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General Certificate of Education
 June 2005
 Advanced Level Examination



MUSIC

MUS4

Unit 4 Musical Genres and the Musical Setting of Text in the 20th and 21st Centuries

Monday 27 June 2005 1.30 pm to 4.00 pm

The Invigilator will require the CD of excerpts.
In addition to this paper you will require:

- an unmarked copy of your chosen set work for Section C;
- manuscript paper;
- an 8-page answer book.

For Examiner's Use			
Number	Mark	Number	Mark
1			
2			
3			
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6			
7			
Total (Column 1)		→	
Total (Column 2)		→	
TOTAL			
Examiner's Initials			

Time allowed: 2 hours 30 minutes

Instructions

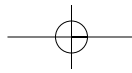
- Use blue or black ink or ball-point pen.
- Musical notation may be written in pencil.
- Fill in the boxes at the top of this page.
- Answer **all** questions in Sections A and B, and **one** question from Section C.
- Answer **Section A** in this answer book.
- Answer questions from **Sections B and C** in the separate 8-page answer book.
- On the front cover of the separate 8-page answer book, write the *Paper Reference* MUS4.

Information

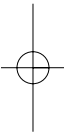
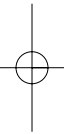
- The maximum mark for this paper is 120.
- Each section is worth 40 marks.
- Mark allocations to questions are indicated.

Advice

- You are reminded of the need for good English and clear presentation in your answers.



NO QUESTIONS APPEAR ON THIS PAGE



SECTION A

Answer **all** questions in the spaces provided.

- 1** You will hear three short excerpts of music. Each excerpt will be played **twice**, with a pause after each playing.

Excerpt 1 The words of this excerpt are printed below.

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- (a) On which note of the scale does the voice enter on *Maybe* in line 1?
Underline your answer.

second third fourth fifth

(1 mark)

- (b) Describe the instrumental bass part in line 1 (which is repeated in line 2).

.....
(1 mark)

- (c) What is the range of the melody in line 4?
Underline your answer.

fifth sixth seventh octave ninth

(1 mark)

- (d) Which of the following statements best describes this music?
Tick your choice.

The music modulates to the dominant

The music modulates to the subdominant

The music remains in the same key throughout

The music modulates to the relative minor

(1 mark)

THIS QUESTION CONTINUES ON THE NEXT PAGE

Turn over ►

Excerpt 2

- (e) Give the term which best describes the texture of the slow introduction.

.....
(1 mark)

- (f) To which key does the music modulate for the faster section?
-
- Underline your answer.

dominant subdominant relative major tonic major

(1 mark)

- (g) Which of the following terms best describes this music?
-
- Underline your answer.

be-bop boogie-woogie cool jazz swing twelve-bar blues

(1 mark)

Excerpt 3

- (h) What is the tonality of this music?

.....
(1 mark)

- (i) Which of the following pitch outlines is the piano
- ostinato*
- ?
-
- Tick your choice.

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(1 mark)

- (j) Name the dance style used in this excerpt.

.....
(1 mark)

- 2 You will hear an excerpt from Stravinsky's *Symphony of Psalms*. The music will be played **three** times, with pauses between each playing. The plan of the excerpt is given below:

Opening Section

Sopranos and basses accompanied by wind and brass ...

Central Section

Full choir and orchestra – big *crescendo* leading to ...

Third Section

Subito piano section for full choir and instruments.

In the opening section:

- (a) Which term best describes the musical device used by the soprano and bass parts of the choir?
Underline your answer.

canon diminution fugue imitation inversion

(1 mark)

- (b) Comment on the harmony/tonality of this section.

.....
.....

(2 marks)

In the central section:

- (c) Comment on the choral writing.

.....
.....

(2 marks)

In the third section:

- (d) Which prominent melodic interval do you hear in the orchestral bass (played by piano, harp and timpani)?
Underline your answer.

third fourth fifth sixth

(1 mark)

- (e) Which word best describes the soprano melody?
Underline your answer.

angular conjunct diatonic triadic

(1 mark)

- (f) Which word best describes the tonality?
Underline your answer.

atonal bitonal major minor modal

(1 mark)

Turn over ►

- 3 You will hear an excerpt from the musical *My Fair Lady* by Lerner and Loewe. Study the questions on the opposite page and write your answers in the spaces provided. The music will be played **three** times, with pauses between each playing.

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- (a) What is the melodic interval sung to the syllables *once am* in bar 10?
 (2 marks)
- (b) Name the key and cadence at bars 15 – 16.
 - (i) Key
 - (ii) Cadence (2 marks)
- (c) Write on the stave the melody sung to the words *towering feeling* in bars 35 – 36. (5 marks)
- (d) Name the key and cadence at bars 47 – 49.
 - (i) Key
 - (ii) Cadence (2 marks)

Turn over ►

- 4 You will hear **two** excerpts from the film-music for *The Gadfly* by Shostakovich. The music will be played **three** times, with pauses between each playing. The excerpts will be played in the following order:

Excerpt 1	Excerpt 1	Excerpt 2	Excerpt 2	Excerpt 1	Excerpt 2
-----------	-----------	-----------	-----------	-----------	-----------

Excerpt 1

This begins with a two-bar introduction after which a violin melody is played. The rhythm outline of the opening violin melody is given below:

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- (a) What is the melodic interval *x* shown by the bracket?

