

Surname	Centre Number	Candidate Number
Other Names		0



**GCSE**

4413/01

**MUSIC**

**Unit 3**

A.M. TUESDAY, 17 May 2011

1½ hours approximately

Examiner's use only		
Question	Max.	Mark
1	5	
2	12	
3	20	
4	10	
5	12	
6	13	
7	20	
8	8	
<b>Total</b>	<b>100</b>	

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### INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use pencil or gel pen. Do not use correction fluid.

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

Answer **all** questions.

Answers to all questions, including rough work, should be made in the spaces provided in this answer book.

Answers in music notation may be written in pencil or ink.

### INFORMATION FOR CANDIDATES

The Appraising test is continuous and consists of **8** questions, namely seven questions on the areas of study and one evaluative question.

Full instructions are included on the compact discs which will be played to you.

The maximum mark for this paper is **100**.

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

At the end of the examination this answer book must be handed to the invigilator.



M A Y 1 1 4 4 1 3 0 1 0 1

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1. Here are **five** extracts of music. Each extract will be played **once** only. Identify the **type** of group featured in each extract choosing from the list below.

You have 30 seconds to read the question before the playing of the first extract.

**Brass Band / Folk Band / Full Orchestra / Mixed Choir /  
Male Choir / Ladies Choir / Wind Band / String Quartet**

[Each correct answer = 1 mark]

[5]

Extract	Group
Extract 1	
Extract 2	
Extract 3	
Extract 4	
Extract 5	



2. You will hear **six** vocal extracts. Each extract will be played **once** only.

Identify:

- (i) the **tonality** as either major or minor,
- (ii) the **type** of composition choosing from the list below.

You have 30 seconds to read the question before the playing of the first extract.

**Cerdd dant / Hymn-tune / Country and Western / Art song /  
Pop-ballad / Folk-disco / Musical / Rap / Reggae / Blues**

[Each correct answer = 1 mark]

[12]

Extract	Tonality	Type of composition
Extract 1		
Extract 2		
Extract 3		
Extract 4		
Extract 5		
Extract 6		



3. Here are two versions of the theme from *Out of Africa* by *John Barry*. Each version will be played **three** times. Compare the two versions using the headings below. Version 1 is the original version.

[Each correct observation = 1 mark]

[20]

Version 1	Version 2
<p>(i) <u>Instruments/Voices</u></p> <p>(a) Melody</p> <p>.....</p> <p>(b) Accompaniment</p> <p>.....</p> <p>.....</p>	<p>(i) <u>Instruments/Voices</u> [2]</p> <p>(a) Melody</p> <p>.....</p> <p>(b) Accompaniment [4]</p> <p>.....</p> <p>.....</p>
<p>(ii) <u>Duration</u> (tempo, pulse, metre, rhythm)</p> <p>.....</p> <p>.....</p>	<p>(ii) <u>Duration</u> [4] (tempo, pulse, metre, rhythm)</p> <p>.....</p> <p>.....</p>
<p>(iii) <u>Other points of interest</u></p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>(iii) <u>Other points of interest</u> [10]</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

4413  
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4. Here is an extract from *Crown Imperial March* by *William Walton*.

It will be played **three** times. Underline the correct answer in each question.

You have 30 seconds to read the question before the first playing of the extract.

[Each correct answer = 1 mark]

[10]

(a) The piece is **played** by a:

[1]

Military Band / Symphony Orchestra / String Orchestra

(b) Indicate the **period** in which this music was composed:

[1]

Baroque / Classical / 20<sup>th</sup> century

(c) The **compositional device** used in the upper strings is:

[1]

fugue / pedal / ground bass

(d) The rhythm played by the brass at the very beginning is:

[1]



(e) The most suitable tempo for the extract is:

[1]

Adagio ♩ = 60 / Allegro ♩ = 112 / Presto ♩ = 180

(f) **Where** would you expect to hear a live performance of this type of music?

[1]

.....

(g) State **four** ways in which the composer creates a celebratory mood.

[4]

(i) .....

(ii) .....

(iii) .....

(iv) .....



