

Surname
Other Names

Centre Number

Candidate Number
2



**GCE AS/A level**

1303/01

**MUSIC - MU3  
(Part One) Appraising**

P.M. MONDAY, 21 May 2012

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. Bach : *Brandenburg No.2 in F major, first movement* [Pages 1–13]

- (a) State in full the type of work of which Bach's *Brandenburg No.2* is an example. [1]

**Type of work** .....

- (b) Explain what is meant by *Flûte à bec* and *Violino 1 di ripieno*, both of which appear in the list of instruments on the score. [2]

*Flûte à bec* .....

*Violino 1 di ripieno* .....

- (c) One **solo** instrument does not play the “ritornello” theme at the opening of the movement. Name this instrument and give a reason for this. [2]

**Instrument** .....

**Reason** .....

- (d) Comment briefly on the harmony in the first 8 bars of the extract. [1]

.....

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of **each** of the following occurs. [2]

(i) **a perfect cadence in the dominant [in extract]** .....

(ii) **a suspension [in movement as a whole]** .....

- (f) Give the bar number of the start of a chord progression based on the circle (or cycle) of 5ths in the **movement as a whole**. Also state the key in which this progression occurs.

**Bar number of start of circle of 5ths progression** ..... [1]

**Key** ..... [1]

2. *Beethoven: Symphony No.5 in C minor, first movement* [Pages 14–43]

(a) Which melodic device is used in the extract’s opening four bars? [1]

**Melodic device** .....

(b) Name the cadence in bars 20–21. [1]

**Cadence** .....

(c) Give two features of interest in bars 32–58, providing bar number(s) where necessary. [2]

1. ....

2. ....

(d) (i) State the bar numbers where the music in bars 32–58 reappears in the recapitulation. [1]

**Bar numbers** .....

(ii) Identify **two** differences between these two passages. [2]

1. ....

2. ....

(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of **each** of the following occurs **between bars 129–247**. [3]

(i) **antiphonal writing** .....

(ii) **a diminished 7th** .....

(iii) **use of the tonic minor or major key** .....

**AREA OF STUDY 2: VOCAL MUSIC**

**1. Haydn: Nelson Mass (Gloria) [Pages 104–112]**

**This extract begins in bar 50.**

- (a) Fully state the key (e.g., Bb minor) at the start of the **extract** and the key into which the music moves in bar 62. [2]

**Key in bar 50** ..... **Key in bar 62** .....

- (b) Other than the tonality, compare the music in bars 52–69 with that in bars 1–15. [2]  
**[1 mark for each relevant comment with bar number(s) where necessary]**

.....

.....

.....

- (c) Comment on the solo and/or choral writing in the **extract**. [2]  
**[1 mark for each relevant comment with bar number(s)]**

.....

.....

.....

- (d) Give the bar and, if appropriate, beat number(s) (e.g., bar 13<sup>4</sup>) of **one** example of **each** of the following **in the extract**. [3]

- (i) **a dominant pedal** .....

- (ii) **a cadential 6/4 chord (Ic)** .....

- (iii) **a tierce de Picardie** .....

- (e) Name the movement’s final cadence. [1]

**Final cadence** .....

2. Schubert: *Am Feierabend* [Pages 145–148]

(a) Complete the boxes below to indicate the structure of this song. [3]

<b>Introduction</b>	<b>A</b>			
<b>Bars 1-6(7)</b>				<b>Bars 78-89</b>

(b) State fully (e.g., F major) the tonic key of this song. [1]

**Tonic key** .....

(c) Name the cadence in bars 3<sup>2</sup>–4. [1]

**Cadence** .....

(d) Other than tempo, give two differences between bars 26–35 and bars 36–45. [2]

1. ....

2. ....

(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of **each** of the following occurs in the song. [3]

(i) **a drone bass** .....

(ii) **a change from tonic minor to tonic major** .....

(iii) **a Neapolitan 6th chord** .....

**AREA OF STUDY 3 – CHAMBER MUSIC**

1. Corelli: Sonata da Camera, Op.2, No.7 in F [Pages 153–156]

(a) (i) Which of the sonata’s movements is performed here? [1]

.....

(ii) Briefly explain the movement’s title. [1]

.....

(b) Compare bars 1–5<sup>2</sup> with bars 15–19<sup>2</sup>. Give **two** differences. [2]

1. ....

2. ....

(c) Give bar number(s) (with beat numbers where appropriate – e.g., bar 13<sup>4</sup>) of **one** example of each of the following in the movement: [4]

(i) a secondary 7th chord .....

(ii) a perfect cadence in the dominant key .....

(iii) an ascending sequence .....

(iv) a Corelli clash .....

(d) (i) What is the name given to the series of numbers found below the bottom stave of **each** system on the score? [1]

.....

(ii) Explain the numbers  $\frac{5}{4}$ , as seen, for example, on the first beat of bar 6. [1]

.....

2. *Beethoven: String Quartet in Bb, Op. 18, No.6, first movement* [Pages 157–163]

- (a) From which main section of the movement is the extract taken? [1]

**Main section** .....

- (b) State the relationship of the key at the opening of the **extract** to the movement's tonic key. [1]

**Relationship** .....

- (c) (i) Comment on the texture used by Beethoven in the opening 4 bars of the **extract**. [1]

.....  
.....

- (ii) Give the bar number where a similar texture begins later in the **extract**. [1]

.....

