



**GCE AS/A level**

**1303/01**

**MUSIC – MU3**

**(Part One) Appraising**

**A.M. MONDAY, 23 May 2016**

**1 hour (approx.) plus your additional time allowance**

**Surname** \_\_\_\_\_

**Other Names** \_\_\_\_\_

**Centre Number** \_\_\_\_\_

**Candidate Number** 2 \_\_\_\_\_

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

**INSTRUCTIONS TO CANDIDATES**

**Use black ink, black ball-point pen or your usual method.**

**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 provided on the front cover.**

**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 Concerto No.2, first movement [Pages 1–13]**

**THIS EXTRACT BEGINS AT BAR 39.**

- (a) State in full (e.g., B major) the key at the start of the EXTRACT. [1]**

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- (b) Referring only to the RIPIENO instruments, give TWO features of interest in bars 39<sup>4</sup>–45. (Do not mention dynamics or harmony here.) [2]**

**1.** \_\_\_\_\_

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**2.** \_\_\_\_\_

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1(c) Give ONE interesting feature of the HARMONY in bars 39<sup>4</sup>–46. You should not merely name an individual chord in your answer. [1]

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(d) OTHER THAN DYNAMICS, what changes occur in the music in bars 50–55 as compared with the previous bars in the EXTRACT? (You may refer to both the solo and ripieno instruments here if you wish). [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S) WHERE NECESSARY]

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**1(e) Comment BRIEFLY on the STRUCTURE of the EXTRACT. You must provide bar numbers in your answers. [2]  
[1 MARK FOR EACH RELEVANT COMMENT]**

**(f) State what is unique about the bass part in bars 87<sup>4</sup>–89 in this movement. [1]**

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

**THIS EXTRACT BEGINS AT BAR 226.**

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

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- (b) Identify the theme (e.g., first subject) heard at the start of the EXTRACT. [1]**

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- (c) (i) Give the bar number where this theme was FIRST heard in the movement. [1]**

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**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 bars 269–298. [3]**

**(i) A TONIC CHORD IN SECOND INVERSION  
(i6/4 OR I6/4)**

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**(ii) A SEQUENCE**

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**(iii) A DOMINANT (MINOR) 9<sup>th</sup> CHORD**

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**AREA OF STUDY 2: VOCAL MUSIC**

**1. Haydn: Nelson Mass: Credo [Pages 126-130]**

- (a) Briefly explain IN CANONE, written in bar 7 before the entry of the chorus. (You should not merely translate the words into English.) [1]**

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**1(c) Give ONE interesting feature of the HARMONY in bars 40–45. You should not merely name an individual chord in your answer. [1]**

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**(d) 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 bars 31–69. [3]**

**(i) A PERFECT CADENCE IN THE RELATIVE MINOR KEY**

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**(ii) A SEQUENCE (STATE THE VOCAL PART/ INSTRUMENTAL LINE)**

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**(iii) A SUSPENSION**

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**1(e) State TWO ways in which the coda (bars 77<sup>4</sup>–83) differs from the previous music in the MOVEMENT.**

**[2]**

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

**(f) What do you consider to be the function (purpose) of the two short orchestral “interludes” in bars 27–31 and 47–50? [1]**

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**2. Schubert: Die Schöne Müllerin: Der Neugierige [Pages 149–150]**

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

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**(b) Give THREE features of the HARMONY in bars 1–20<sup>1</sup>. You must give bar (and, if necessary, beat) numbers in your answers. [3]**

**1.** \_\_\_\_\_

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**2.** \_\_\_\_\_

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**3.** \_\_\_\_\_

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**AREA OF STUDY 3 – CHAMBER MUSIC**

**1. Corelli: Trio Sonata in F (Corrente)**  
**[Page 155]**

**(a) State the FORM of this movement. [1]**

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**(b) Comment on the PHRASE STRUCTURE of bars 0<sup>3</sup>–20, mentioning any points of interest. You must give bar numbers in your answer. [2]**  
**[1 MARK FOR EACH RELEVANT COMMENT]**

