

Surname	Centre Number	Candidate Number
Other Names		2



GCE AS/A level

1303/01



S15-1303-01

**MUSIC – MU3
(Part One) Appraising**

A.M. TUESDAY, 2 June 2015

1 hour (approx.)

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
1.	10	
2.	10	
1.	10	
2.	10	
Total	40	

1303
010001

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 59.

(a) With which of the exposition’s **subsidiary** sections does the extract begin? [1]

.....

(b) (i) State in full the key (e.g., E minor) at the start of the **extract**. [1]

.....

(ii) How does this key relate to the movement’s tonic key? [1]

.....

(c) Comment on the **melodic material** played by the 1st Violins in bars **75–93**. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

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

(d) **Other than use of instruments and your answers to (c) above**, give **one** interesting feature of the music heard in bars **63–93**. Provide bar numbers in your answer. [1]

.....
.....

(e) The musical material heard in this extract returns at bar **303**.

(i) In which key does this later section begin? [1]

.....

(ii) Mention **three** other **changes** Beethoven makes in the music in bars **303–345** as compared with its earlier appearance in bars **59–93**, providing bar numbers in your answers. [3]

1.

2.

3.

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

This extract begins at bar 299.

(a) (i) State in full the key (e.g., B \flat major) at the start of the **extract**. [1]

.....

(ii) Give the bar number of the **first** tonic chord in root position in this key in the extract. [1]

.....

(b) (i) Where does the cadenza come within the movement's structure? [1]

.....

(ii) How does this compare with the vast majority of concertos of the time? [1]

.....

.....

(c) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) where **one** example of **each** of the following occurs in bars **308–335**. [3]

(i) **a suspension**

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

(iii) **quadruple stopping**

(d) Give **one** difference between the **melody** that begins in bar **335** and the same melody's statement at the start of the movement. [1]

Bar 2→

Bar 335→

.....

.....

.....

.....

(e) Give **two** interesting features of the music in bars **363–373**. [2]
[1 mark for each relevant comment with bar numbers where appropriate]

1.

2.

AREA OF STUDY 2: VOCAL MUSIC

1. Haydn: Nelson Mass: Quoniam Tu Solus [Pages 119–125]

(a) State in full the key (e.g., B \flat major) at the start of the extract. [1]

.....

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

Monophonic homophonic contrapuntal fugal [Underline **one** answer]

(c) Comment on how the **thematic material** is used in the vocal parts in bars **1–21**. [3]
[1 mark for each relevant comment with bar number(s)]

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

(d) Give **three** interesting features of the music in bars **22–29**. Provide bar and, if appropriate, beat numbers in your answers. [3]

1.

2.

3.

(e) Name the key and cadence in bars **44³–45**. [2]

(i) **Key** **Cadence**

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

(a) 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) **a pedal**

(ii) **a cadential 6/4 chord**

(b) Give **one** example of a perfect cadence in a key **other than the tonic minor or major** in the song. [2]

Bar **Key**

(c) Comment on the **use of the piano** in bars **26–58**. (You should not mention harmony/tonality in your answer.) [3]
[1 mark for each relevant comment with bar number(s)]

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

(d) Give **three** differences between Schubert’s setting of the same text in bars **7–24** and bars **60–85**. Give bar numbers in your answers. (You may refer to both the vocal and piano parts.) [3]

<u>Bars 7–24</u>	<u>Bars 60–85</u>
1.
2.
3.

AREA OF STUDY 3 – CHAMBER MUSIC

1. Corelli: *Trio Sonata in F (Preludio)* [Page 153]

- (a) Explain the title *Preludio*. (You should not merely translate the word into English). [1]

.....

.....

- (b) Identify **two** interesting features of the **Violone** part in the movement, providing bar numbers in your answers. [2]

1.

2.

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

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

(ii) **a suspension in the 1st Violin**

(iii) **syncopation (name the instrument)**

- (d) The movement tonicises (briefly establishes) **two** keys **other than the tonic**. Name these two keys and give the bar and beat numbers of a cadence in these keys. (You need not name the cadence itself.) [4]

1. **Key** **Bar number of cadence**

2. **Key** **Bar number of cadence**

2. Brahms: Clarinet Sonata in E flat, Op.120: No.2, 3rd movement [Pages 164–172]

This extract begins at bar 28⁶.

- (a) Compare the use of instruments in bars 28⁶–32⁵ with bars 32⁶–36⁵. [1]

Bars 28⁶–32⁵

Bars 32⁶–36⁵

.....
.....

- (b) Which of the two sentences below is correct? Underline **one** answer. [1]

1. The harmony in bars 28⁶–32⁵ is the **same as** that in bars 32⁶–36⁵.
2. The harmony in bars 28⁶–32⁵ is **different** from that in bars 32⁶–36⁵.

- (c) Give **two** interesting features of the **accompaniment** to the melody in bars 28⁶–42⁵. Give bar numbers in your answers. [2]

1.
2.