- (d) Name the key and cadence in bars 101–102. [2]

**Key** ..... **Cadence** .....

- (e) What is the function/purpose of bars 139–174? [2]

.....  
.....

- (f) Give the bar number(s) (and beat numbers where necessary – e.g., 14<sup>3</sup>) where **one** example of **each** of the following occurs in the **extract**. [2]

(i) **antiphonal writing** .....

(ii) **double stopping** .....

**LIST B:**

**AREA OF STUDY 4: MUSICAL THEATRE**

1. *Bernstein: West Side Story: Maria* [Pages 237–242]

(a) (i) Name the cadence in bars 3<sup>3</sup>–4. [1]

**Cadence** .....

(ii) Name the key and cadence in bars 24–25. [2]

**Key** ..... **Cadence** .....

(b) Which of the following terms best describes the nature of the vocal part in bars 30–39? [1]

**imitation**      **duet**      **countermelody**      [Underline **one** answer]

(c) Comment on any interesting features in the coda (bars 47–53). [3]  
**[1 mark for each relevant comment with location where necessary]**

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

(d) State **two** characteristics of the bass line from bars 9–46. Why do you think Bernstein has chosen to write such a bass part? (You should not mention instruments in your answer.) [2+1]

1. ....

2. ....

**Reason** .....

.....



2. *Boublil and Schönberg: Les Misérables: One Day More* [Pages 246–255]

(a) State fully (e.g., F major) the key at the opening of the **extract**. [1]

**Key** .....

(b) Which compositional device is used in the song’s introduction? [1]

**Device** .....

(c) Which other song from the musical is quoted in bars 9–25? [1]

.....

(d) Compare the harmony/tonality of bars 1–16 with that of bars 17–25. [2]  
**[1 mark for each relevant comment with bar numbers]**

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

(e) Bars 34–35 contain an example of an *enharmonic modulation*. Explain briefly what is meant by this technical term, referring to this particular modulation in your answer. [2]  
**[1 mark for each relevant comment]**

**Explanation of term** .....

.....  
.....

(f) Describe the **vocal** writing from bars 53<sup>4</sup> to the end of the song. [3]  
**[1 mark for each relevant comment with bar numbers]**

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

**AREA OF STUDY 5: JAZZ, ROCK AND POP**

**1. Duke Ellington: Take the A-Train [Pages 177–192]**

(a) State fully (e.g., B major) the key at the opening of the extract. [1]

**Key** .....

(b) Explain the word *swing*, written above the first bar of the score. [1]

.....  
.....

(c) Other than the use of percussion, comment on the musical characteristics of the 4-bar introduction. [You may refer either to the recorded version or that found in the score.] [1 mark for each relevant comment] [3]

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

(d) Which of the following describes the way in which the saxophones play the melody in bars 5–12? [1]

**in harmony      in octaves      as a canon      [Underline one answer]**

(e) Name the cadence in bars 27–28. [1]

**Cadence** .....

(f) Describe how the arranger has used the trumpets and trombones as accompaniment to the saxophones' statement of the melody in bars 5–36. [1 mark for each relevant comment with location] [3]

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

2. *The Beatles: Hey Jude* [Pages 300–303]

(a) Explain the term *coda* which is written on the score over bar 30. [1]

.....  
.....

(b) Mention **two** unusual features of this particular coda. [2]

1. ....

2. ....

(c) Give **two** musical features of the solo vocal part in the opening **two** bars of this **extract** (i.e. before the coda's first double bar line). [2]

1. ....

2. ....

(d) Comment on the harmony/tonality of the last **four** printed bars in the score (on page 303). [1 mark for each relevant comment] [3]

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

(e) Briefly describe the bass part throughout the **extract**, mentioning instruments where appropriate. [1 mark for each relevant comment] [2]

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

**AREA OF STUDY 6: WELSH SONGS****1. Mervyn Burtch: from *Three Welsh Folk Songs: Wrth fynd efo Deio i Dywyn* [Pages 259–268]**

- (a) Comment on the tonality of the song. [2]  
**[1 mark for each relevant comment with bar numbers where appropriate]**

.....

.....

- (b) Name the song's final cadence. [1]

.....

- (c) Which voice part never sings the main folk song melody in this setting? [1]

.....

- (d) Other than tempo, compare the music of verse 1 (bars 7–22) with that of verse 2 (bars 26–41). **[1 mark for each relevant comment with bar numbers]** [3]

.....

.....

.....

.....

- (e) Give the bar and, if appropriate, beat number(s) (e.g., bar 13<sup>4</sup>) of **one** example of **each** of the following between bars 46 and 118. [3]

(i) **a pedal** .....

(ii) **brief melismatic writing** .....

(iii) **irregular metre** .....

2. Dilys Elwyn-Edwards: *Y Gylfinir* [Pages 269–272]

(a) *Y Gylfinir* is a modal composition. Which of the following modes is used at the opening? [1]

lydian      aeolian      mixolydian      [Underline **one** answer]

(b) Comment on the structure of the song, providing bar numbers where necessary in your answer. [1 mark for each relevant comment with bar numbers] [3]

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

(c) Give **three** features of interest in the music given to the left hand of the piano part in the opening 8 bars of the song. [3]

- 1. ....
- 2. ....
- 3. ....

(d) Compare bars 9–19 with bars 38–48. Give three **differences**. [3]

- 1. ....
- 2. ....
- 3. ....