



**GCSE**

**4413/01**

**MUSIC**

**UNIT 3**

**A.M. FRIDAY, 5 June 2015**

**1 hour 30 minutes plus your additional time allowance**

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

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

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

**Candidate Number** 0 \_\_\_\_\_

<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>9</b>	
<b>3.</b>	<b>20</b>	
<b>4.</b>	<b>8</b>	
<b>5.</b>	<b>9</b>	
<b>6.</b>	<b>16</b>	
<b>7.</b>	<b>20</b>	
<b>8.</b>	<b>8</b>	
<b>Total</b>	<b>100</b>	

**INSTRUCTIONS TO CANDIDATES**

**Use black ink or black ball-point pen or your approved technology.**

**Write your name, centre number and candidate number in the spaces provided on the front cover or at the top of your first page of word processed answers.**

**Answer ALL questions either on the question paper or using your technology.**

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

**There are FOUR extra continuation pages at the end of this booklet.**

**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.**

1. Here are FIVE extracts of music. Each extract will be played ONCE only.

Identify:

- (i) the TONALITY as either major or minor
- (ii) the TYPE of group, choosing from the list below.

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

**Wind Band / Brass Band / String Orchestra /**

**Full Orchestra/ String Quartet / Male Choir /**

**Mixed Choir / Ladies Choir**

**(Each correct answer = 1 mark) [10]**

<b>EXTRACT</b>	<b>TYPE OF GROUP</b>	<b>TONALITY</b>
<b>EXTRACT 1</b>		
<b>EXTRACT 2</b>		
<b>EXTRACT 3</b>		
<b>EXTRACT 4</b>		
<b>EXTRACT 5</b>		

2. Here are **THREE** extracts of film music. Each extract will be played **ONCE** only with a short pause between each playing.

For each extract tick only **ONE** solo instrument, **ONE** accompanying instrument or instruments and one compositional device – a maximum of three (✓) for each extract.

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

(Each correct answer = 1 mark) [9]

		<b>Extract A</b>	<b>Extract B</b>	<b>Extract C</b>
<b>SOLO INSTRUMENT</b>	<b>Piccolo</b>			
	<b>Oboe</b>			
	<b>Saxophone</b>			
<b>ACCOMPANYING INSTRUMENT(S)</b>	<b>Side drum</b>			
	<b>Brass</b>			
	<b>Strings</b>			
<b>COMPOSITIONAL DEVICE</b>	<b>Ostinato</b>			
	<b>Sequence</b>			
	<b>Stepwise bass</b>			



3. Here are two versions of the same music. Each version will be played **THREE** times. Compare the two versions using the headings opposite. Version 1 is the original version. **CREDIT WILL ONLY BE GIVEN FOR ANSWERS WRITTEN WITHIN THE APPROPRIATE BOXES.**

(Each correct observation = 1 mark) [20]

4. Here is an extract of music. It will be played **THREE** times. **UNDERLINE** the correct answer in questions (a) – (f).

You now have 30 seconds to read the question before the first playing of the extract. [8]

- (a) The piece is **ACCOMPANIED** by a:

**String Orchestra**                      **Brass Ensemble**

**Full Orchestra** [1]

- (b) Which of the following best describes the **TEXTURE** of the opening of this extract? [1]

**Homophonic**                      **Monophonic**

**Polyphonic**

- (c) Indicate the **PERIOD** in which this music was composed: [1]

**Baroque**                      **Classical**

**21st century**

4(d) Which of the following three RHYTHMS is played at the beginning of the extract? [1]



(e) The most suitable TEMPO for the extract is: [1]

**Adagio**

**Andante**

**Allegro**

4(f) How would you describe the tonality of the music?  
[1]

**Minor**

**Atonal**

**Major**

(g) Name any TWO of the instruments playing in the extract. [2]

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

**5. Here are extracts from THREE DIFFERENT STYLES of composition. State THREE of the MAIN STYLISTIC FEATURES of each extract. [You should not simply list the instruments you hear]**

**Each extract will be played TWICE. (Each correct observation = 1 mark) [9]**

**Extract A: [3]**

**(i)** \_\_\_\_\_

**(ii)** \_\_\_\_\_

**(iii)** \_\_\_\_\_

**Extract B: [3]**

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

**Extract C: [3]**

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

6. The extract shown opposite will be played **FOUR** times. There will be a **ONE** minute silence after the final playing for you to complete your answers. The melody is printed opposite.