- (d) Name the key and cadence in **bar 41**. [2]

Key **Cadence**

- (e) How do bars 42⁶–56⁵ fit into the movement's structure? [1]

.....

- (f) Comment on the presentation of the **thematic material** in bars 42⁶–56⁵. [3]
[1 mark for each relevant comment with bar number(s)]

.....

.....

.....

.....

LIST B:

AREA OF STUDY 4: MUSICAL THEATRE

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

(a) Comment on each of the following in the song’s introduction (bars **1–8**).
[1 mark for each relevant comment with bar number(s) where appropriate]

Phrase structure: [1]

.....
.....

Vocal melody: [2]

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

Harmony/tonality: [2]

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

(b) 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) **a major 7th chord**

(ii) **a chromatic appoggiatura**

(c) Comment briefly on the **structure** of bars **9–47**. [1]

.....
.....

(d) Using the headings below, state how the **coda** (bars **47–53**) relates to the **introduction** (bars **1–8**).

Melodic material:

[1]

.....

.....

Harmony:

[1]

.....

.....

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

(a) Give **two** interesting features of the **vocal melody** in bars **4–9**¹. Give bar numbers in your answers where appropriate. [2]

- 1.
- 2.

(b) Providing bar numbers, state in full (e.g., D minor) **two** keys tonicised (briefly established) in bars **17–23**. [2]

- (i) **Key** **Bar(s)**
- (ii) **Key** **Bar(s)**

(c) Mention any **alterations** the composer makes to the music in bars **26–35**³ as compared with bars **17–25**. Answer using the headings below. [1 mark for each relevant comment with bar numbers]

Vocal material: [1]

.....

.....

Tonality: [2]

.....

.....

.....

Instrumental accompaniment: [2]

.....

.....

.....

(d) Give the bar (and, if appropriate, beat) number(s) of a chord in **second inversion** in bars **54–68**. [1]

.....

AREA OF STUDY 5: JAZZ, ROCK AND POP

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

This extract begins at bar 73.

(a) Name the cadence in bars **78–79**. [1]

.....

(b) **Other than tonality and the cadence given in your answer above**, give **three** features of interest in bars **73–96**. Provide bar numbers in your answers when appropriate. [3]

1.

2.

3.

(c) Complete the table below. (Bars **5–36** are completed for you.) [2]

Bars 5–36	Bars 97–120
Key - C major	Key -
Structure - aaba	Structure -

(d) How does the use of instruments (excluding piano) differ between bars **5–36** and bars **97–120**?

[1 mark for each valid comparison with bar numbers where appropriate] [3]

<u>Bars 5–36</u>	<u>Bars 97–120</u>
.....
.....
.....
.....

(e) Explain the word **open**, found after the trumpet parts in bar **20**. [1]

.....

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

An outline of the structure of the **extract** is printed below. You will need to refer to this in some of your answers.

Verse 1	Verse 2	Bridge	Verse 3
1–8	9–16	17–29¹	29²–repeat of bar 8

- (a) State in full (e.g., B minor) the tonic key of this song. [1]

.....

- (b) Compare the **harmony** of **Verse 1** with that of the **Bridge**. (It is not necessary to name every chord in each section.) [3]
[1 mark for each relevant comment with bar numbers where appropriate]

.....

- (c) Comment on the use of **percussion** instruments in **Verses 2 and 3**. [Note: Merely naming instruments is not sufficient.] [2]
[1 mark for each relevant comment with bar numbers where appropriate]

.....

- (d) Comment on the use of the **backing vocals** in the **extract**. [2]
[1 mark for each relevant comment with bar numbers]

.....

(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]

Examiner
only

(i) **a perfect cadence**

(ii) **an appoggiatura**

AREA OF STUDY 6: WELSH SONGS

1. *Mervyn Burtch: Wrth fynd efo Deio i Dywyn* [Pages 259–268]

(a) Which of the following describes the structure of bars **7–22**? [1]

aaaa aaab aaba aabb [Underline **one** answer]

(b) Comment briefly on the **harmony** in these bars (i.e., bars **7–22**). [3]
[1 mark for each relevant comment with bar number(s)]

.....

.....

.....

.....

(c) **Other than in harmony/tonality**, give a brief account of Verse 5 (bars **81–97**), mentioning any features of interest. Support your answer with bar numbers where appropriate. [3]

.....

.....

.....

.....

(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 **26–68**. [3]

- (i) **overlapping phrases**
- (ii) **a suspension**
- (iii) **a chromatic auxiliary note**

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

(a) Give **one** interesting rhythmic feature in the song's opening 8 bars. [1]

.....

(b) Describe the **structure** of bars 1–35¹. You should not mention tonality here. [3]
[1 mark for each relevant comment with bar number(s)]

.....

.....

.....

.....

(c) Comment on the **texture** of the song. Provide bar numbers to support your answer. [2]

.....

.....

.....

(d) Compare the **harmony/tonality** of bars 35–44 with that in bars 1–28. [4]
[1 mark for each relevant comment with bar number(s) where appropriate]

.....

.....

.....

.....

.....

END OF PAPER