.....
(2 marks)

- (b) What is the melodic device used at *y*?

.....
(2 marks)

- (c) Give **three** features of the accompaniment to the solo violin.

(i)

(ii)

(iii)

(3 marks)

Excerpt 2

- (d) Which type of pedal is used in the bars leading up to the reappearance of the melody in Excerpt 1?

.....
(1 mark)

- (e) The melody is now played by all of the violins. How has the composer's treatment of this melody altered from that in Excerpt 1?

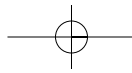
.....
(1 mark)

- (f) Give **two** ways in which the accompaniment is different from that in Excerpt 1.

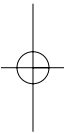
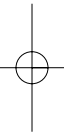
(i)

(ii)

(2 marks)



NO QUESTIONS APPEAR ON THIS PAGE



TURN OVER FOR SECTION B

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SECTION B

Answer the question below in the 8-page answer book.

- 5 You will hear a recording of part of *The Kingdom* by Edward Elgar. The words are printed below.

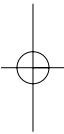
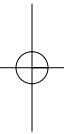
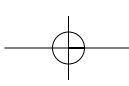
The recording will be played **four** times. There will be a short pause between the first and second playings. There will be pauses of **five** minutes between the second and third playings and between the third and fourth playings.

The music describes how the Holy Spirit came to the disciples of Jesus. The soloists and the chorus play various rôles in the drama, showing how different people reacted to the events taking place. The disciples were filled with confidence and power whereas the ordinary people were puzzled and confused.

Explain **how** the music illustrates the text below. You must refer to the **musical features** of the excerpt such as tempo, setting of particular words or phrases, key changes, use of melody, rhythm, harmony and the rôle of the orchestral accompaniment. Where possible, say **why** the composer has included the details to which you refer.

You may use these two pages for your rough work.

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(40 marks)

TURN OVER FOR SECTION C

Turn over ►

SECTION C**Set Work**

Answer **either** Question 6 **or** Question 7 in the 8-page answer book.

Your answers should contain detailed references to the score.

6 Stravinsky: Suite *The Firebird* (1945 version)

Answer both parts of 6(a) and **EITHER** part (b) **OR** part (c).

- (a) (i) Comment on the composer's use of instrumental *timbre* in the **fourth** movement *Pantomime II*. (10 marks)
- (ii) Comment on the harmony/tonality from figure 150 to figure 153 in the **ninth** movement *Lullaby*. (10 marks)

EITHER

- (b) Write an essay explaining the musical means which Stravinsky uses to make the **tenth** movement *Final Hymn* such a splendid conclusion to the work. (20 marks)

OR

- (c) By his use of imaginative orchestral colours, Stravinsky makes the story of *The Firebird* come alive.

Discuss this view of Stravinsky's use of the orchestra, referring to suitable passages in the score but excluding the **fourth** movement *Pantomime II*. (20 marks)

7 Prokofiev: Suite No. 2 *Romeo and Juliet*

Answer both parts of 7(a) and **EITHER** part (b) **OR** part (c).

- (a) (i) Comment on the harmony/tonality from figure 7 to figure 9 in the **first** movement *Montagus and Capulets*. (10 marks)
- (ii) Comment on the composer's use of texture from figure 49 to the end of the **fifth** movement *Romeo at Juliet's before parting*. (10 marks)

EITHER

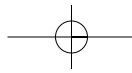
- (b) Write a critical commentary on the **second** movement *Juliet, the Young Girl*. (20 marks)

OR

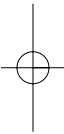
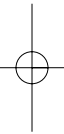
- (c) Write an essay commenting on some of the effective instrumental *timbres* Prokofiev uses in this work. (20 marks)

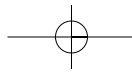
Refer to suitable passages in the score, excluding the **fifth** movement, *Romeo at Juliet's before parting*.

END OF QUESTIONS

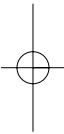
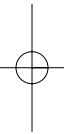


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Question 1

Excerpt A CD Sony COL 494935 2

Excerpt B CD Nonesuch 7559-79363-2

Excerpt C CD RGNET 1017

Question 2 Stravinsky: *Symphony of Psalms*
CD Sony SBK87955

Question 3 Lerner & Loewe: *My Fair Lady* On the street where you live
CD First Night CAST CD83

Question 4 Shostakovich: *The Gadfly* Romance
CD Decca 448 185-2

Section B Elgar: *The Kingdom*
CD Chandos RCHAN 8788

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