

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A level

1303/01

**MUSIC – MU3
(Part One) Appraising**

P.M. MONDAY, 12 May 2014

1 hour (approx.)

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
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* [Pages 14–43]

This extract begins at bar 387.

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

.....

(b) State in full the main key (e.g., E minor) of the extract. [1]

.....

(c) Give **three** features of the thematic (melodic) material in bars **387–422**. You must give precise bar/beat numbers (e.g., 180²–184¹) in your answers. [3]

1.

2.

3.

(d) Name the repeated chord (e.g., Dm7) in bars **390–395**. [1]

.....

(e) Which of the following terms best describes the instrumental writing in bars **439–451**? [1]

imitation antiphony canon [Underline one answer]

(f) Comment on the use of the orchestra in bars **483–502**. (You should not merely list instruments in your answer.) [3]

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

2. Mendelssohn: *Violin Concerto in E minor, first movement* [Pages 44–91]

(a) Give **one** way in which the exposition in this extract differs from the vast majority of other concerto expositions written at the same time. [1]

.....

(b) Mention **two** features of the violin soloist’s melody in bars **2³–25³**, providing bar numbers where necessary. (There is no need to name cadences here). [2]

1.

2.

(c) Give **two** differences in the **accompaniment** to this opening solo melody when it is repeated by the orchestra later in the extract (bars **47³–55³**). You should not merely name instruments. [2]

1.

2.

(d) Comment on the **harmony** in bars **1–25**. Give bar numbers in your answer. [2]

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

(e) State in full (e.g., C minor) the key in bars **155–172**. [1]

.....

(f) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars **155–181¹**. [2]

(i) **a suspension**

(ii) **a second inversion (6/4) chord**

AREA OF STUDY 2: VOCAL MUSIC

1. *Handel: Zadok the Priest: God save the King* [Pages 97–103]

(a) Give a brief outline of the structure of this chorus. Provide bar numbers in your answer. [2]

[1 mark for each relevant comment]

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

(b) State **three** features of interest in the opening **ten** bars of the extract. [3]
[1 mark for each relevant comment with bar number(s)]

1.
2.
3.

(c) State in full (e.g., B^b major) **two** different keys tonicised (briefly established) in the chorus. [2]

(i) **Key** **Bar**

(ii) **Key** **Bar**

(d) Comment on the use of instruments in this chorus. You should not merely list instruments used. Give bar numbers where necessary. [3]

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

2. Schubert: *Ungeduld* [Pages 151–152]

(a) State in full (e.g., D \flat major) the tonic key of this song. [1]

.....

(b) Other than the repeated triplet rhythms, give **three** features of interest in the music of the opening piano introduction. [3]
[1 mark for each relevant comment with bar number(s)]

1.

2.

3.

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

.....

(d) Other than in length, compare bars **19–26** with bars **8³–18**. Give **three** differences. [3]

Bars 8³–18

Bars 19–26

<p>1.</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p>2.</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p>3.</p> <p>.....</p>	<p>.....</p> <p>.....</p>

(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the song. [2]

(i) **an inversion of a dominant 7th chord**

(ii) **a suspension**

AREA OF STUDY 3 – CHAMBER MUSIC

1. *Corelli: Trio Sonata in F (Giga)* [Pages 155–156]

(a) What is the form of this movement? [1]

.....

(b) **Other than C major**, name the **two** keys that are tonicised (briefly established) in bars **35–73**. [2]

1. 2.

(c) State **two** differences in the treatment of musical material in bars **35–41** as compared with bars **1–6**. [2]

Bars 1–6	Bars 35–41
1.
2.

(d) Give **three** features of the writing for the string instruments in bars **40–73**. [3]
[1 mark for each relevant comment with bar number(s)]

1.
2.
3.

(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in the extract. [2]

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

(ii) **stretto imitation**

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

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

(b) Using the headings below, compare bars **1–18**¹ with bars **19–33**¹. Give **one** difference in each category. [2]

Use of instruments

Bars 1–18¹

Bars 19–33¹

.....
.....

Tonality

Bars 1–18¹

Bars 19–33¹

.....
.....

(c) Give **three** features of interest in the harmony/tonality in bars **45–75**. [3]
[1 mark for each relevant comment with bar number(s)]

1.
2.
3.

(d) Give the bar number(s) of **one** instance where the **opening** material of the extract (bars **1–5**) appears in the **development section**. Give **one** difference in the way Beethoven uses that material at this later point. Do not mention harmony/tonality here. [2]

Bar number(s)

Difference

(e) Which **two** of the four musical devices listed below are found in bars **29–44**? Tick the **two** appropriate boxes. [2]

<i>Tierce de Picardie</i>	
<i>Syncopation</i>	
<i>Inverted pedal</i>	
<i>Melodic inversion</i>	

LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

1. *Loesser: Guys and Dolls: Fugue for Tinhorns* [Pages 216–220]

(a) Comment on the short introduction (bars 1–6²). [2]
[1 mark for each relevant comment]

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

(b) Give **two** features of the vocal melody in bars 6³–18³. Give bar/beat numbers in your answers. [2]

- 1.
- 2.

