

Candidate Name	Centre Number	Candidate Number
		2



GCE AS/A level

1303/01

MUSIC - MU3

(Part One) Appraising

P.M. MONDAY, 23 May 2011

1 hour (approx.)

For Examiner's Use Only		
1		10
2		10
1		10
2		10
Total		40

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

You will need an unmarked copy of the scores you have studied for this unit.

Answer **four** questions in total: two from one Area of Study in LIST A and two from either one Area of Study in LIST B **or** in LIST A.

Write your name, centre number and candidate number in the spaces at the top of this page.

Write your answers in the spaces provided.

INFORMATION FOR CANDIDATES

You will hear **two** extracts of music for each Area of Study.

The extracts will be played **three** times with a one minute pause between each playing.

There will be an **eight minute** pause after the final playing of each extract.

Full instructions are included on the CD recording which will be played to you.

The allocation of marks is given in brackets at the end of each question or part-question.

At the end of the session this answer book must be handed to the supervisor.

LIST A:

AREA OF STUDY 1: ORCHESTRAL MUSIC

1. Beethoven: Symphony No.5 in C minor, first movement (page 14)

(a) Identify the **main** section heard in this extract. [1]

Main section

(b) State fully the key at the **start** of this extract (e.g., A major). [1]

Key

(c) During the extract some instrumental parts are occasionally marked *zu 2* on the score. What does this mean? [1]

Meaning of *zu 2*

(d) (i) The theme used in the first four bars of this **extract** has been heard earlier in the movement. Give the bar number and key in which this theme was **first** presented. [2]

Bar **Key**

(ii) Other than key and instrumentation, give **one** difference between the statement of this material at the start of this **extract** and the earlier appearance you have just mentioned. [1]

Difference

.....

(e) Give **two** ways in which Beethoven develops the **extract's** opening material later **in the extract**. Locate your answers by giving bar numbers. [2+2]

1. **Bar**

2. **Bar**

2. Mendelssohn: *Violin Concerto in E minor, first movement* (page 44)

(a) From which of the following **main** sections of the movement is the extract taken? [1]

Development **Coda** **Exposition** [Underline **one** answer]

(b) State fully the key of this extract (e.g., A major). [1]

Key

(c) Comment on the thematic material used **in the extract**. [4]

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(d) Give the bar number(s) where **one** example of each of the following can be found **in the extract**. [4]

(i) **a tonic pedal**

(ii) **antiphonal writing**

(iii) **a perfect cadence**

(iv) **a dominant 7th chord**

AREA OF STUDY 2: VOCAL MUSIC**1. Handel: Zadok the Priest (page 92)**

(a) State fully the tonic key of the music you hear (e.g., C major). [1]

Tonic key

(b) Which of the following words best describes the texture of the **extract**? [1]

Monophonic Contrapuntal Fugal Homophonic [Underline **one** answer]

(c) State the three keys tonicised (i.e., touched on or briefly visited) **during the extract in the order in which they occur**. [3]

1. **2.** **3.**

(d) Give the bar and, if appropriate, beat number (e.g., bar 13⁴) of a diminished chord **in the extract**. [1]

Bar/beat number

(e) Mention **two** features of the word setting **in the extract**. [2]

1.

2.

(f) Give **two** ways in which Handel creates a unified composition out of the three separate choruses of this anthem. [2]

1.

.....

2.

.....

2. Haydn: Nelson Mass, Credo (page 126)

(a) Give bar numbers where each of the following textures can be found **in the extract**. [3]

(i) **contrapuntal** (ii) **monophonic**

(iii) **homophonic**

(b) Much of the music in this chorus could be described as a *canon 2 in 1*. What does this mean? [1 mark for each relevant comment] [2]

.....
.....

(c) Give the bar numbers (and beat numbers where necessary – e.g., bar 14³) where an example of each of the following occurs **in the extract**: [3]

(i) **a perfect cadence in the dominant key**

(ii) **a dominant 7th chord**

(iii) **a sequence in the vocal parts (also specify the vocal part)**

(d) Comment on the use of percussion **in the extract**. [2]

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.....

AREA OF STUDY 3: CHAMBER MUSIC**1. Corelli: Sonata da Camera, Op.2, No.7 in F major (page 153)**

- (a) Comment on the structure of the first 8 bars of the movement. Refer to phrases and tonality in your answer. **[1 mark for each relevant comment]** [3]

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- (b) Give **two** features of the writing for the violins heard in the **extract**. Give bar numbers where **one** example of each occurs. [2+2]

1. **Bar**

2. **Bar**

- (c) Give bar numbers (with beat numbers where appropriate – e.g., bar 13⁴) of an example of each of the following **in the extract**: [2]

(i) **a supertonic 7th (ii7) chord**

(ii) **a perfect cadence in the relative minor key**

- (d) The score states that the sonata includes a part for *cembalo*. What instrument is this? [1]

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2. Brahms: Clarinet Sonata in Eb major, Op. 120, No.2, 3rd movement (page 164)

[This extract consists of the Theme and Variation 1.]

(a) Identify **three** interesting features of the clarinet melody in bars 1-4. [3]

- 1.
- 2.
- 3.