You now have 1 minute to read the question before the first playing of the extract. [16]

- (a) Give the **FULL** name of the **KEY** of the extract. [2]

Key: \_\_\_\_\_

- (b) At the beginning of the extract, insert the **TIME SIGNATURE**. [1]

- (c) Above the stave in Bar 1, write an appropriate Italian term [e.g. presto] to describe the tempo of the extract. [1]

- (d) Write in the missing **REST** at the end of bar 2. [1]

**6(e) Complete the MELODY in bars 5 – 7 by writing in the missing notes(pitch). The rhythm (and the pitch of the last note in bar 6) has been provided for you. [6]**

**(f) Name the CADENCE in bars 7– 8. [1]**

**Cadence: \_\_\_\_\_**

**(g) Name either the MODULATION or the full name of the NEW KEY in bars 9 –14. [2]**

**Modulation/New key: \_\_\_\_\_**

**(h) Write in the missing ACCIDENTALS in bar 10 and bar 12. [2]**



7. Here is part of the song '**All that Jazz**' from the musical Chicago written by John Kander and Fred Ebb and first produced on stage in 1975. 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 the features listed below:

- Instruments
- Voices
- Melody
- Rhythm
- Texture
- Form
- Style
- Harmony.

(Each correct observation = 1 mark) [20]

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

**You may make rough notes on pages 18-20, but begin your answer on page 21.**

**Here are the words:**

- 1. Come on, babe, why don't we paint the town, and all that jazz!**
  
  
  
  
  
  
  
  
  
  
- 2. I'm gonna rouge my knees and roll my stockings down, and all that jazz!**
  
  
  
  
  
  
  
  
  
  
- 3. Start the car, I know a whoopee spot**
  
  
  
  
  
  
  
  
  
  
- 4. where the gin is cold but the piano's hot,**

5. **It's just a noisy hall where there's a nightly brawl,  
and all that jazz!**
  
6. **Slick your hair and wear your buckle shoes, and  
all that jazz!**
  
7. **I hear that father Dip is gonna blow the blues, and  
all that jazz!**
  
8. **Hold on hon, we're gonna bunny hug,**
  
9. **I bought some aspirin down at United Drug**
  
10. **in case we shake apart and want a brand new start  
to do that jazz.**

11. Find a flask we're playing fast and loose, and all that jazz!
  
12. Right up here is where I store the juice, and all that jazz!
  
13. Come on babe we're gonna brush the sky
  
14. I betcha lucky Lindy never flew so high
  
15. cause in the stratosphere how could he lend an ear to all that jazz!













**8. Evaluate the preparation process and final performance of ONE piece of music (solo or ensemble) that you have presented for your GCSE performing examination (Unit 1).**

**In your response you should consider:**

- Links to Areas of Study;**
- Technique;**
- Accuracy and fluency;**
- Interpretation and style of performance;**
- Response to feedback;**
- Any other points you wish to include.**

**[You are reminded that the quality of written communication applies to the answering of this question. You now have 15 minutes to answer the question.] [8]**

**Name of piece:** \_\_\_\_\_

**Composer:** \_\_\_\_\_

---

---

---

---















<p><b>VERSION 1</b></p> <p><b>(i) INSTRUMENTS/VOICES</b></p> <p><b>(a) Melody</b></p> <hr/> <hr/> <p><b>(b) Accompaniment</b></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p><b>VERSION 2</b></p> <p><b>(i) INSTRUMENTS/VOICES [2]</b></p> <p><b>(a) Melody</b></p> <hr/> <hr/> <p><b>(b) Accompaniment [4]</b></p> <hr/> <hr/> <hr/> <hr/>
<p><b>(ii) Duration</b></p> <p><b>(a) Tempo</b></p> <hr/> <hr/> <p><b>(b) Time signature</b></p> <hr/> <hr/>	<p><b>(ii) Duration [4]</b></p> <p><b>(a) Tempo</b></p> <hr/> <hr/> <p><b>(b) Time signature</b></p> <hr/> <hr/>
<p><b>VERSION 1</b></p> <p><b>(iii) OTHER POINTS OF INTEREST</b></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p><b>VERSION 2</b></p> <p><b>(iii) OTHER POINTS OF INTEREST [10]</b></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

1 2 3 4  
La - scia ch'io pian - ga mia cru - ra sor - te

Time  
Signature

Rest

5 6 7 8  
e che so - spi - ri la li - ber - ta.

← Missing pitch →

Cadence

9 10 11 12  
e che so - spi - ri e che so - spi - ri la

Accidental

Accidental

Modulation

13 14  
li - ber - ta!

Modulation →