(c) Give a brief account of the structure of bars 6²–50³. You must provide bar numbers in your answer. [3]
[1 mark for each relevant comment with bar number(s)]

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

(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in **bars 39–58**. [2]

- (i) **a minor 9th chord**
- (ii) **a supertonic 7th chord**

(e) Name the cadence in bars 54–55. [1]

.....

2. Boublil/Schönberg: *Les Misérables: On my own* [Pages 243–245]

(a) Other than harmony, give **two** features of the music of the instrumental accompaniment in bars **1–10**. There is no need to mention instruments. [2]

1.

2.

(b) Comment on the **harmony/tonality** in bars **1–10**. [3]
[1 mark for each relevant comment with bar numbers]

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

(c) Mention any **alterations** the composer makes to the music in bars **26⁴–34³** as compared with how it was presented earlier in the song. [2]
[1 mark for each relevant comment with bar numbers]

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

(d) Name one **percussion** instrument used in the song and give **one** feature of interest in its music. Provide bar numbers in your answer. [2]

Percussion instrument

Feature of interest

.....

(e) Name the final **cadence** in bars **37³–38**. [1]

.....

AREA OF STUDY 5: JAZZ, ROCK AND POP**1. Ellington: Black and Tan Fantasy [Pages 173–176]****This extract begins at bar 52.**

- (a) Explain the term “fantasy” used in the title and how it relates to this piece’s musical content. [2]

.....

.....

.....

- (b) State in full (e.g., C major) the key at the opening of the **extract**. [1]

.....

- (c) **Referring to the music on the score provided**, give **three** features of the harmony in the passage for solo piano in bars **52–64**. Give bar numbers in your answer where necessary. [3]

1.
2.
3.

- (d) Give an example of a “blue note” in the trumpet solo in bars **29–52**. Provide a bar number in your answer. [1]

.....

- (e) Comment on the use of percussion in bars **52–86**. [2]
[1 mark for each relevant comment with location where appropriate]

.....

.....

.....

- (f) Name the final **cadence** (bars **89³–90**). [1]

.....

2. *Queen: Killer Queen* [Pages 203–213]

This extract begins at bar 51.

(a) Which of the following describes the time signature of the majority of the song? [1]

compound duple compound quadruple simple triple [Underline **one** answer]

(b) Give a brief account of the structure of the **extract**, mentioning bar numbers in your answer. [3]

.....

.....

.....

.....

(c) Comment on the use of backing voices in the **extract**. Give bar numbers where appropriate. [2]

.....

.....

.....

(d) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in **bars 55–90**. [2]

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

(ii) **a short pedal**

(e) **Other than the backing vocals**, compare bars **51–68** with bars **3–22**. Give **two** differences. [2]

Bars 51–68	Bars 3–22
<p>1.</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p>2.</p> <p>.....</p>	<p>.....</p> <p>.....</p>

AREA OF STUDY 6: WELSH SONGS**1. Caryl Parry Jones: *Pan ddaw yfory* [Pages 276–285]****This extract begins at bar 61.**

- (a) State fully the tonic key of this song. [1]

.....

- (b) Which of the following describes the way in which the solo vocal parts sing in the **extract**? [1]

in octaves in harmony in imitation [Underline **one** answer]

- (c) Compare the **music** of the verse (bars **61–68¹**) with that of the chorus (bars **68²–76**). You should not mention the voices or instruments in your answer. [3]
[1 mark for each relevant comment with bar numbers where appropriate]

.....

- (d) Give **two** musical features of the final section featuring the improvised guitar solo (bars **77–93**). [2]

1.

2.

- (e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of each of the following occurs in bars **61–76**. [3]

(i) **a 9th chord**

(ii) **a sus4 chord**

(iii) **a minor 7th chord**

2. *Mervyn Burtch: Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws* [Pages 256–258]

- (a) Give the Italian term for unaccompanied singing such as that found in this song. [1]

.....

- (b) Other than dynamics, state **three** features of the musical material in bars **1–5**. [3]

1.

2.

3.

- (c) Using the headings below, compare the setting of Verse 1 (bars **6–15**) with that of Verse 2 (bars **20–29**). [2+2]
[1 mark for each relevant comment with bar numbers]

Harmony

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

Use of voices

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

- (d) Mention **one** way in which the music of the “interlude” (bars **16–19**) relates to the music of the rest of the song. [1]

.....

- (e) Name the final **cadence** in bars **32²–33**. [1]

.....

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