(b) State fully the key (e.g., C major) and cadence in the following bars: [4]

(i) Bar 10³-10⁵: Key Cadence

(ii) Bar 14³-14⁴: Key Cadence

(c) Compare the **texture** of Variation 1 (bars 14⁶-28⁵) with that of the Theme. State **two** differences. [2]

- 1.
- 2.

(d) Give the location (by bar and beat number – e.g., bar 13⁶) of a diminished 7th chord in the **extract**. [1]

Bar and beat number

LIST B:**AREA OF STUDY 4: MUSICAL THEATRE****1. Loesser: *Guys and Dolls: Fugue for Tinhorns* (page 216)**

- (a) Although entitled *Fugue for Tinhorns*, this piece is not actually a fugue. Give **two** musical reasons why this is the case. [2]

1.

2.

- (b) State fully the key of the song (e.g., C major). [1]

Key

- (c) Give a short account of the harmonic content of the **whole song**. [2]
[1 mark for each relevant comment]

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.....
.....

- (d) Give one example of each of the following in the song, providing bar and beat numbers – e.g., bar 13⁴. [3]

(i) **a chromatic appoggiatura**

(ii) **unison vocal writing**

(iii) **a falling melodic sequence**

- (e) Comment on the part played by the muted trumpet in the **extract**. [2]
[1 mark for each relevant comment]

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2. *Boublil and Schönberg: Les Misérables: On my own* (page 243)

(a) Complete the plan below to indicate the structure of the entire song. [2]

Intro	A	A	B			
Bars 1-2	3-10	3-10	11-18			

(b) What differences do you hear between the instrumental accompaniment of the first and second A sections?
[1 mark for each relevant comment] [2]

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.....

.....

(c) Name the cadence in the following bars. [2]

(i) **bars 33-34**

(ii) **bars 37-38**

(d) Comment on the harmony/tonality and vocal melody in section B (bars 11-18).
[1 mark for each relevant comment] [4]

Harmony/Tonality

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.....

Vocal melody

.....

.....

AREA OF STUDY 5: JAZZ, ROCK AND POP

1. Duke Ellington: Take the A-Train (page 177)

(a) (i) Which of the following terms best describes the nature of the bass part in the extract? [1]

Walking bass Drone bass Ostinato bass [Underline **one** answer]

(ii) Give **one** feature typical of this type of bass part. [1]

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(b) (i) Describe fully the function of the first 4 bars of the **extract**. [2]
[1 mark for each relevant comment]

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(ii) Comment on the rhythm/metre of these 4 bars. [2]
[1 mark for each relevant comment]

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.....

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(c) Compare the harmony and thematic content between bars 73-88 and 97-120. Write your answers in the spaces provided in the boxes below. [4]

Bars 73-88	Bars 97-120
<p><i>Melody:</i></p> <p>.....</p> <p>.....</p> <p>.....</p>	<p><i>Melody:</i></p> <p>.....</p> <p>.....</p> <p>.....</p>
<p><i>Harmony:</i></p> <p>.....</p> <p>.....</p> <p>.....</p>	<p><i>Harmony:</i></p> <p>.....</p> <p>.....</p> <p>.....</p>

2. *Queen: Killer Queen* (page 203)

(a) Which of the following is the correct term for the time signature at the **opening** of the extract? Underline your answer. [1]

simple duple simple quadruple compound triple compound quadruple

(b) Name the two chords found in bars 3 and 4. [2]

First chord **Second chord**

(c) Give a brief outline of the structure of the first 26 bars **of the extract**. Provide bar numbers in your answer. [2]
[1 mark for each relevant comment]

.....
.....

(d) Using bar and beat numbers (e.g., bar 10³), give the location of one example of each of the following **in the extract**. [3]

(i) **an imperfect cadence**

(ii) **a pedal point**

(iii) **a sequence**

(e) Comment on the musical content of the short guitar solo towards the **end of the extract**. [2]
[1 mark for each relevant comment]

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AREA OF STUDY 6: WELSH SONGS

1. Caryl Parry Jones: Pan ddaw yfory (page 276)

(a) Name the three chords used in the song's introduction **in the order in which they occur.** [3]

1st chord **2nd chord** **3rd chord**

(b) Give a bar number where material from the introduction appears later in the **extract.** [1]

Bar

(c) Give **one** word to describe the **form** of this song. [1]

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(d) Comment on the phrase structure of the first verse (bars 5-12). [2]
[1 mark for each relevant comment]

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(e) Comment on the harmony and tonality of the song from which the extract is taken. [3]
[1 mark for each relevant comment]

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2. *Mervyn Burtch: from Three Welsh Folk Songs: Cysga di, fy mhlentyn tlws* (page 256)

(a) Complete the boxes below to indicate the structure of the song. [2]

<i>Introduction</i>				<i>Coda</i>
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(b) Which of the following describes the time signature at the beginning of the song? Underline your answer. [1]

simple quadruple compound triple compound duple simple duple

(c) Give the precise tonality of the song – e.g., C major, E Lydian. [2]

Tonality

(d) Briefly describe the word setting in the song **other than** the hummed parts. [1]

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(e) Name, or comment on, the cadence in bar 15. [1]

.....

(f) Other than in dynamics and number of bars, give **three** differences between the introduction (bars 1-5) and the coda (bars 30-33). [3]

1.

2.

3.