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1(c) Give the definition of the term HEMIOLA and state where one is found in the movement. [1+1]

DEFINITION OF HEMIOLA \_\_\_\_\_

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BAR NUMBER(S) \_\_\_\_\_

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(d) Compare the HARMONY/TONALITY of bars 0<sup>3</sup>–7 with that in bars 20<sup>3</sup>–27. [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS]

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**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 in the movement. [2]**

**(i) A SEQUENCE (NAME INSTRUMENT)**

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**(ii) CROSSING PARTS**

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

**(a) State the FORM of this movement. [1]**

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**(b) Comment on the PHRASE STRUCTURE of bars  
0<sup>6</sup>–14<sup>5</sup>. [2]**

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- 2(d) Give ONE feature of interest in bars 24<sup>6</sup>–28<sup>5</sup>. Refer to bar numbers in your answer. Also refer to the instrument (or piano left/right hand) where appropriate. [1]
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- (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 0<sup>6</sup>–14<sup>5</sup>. [3]

(i) A PLAGAL CADENCE

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(ii) A SUSPENSION

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(iii) A CADENCE IN A MINOR KEY

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**LIST B:**

**AREA OF STUDY 4: MUSICAL THEATRE**

**1. Loesser: Guys and Dolls: Runyonland  
[Pages 214–215]**

**(a) Using the headings below, comment on the music  
in bars 1–28.  
[1 MARK FOR EACH RELEVANT COMMENT WITH  
BAR NUMBER(S)]**

**TONALITY: [2]**

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**1(a) Thematic material: [2]**

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**(b) Give ONE feature of interest in each of the following in bars 29–43. [1+1]**

**TEXTURE:**

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**HARMONY:**

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- 1(c) Comment on the **USE OF INSTRUMENTS** in the **ACCOMPANIMENT** to the melody in bars **29–43**.

[2]

[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBER(S) WHERE APPROPRIATE]

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- (d) **TICK (✓)** the appropriate boxes below to indicate which **TWO** of the musical devices listed occur in bars **53–70**. [2]

<b>OSTINATO</b>	
<b>DOMINANT 9<sup>th</sup> CHORD</b>	
<b>BLUE NOTE</b>	
<b>PEDAL</b>	

2. **Bernstein: West Side Story: Tonight**  
[Pages 221–236]

**THIS EXTRACT BEGINS AT BAR 67.**

- (a) Complete the table below to indicate the **PHRASE STRUCTURE** of bars **67<sup>6</sup>–98<sup>1</sup>**. [2]

<b>a</b>			
<b>Bars 67<sup>6</sup>–75<sup>2</sup></b>			

- 2(b) Give TWO differences in the HARMONY/TONALITY of the opening of the extract (bars 68–75) as compared with that in bars 1–10. [2]

Bars 1–10	Bars 68–75
1. _____ _____ _____ _____ _____ _____	_____ _____ _____ _____ _____ _____
2. _____ _____ _____ _____ _____ _____	_____ _____ _____ _____ _____ _____

2(c) (i) State the function/purpose of bars  $98^2-101$ . [1]

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(ii) Identify TWO other features of interest in these bars ( $98^2-101$ ). [2]

1. \_\_\_\_\_

2. \_\_\_\_\_

(d) Give the bar number(s) (and beat numbers where necessary – e.g.,  $14^3$ ) where ONE example of each of the following occurs in the EXTRACT. [3]

(i) AUGMENTATION

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(ii) AN IMPERFECT CADENCE

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(iii) A DOMINANT 7<sup>th</sup> CHORD

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

**1. Queen: Bohemian Rhapsody**  
**[Pages 193–202]**

**THIS EXTRACT BEGINS AT THE FIRST BAR  
OF THE LAST SYSTEM (LINE) OF PAGE 196,  
L'ISTESSO TEMPO.**

- (a) Comment on the VOCAL WRITING in the opening  
13 bars of the EXTRACT. [2]  
[1 MARK FOR EACH RELEVANT COMMENT WITH  
BAR NUMBERS]**

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**1(b) State TWO musical features that contribute to the OPERATIC style of the EXTRACT. [2]**

**1.** \_\_\_\_\_

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**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 EXTRACT. [2]**

**(i) PARALLEL HARMONY**

\_\_\_\_\_

**(ii) A DIMINISHED 7<sup>th</sup> CHORD**

\_\_\_\_\_



1(d) Under the headings below, comment on the music in the last 11 bars of the score.

