






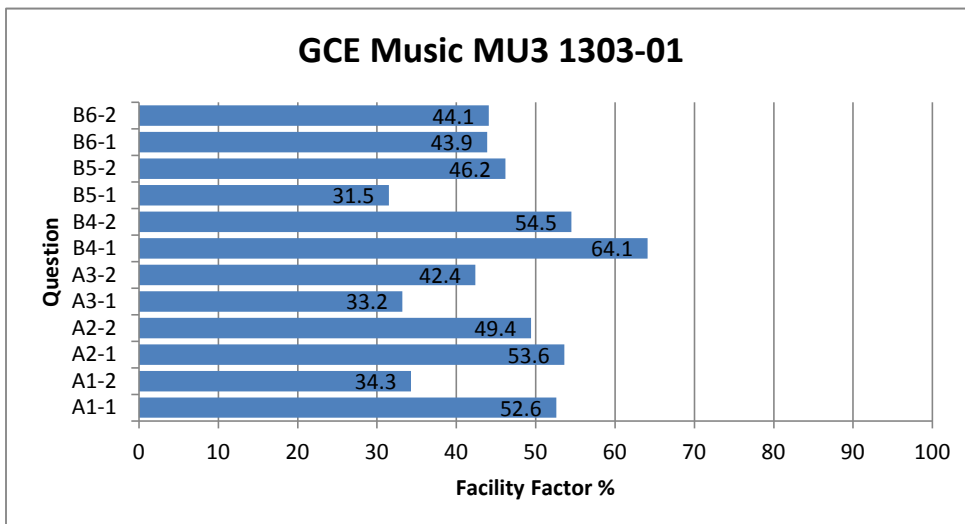


## GCE Music MU3 1303-01

All Candidates' performance across questions

 Question Title	 N	 Mean	 SD	 Max Mark	 FF	 Attempt %
A1-1	781	5.3	2	10	52.6	77.4
A1-2	781	3.4	2.1	10	34.3	77.4
A2-1	205	5.4	2.2	10	53.6	20.3
A2-2	205	4.9	1.8	10	49.4	20.3
A3-1	119	3.3	1.9	10	33.2	11.8
A3-2	119	4.2	2.2	10	42.4	11.8
B4-1	333	6.4	2.1	10	64.1	33
B4-2	334	5.4	2.2	10	54.5	33.1
B5-1	507	3.2	1.9	10	31.5	50.3
B5-2	504	4.6	2.1	10	46.2	50
B6-1	74	4.4	1.8	10	43.9	7.3
B6-2	74	4.4	1.8	10	44.1	7.3



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

(a) Give **one** way in which the exposition in this extract differs from the vast majority of other concerto expositions written at the same time. [1]

.....

(b) Mention **two** features of the violin soloist’s melody in bars **2<sup>3</sup>–25<sup>3</sup>**, providing bar numbers where necessary. (There is no need to name cadences here). [2]

1. ....

2. ....

(c) Give **two** differences in the **accompaniment** to this opening solo melody when it is repeated by the orchestra later in the extract (bars **47<sup>3</sup>–55<sup>3</sup>**). You should not merely name instruments. [2]

1. ....

2. ....

(d) Comment on the **harmony** in bars **1–25**. Give bar numbers in your answer. [2]

.....

.....

.....

(e) State in full (e.g., C minor) the key in bars **155–172**. [1]

.....

(f) 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 **155–181<sup>1</sup>**. [2]

(i) **a suspension** .....

(ii) **a second inversion (6/4) chord** .....

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

- (a) Give **one** way in which the exposition in this extract differs from the vast majority of other concerto expositions written at the same time. [1]

It is only a single exposition, however the length of a double exposition.

- (b) Mention **two** features of the violin soloist's melody in bars 2<sup>3</sup>–25<sup>3</sup>, providing bar numbers where necessary. (There is no need to name cadences here). [2]

1. Mainly diatonic - mostly based on chords I & V
2. It is at the top of the violin's range 23<sup>3</sup> - 24<sup>2</sup> (A)

- (c) Give **two** differences in the **accompaniment** to this opening solo melody when it is repeated by the orchestra later in the extract (bars 47<sup>3</sup>–55<sup>3</sup>). You should not merely name instruments. [2]

1. Orchestra are in unison strings do not play broken chords
2. Timpani has sustained notes with trills

- (d) Comment on the **harmony** in bars 1–25. Give bar numbers in your answer. [2]

- Diatonic harmony, violin's play arpeggios of chords
- Short interval pedal from clarinets and bassoons 1'–6<sup>+</sup>
- ~~woodwind~~ lots of perfect cadences from double bass 10<sup>4</sup>–12<sup>1</sup>
- woodwind have sustained chords to build texture.