5. Here are **three** extracts of music. State **four** of the musical **characteristics** of each extract. [You should not simply list the instruments you hear]

Each extract will be played **twice**. [Each correct observation = 1 mark] [12]

Extract A: [4]

- (i) .....
- (ii) .....
- (iii) .....
- (iv) .....

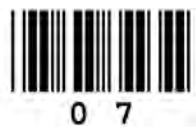
Extract B: [4]

- (i) .....
- (ii) .....
- (iii) .....
- (iv) .....

Extract C: [4]

- (i) .....
- (ii) .....
- (iii) .....
- (iv) .....

4413  
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6. The following extract will be played **four** times. There will be a 1 minute silence after the final playing for you to complete your answers. The melody is printed below.

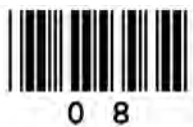
You have 1 minute to read the question before the first playing of the extract.

[13]

The musical score is written on a single staff in treble clef. It consists of 10 measures, numbered 1 through 10. Measure 1 starts with a quarter note G4. Measure 2 has a dotted quarter note A4. Measure 3 contains a quarter note B4, a quarter note A4, and a quarter note G4, all beamed together. Measure 4 has a dotted quarter note F#4. Measure 5 contains a quarter note E4, a quarter note D4, and a quarter note C4, all beamed together. Measure 6 has a quarter note B3, a quarter note A3, and a quarter note G3, all beamed together. Measure 7 contains a quarter note F#3, a quarter note E3, and a quarter note D3, all beamed together. Measure 8 has a dotted quarter note C3. Measure 9 contains a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. Measure 10 has a dotted quarter note F#2 and a quarter note E2, both beamed together. The piece ends with a double bar line.

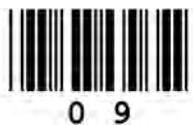
Annotations on the score:

- A box labeled "Time Signature" is positioned below the first measure.
- A box labeled "Pitch" with arrows pointing left and right is positioned below measures 5 and 6.
- A box labeled "Pitch" with arrows pointing left and right is positioned below measures 9 and 10.
- A box labeled "Cadence" is positioned below measure 10.





- (a) At the beginning of the extract insert the time signature. [2]
- (b) Above the staff just before bar 1, write in an appropriate Italian term [e.g. *Allegro*] to describe the *tempo* of the extract. [1]
- (c) Give the full name of the **key** of the extract. [1]  
Key: .....
- (d) Complete the **melody** by writing in the missing notes (pitch) in bars 5 & 9. The rhythm has been provided for you. [6]
- (e) (i) Give the technical **name** for the quaver which precedes the first beat of bar 1. [1]  
Name: .....
- (ii) Give the name of the cadence in Bar 10. [2]  
Cadence: .....



7. Here is an extract from the song *The music of the night* sung by the Phantom himself from the musical *Phantom of the Opera* by Andrew Lloyd Webber. It will be played **four** times with a 30 second silence between each playing and a further 15 minutes after the final playing for you to complete your answer.

Write about the music, commenting on anything you hear. **You should relate your comments to appropriate line numbers** considering such features as:

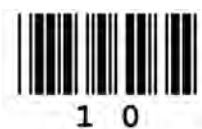
- Instruments
  
- Voices
  
- Melody
  
- Rhythm
  
- Orchestration
  
- Texture
  
- Form
  
- Style
  
- Period

**You have 30 seconds to consider the question before the first playing of the extract.**

[Each correct observation = 1 mark]

[20]

The words are written on page 11.



**You may make rough notes on this page, but begin your answer overleaf.**

Here are the words:

- 1 Softly, deftly, music shall caress you,
- 2 Hear it, feel it, secretly possess you,
- 3 Open up your mind let your fantasies unwind
- 4 In this darkness which you know you cannot fight
- 5 the darkness of the music of the night.
- 6 Let your mind start a journey through a strange new world,
- 7 Leave all thoughts of the world you knew before.
- 8 Let your soul take you where you long to be,
- 9 Only then can you belong to me.
- 10 Floating, falling, sweet intoxication,
- 11 Touch me, trust me, savour each sensation.
- 12 Let the dream begin, let your darker side give in
- 13 to the power of the music that I write,
- 14 The power of the music of the night.