**[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS]**

**MELODIC MATERIAL: [1]**

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**HARMONY/TONALITY: [2]**

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**1(e) Comment BRIEFLY on the FORM of the song. [1]**

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## 2. The Beatles: Yesterday [Pages 297–299]

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

Intro	Verse 1	Verse 2	Middle-8	Verse 3	Middle-8	Verse 4	Coda
Bars 1–2	3–9	3–9	10–17	18–24	10–17	18–24	25–26

- (a) OTHER THAN NAMING THE TONIC CHORD/KEY, give THREE features of the HARMONY/TONALITY in bars 1–9. You should not merely name individual chords in your answers. [3]

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

**2(b) OTHER THAN HARMONY, give TWO ways in which the music of the FIRST MIDDLE-8 differs from that of Verses 1 and 2. (Do not mention instruments here.) [2]**

1. \_\_\_\_\_

2. \_\_\_\_\_

**(c) Comment on the USE OF INSTRUMENTS in the SECOND MIDDLE-8 and Verse 4. [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS]**

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2(d) The coda is based on material heard earlier in the song. In each of the following, give ONE difference in the coda's music as compared with this earlier music.

**VOCAL MELODY: [1]**

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**HARMONY: [1]**

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**AREA OF STUDY 6: WELSH SONGS**

**1. Dilys Elwyn-Edwards: Caneuon y Tri Aderyn; Mae Hiraeth yn y Môr  
[Pages 273–275]**

**(a) Which of the following describes the TONALITY at the START of the song? [1]**

**MAJOR MINOR MODAL [Underline ONE answer]**

**(b) Give TWO features of the HARMONY in bars 1–13. Provide bar numbers where appropriate. [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 bars 17–46. [2]**

**(i) A CHANGE OF CHORD FROM (TONIC) MAJOR TO MINOR**

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**(ii) A DOMINANT PEDAL**

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1(d) **OTHER THAN REPEATED CHORDS**, give **TWO** features of the **PIANO WRITING** in bars **27–47**, providing bar numbers. (Do not mention harmony here). [2]

1. \_\_\_\_\_

2. \_\_\_\_\_

(e) **Comment on the PHRASE STRUCTURE** of the vocal melody in bars **27<sup>3</sup>–39<sup>3</sup>**. [3]  
[1 MARK FOR EACH RELEVANT COMMENT WITH BAR NUMBERS]

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2. **Caryl Parry Jones: Y Nos yng Nghaer  
Arianrhod [Pages 286–295]**

**THIS EXTRACT BEGINS AT BAR 27.**

- (a) Identify any features of interest in the VOCAL LINE  
in bars 27<sup>4</sup>–35. (Do not mention any cadences  
here.) [2]  
[1 MARK FOR EACH RELEVANT COMMENT WITH  
BAR NUMBER(S)]**

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2(b) Using the headings below, state how the middle-8 (bars 44–52<sup>2</sup>) differs from the music heard up to that point.

**HARMONY/TONALITY: [1]**

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**VOCAL MELODY/USE OF VOICES: [3]**

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- 2(c) (i) Comment on the song's final cadence (bars 59–61). [2]  
[1 MARK FOR EACH RELEVANT COMMENT]

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- (ii) Name any cadence in bars 28–39, mentioning ONE interesting feature. [1+1]

**TYPE OF CADENCE/BAR NUMBER**

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**INTERESTING FEATURE**

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**END OF PAPER**