

Surname						Other Names					
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For Examiner's Use

General Certificate of Education
June 2008
Advanced Level Examination



MUSIC

MUS4

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

Friday 13 June 2008 1.30 pm to 4.00 pm

The Invigilator will need the CD of excerpts.

For this paper you must have:

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

Time allowed: 2 hours 30 minutes

Instructions

- Use black ink or black ball-point pen.
- You may write musical notation in pencil.
- Fill in the boxes at the top of this page.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is MUS4.
- 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.
- You must answer the questions in the spaces provided. Answers written in margins or on blank pages will not be marked.
- Do all rough work in this book or in the 8-page answer book. Cross through any work you do not want to be marked.

Information

- The maximum mark for this paper is 120.
- Each section is worth 40 marks.
- The marks for questions (or part questions) are shown in brackets.
- Section C should be answered in continuous prose. In this section you will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

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Question	Mark	Question	Mark
1		5	
2		6	
3		7	
4			
Total (Column 1) →			
Total (Column 2) →			
TOTAL			
Examiner's Initials			



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 A The words of this excerpt are printed below.

The words of this excerpt cannot be published due to third-party copyright restrictions. They are taken from *Suddenly I See* by KT Tunstall.

- 1** (a) How many bars are there in the introduction?

.....
(1 mark)

- 1** (b) What is the tonality of the music?

.....
(1 mark)

- 1** (c) How many different chords are used in line 3 (repeated in line 4)?

.....
(1 mark)

- 1** (d) What is the range of the melody sung by the words *Suddenly I see* (line 6)?
Underline your answer.

fifth sixth seventh octave ninth

(1 mark)



Excerpt B

- 1 (e) Which interval is heard in the accompaniment?
Underline your answer.

major second minor third major third perfect fourth

(1 mark)

- 1 (f) Name the texture of the music sung by the male chorus.

.....
(1 mark)

- 1 (g) Which **one** of the following styles best describes this music?
Underline your answer.

impressionism minimalism nationalism neo-classicism

(1 mark)

Excerpt C

- 1 (h) Which melodic feature is heard in the music?
Underline your answer.

blue notes inversion motivic development ostinato

(1 mark)

- 1 (i) What rhythmic device is used in the music?

.....
(1 mark)

- 1 (j) Which harmonic feature is used in this music?
Underline your answer.

added note chords false relation quartal harmony suspensions

(1 mark)

Turn over for the next question

- 2 You will hear an excerpt from the ballet *Appalachian Spring* by Aaron Copland. The music will be played **three** times, with pauses between each playing. A plan of the music is given below.

Section A Clarinet melody with flute and harp accompaniment	Section B Oboe and bassoon melody with wind and brass accompaniment	Section C Strings, trombones and horns melody with full orchestra
---	---	---

Section A

- 2 (a) Describe the accompaniment.

.....

.....

(2 marks)

Section B

- 2 (b) What is the interval between the oboe and the bassoon parts?
Underline your answer.

third sixth octave tenth fifteenth

(1 mark)

- 2 (c) Which of the following describes the key of Section B?
Underline your answer.

a tone lower than Section A a tone higher than Section A
a third lower than Section A a third higher than Section A
the same key as Section A

(1 mark)



Section C

- 2 (d) Name the compositional device that is used.

.....
(1 mark)

- 2 (e) Comment on the accompaniment.

.....
.....
.....
(3 marks)

For the whole excerpt

- 2 (f) What is the tonality?

.....
(1 mark)

- 2 (g) Suggest a suitable time signature.

.....
(1 mark)

Turn over for the next question

- 3 You will hear **two** excerpts from *Symphony No. 5* by Shostakovich. The music will be played in the following order:

Excerpt 1	Excerpt 1	Excerpt 2	Excerpt 2	Excerpt 1	Excerpt 2
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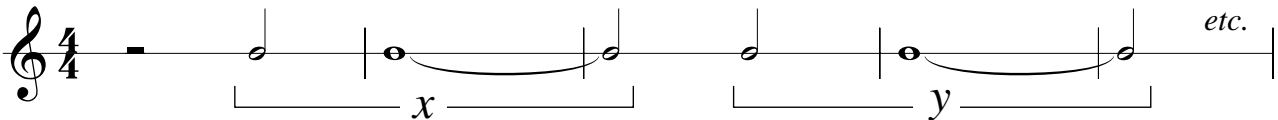
Excerpt 1

- 3 (a) What is the tonality?
Underline your answer.

atonal modal major minor

(1 mark)

- 3 (b) Here is an outline of the first four notes of the violin melody.
Identify the intervals marked *x* and *y*.



