In your answer you should refer in detail to specific pieces of music.

**[30 marks]****Area of Study 3b Chamber Music from Mendelssohn to Debussy****Either**

1	1
---	---

Write an essay explaining how approaches to **melody** and **harmony/tonality** changed during this period. Refer in detail to the music of **at least two** composers.

**[30 marks]****or**

1	2
---	---

In the 19th and early 20th centuries, composers of chamber music explored a wide variety of forms and structures in their music. Choose **two** contrasting pieces of music which use different forms/structures and write about the musical features of each. You should refer to rhythm, melody and harmony/tonality, as appropriate.

**[30 marks]**

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

1	3
---	---

Who would you nominate as the most influential jazz musician you have studied? Write an essay about his/her musical contribution to the repertoire. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

**[30 marks]****or**

1	4
---	---

Choose **one** of the following jazz styles and, by referring in detail to specific pieces of music, explain its musical features. You should refer to rhythm, melody, harmony/tonality and writing for instruments/voices, as appropriate.

**be-bop****swing****trad jazz****[30 marks]****END OF QUESTIONS**

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Question 1 Excerpt 1: EMI 7243 8 21639 23  
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London W1F 9LD  
Excerpt 2: GIMSE 403

Question 2 DG 429 474-2

Question 3 EMI 4768512

Question 4 EMI CDC 7 47233 2

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