Interval *x* (1 mark)

Interval *y* (2 marks)

- 3 (c) Write below one bar of the rhythmic ostinato used in the accompaniment.

4
4 _____

(1 mark)

Excerpt 2 The melody is now played by flute and horn.

- 3 (d) Comment fully on the composer's treatment of the melody and its accompaniment.

Melody

.....

.....

Accompaniment

.....

.....

(5 marks)

- 4 You will hear an excerpt from Rachmaninov's *Symphonic Dances*. A plan of the music is given below. The music will be played **three** times.

Section A Wind solos and string accompaniment	Section B Full orchestra – detached chords - ends with <i>ff</i> timpani	Section C Full orchestra – sustained chords
---	--	---

Section A

- 4 (a) Give a suitable time signature.

.....
(1 mark)

- 4 (b) Which term best describes the melodic shape of the wind solos?
Underline your answer.

angular conjunct triadic whole-tone
(1 mark)

Section B

- 4 (c) Describe fully the harmonic device used.

.....
(2 marks)

Section C

- 4 (d) What technical devices are used to vary the melodic shape from Section A?

.....
.....
(2 marks)

- 4 (e) Underline **two** rhythmic features that you can hear.

anacrusis balanced phrases diminution
hemiola ostinato
(2 marks)

- 4 (f) Underline **two** features of harmony or tonality that you can hear.

beginning and ending in the same key pedal notes
regular cadences neapolitan sixths suspensions
(2 marks)

SECTION B

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

- 5** You will hear a recording of an excerpt from Vaughan Williams' *Sea Symphony*. 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 a pause of **five** minutes between the second and third playings and between the third and fourth playings.

By describing the **musical** features of the excerpt, explain **how** the music illustrates the text.

You should refer to tempo, setting of particular words or phrases, tonality and key changes, and describe the composer's use of melody, rhythm, harmony and any interesting features of the orchestral accompaniment.

You may use this page and the facing page for rough work.

The words of this excerpt cannot be published due to third-party copyright restrictions.



(40 marks)

Turn over for the next question



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).

- 6** (a) (i) Describe the harmony/tonality and melody in the **ninth** movement, *Lullaby*, from **figure 150** to **figure 155**.
(10 marks)
- 6** (a) (ii) Comment on the composer's use of rhythm and melody in the **eighth** movement, *Infernal Dance*, from **figure 87** to **figure 89** and from **figure 95** to **figure 99**.
(10 marks)

EITHER

- 6** (b) Write a critical commentary on the **tenth** movement, *Final Hymn*.
Your answer should refer to structure, melody, harmony, rhythm, texture and use of instruments as appropriate, and should make clear references to the score.
(20 marks)

OR

- 6** (c) It is Stravinsky's use of shimmering orchestral colour which makes the music so effective.

Choose suitable passages from the work which illustrate this view and comment on each in detail.

(20 marks)



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

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

- 7 (a) (i) Describe the harmony/tonality and texture of the **third** movement, *Friar Laurence*, from the beginning of the movement to **figure 24**. (10 marks)
- 7 (a) (ii) Comment on the composer's use of instrumental timbre in the **seventh** movement, *Romeo at Juliet's Grave*, from the beginning to **figure 61**. (10 marks)

EITHER

- 7 (b) Write a critical commentary on the **fourth** movement, *Dance*.

You should refer to structure, melody, harmony, rhythm, texture and use of instruments, as appropriate, and should make clear references to the score. (20 marks)

OR

- 7 (c) Prokofiev's use of the orchestra enhances the drama of this work.

Choose suitable passages which support this view and comment on each in detail.
You may **not** refer to the **seventh** movement, *Romeo at Juliet's Grave*.

(20 marks)

END OF QUESTIONS

There are no questions printed on this page

**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**

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- Question 1
Excerpt A K Tunstall: *Suddenly I see*
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CD: EMI 7 24386 02462 6
- Excerpt B CD: Elektra Nonsuch 7559-79281-2
- Excerpt C CD: DG 439 596 – 2
- Question 2 CD: BBC Music Vol 15, No 2
- Question 3 CD: RCA 74321 24212-2
- Question 4 CD: DG 445 838-2
- Question 5 Vaughan Williams: *Sea Symphony*
Stainer and Bell Ltd
CD EMI 7243 5 75308 2 8