- (e) State in full (e.g., C minor) the key in bars 155–172. [1]

D major

- (f) 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 155–181<sup>1</sup>. [2]

(i) a suspension 171–172

(ii) a second inversion (6/4) chord 166<sup>1-2</sup>

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

- (a) Give **one** way in which the exposition in this extract differs from the vast majority of other concerto expositions written at the same time. [1]

It is only a single exposition, however the length of a double exposition.

- (b) Mention **two** features of the violin soloist's melody in bars 2<sup>3</sup>–25<sup>3</sup>, providing bar numbers where necessary. (There is no need to name cadences here). [2]

1. Mainly diatonic – mostly based on chords I & V
2. It is at the top of the violin's range 23<sup>3</sup> – 24<sup>2</sup> (A)

- (c) Give **two** differences in the **accompaniment** to this opening solo melody when it is repeated by the orchestra later in the extract (bars 47<sup>3</sup>–55<sup>3</sup>). You should not merely name instruments. [2]

1. orchestra are in unison // strings do not play broken chords
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- (d) Comment on the **harmony** in bars 1–25. Give bar numbers in your answer. [2]

- Diatonic harmony / violin's play arpeggios of chords
- Short interval pedal from clarinets and bassoons 1'–6<sup>+</sup>
- ~~woodwind~~ lots of perfect cadences from double bass 10<sup>4</sup>–12<sup>1</sup>
- woodwind have sustained chords to build texture.

- (e) State in full (e.g., C minor) the key in bars 155–172. [1]

D major

- (f) 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 155–181<sup>1</sup>. [2]

(i) a suspens 171–172

(ii) a second inversion (6/4) chord 166<sup>1-2</sup>

2. Schubert: *Ungeduld* [Pages 151–152]

(a) State in full (e.g., D $\flat$  major) the tonic key of this song. [1]

.....

(b) Other than the repeated triplet rhythms, give **three** features of interest in the music of the opening piano introduction. [3]  
[1 mark for each relevant comment with bar number(s)]

1. ....

2. ....

3. ....

(c) Give **one** word to describe the form of the song. [1]

.....

(d) Other than in length, compare bars **19–26** with bars **8<sup>3</sup>–18**. Give **three** differences. [3]

**Bars 8<sup>3</sup>–18**

**Bars 19–26**

<p>1. ....</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p>2. ....</p> <p>.....</p>	<p>.....</p> <p>.....</p>
<p>3. ....</p> <p>.....</p>	<p>.....</p> <p>.....</p>

(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 song. [2]

(i) **an inversion of a dominant 7th chord** .....

(ii) **a suspension** .....

2. Schubert: Ungeduld [Pages 151–152]

(a) State in full (e.g., D $\flat$  major) the tonic key of this song. [1]

A major

(b) Other than the repeated triplet rhythms, give **three** features of interest in the music of the opening piano introduction. [3]  
 [1 mark for each relevant comment with bar number(s)]

1. Irregularity of the quavers in left hand <sup>conveys tension</sup> ~~explains~~ e.g. bars 3-5
2. *fp* used to convey frustration bar 8'
3. use of appoggiaturas e.g. bars 3' and 6'

(c) Give **one** word to describe the form of the song. [1]

strophic

(d) Other than in length, compare bars 19–26 with bars 8<sup>3</sup>–18. Give **three** differences. [3]

Bars 8 <sup>3</sup> –18	Bars 19–26
1. use of secco quavers	longer length of notes e.g. minims
2. use of dotted rhythms (voice)	use of triplet rhythms (right hand piano)
3. B minor modulation	F# minor modulation

(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 song. [2]

- (i) an inversion of a dominant 7th chord 15'
- (ii) a suspension 10<sup>3</sup>

1303  
010005

2. Schubert: Ungeduld [Pages 151–152]

(a) State in full (e.g., D $\flat$  major) the tonic key of this song. [1]

A major ✓

(b) Other than the repeated triplet rhythms, give **three** features of interest in the music of the opening piano introduction. [3] 2  
 [1 mark for each relevant comment with bar number(s)]

1. Irregularity of the quavers in left hand <sup>conveys tension</sup> ~~explains e.g. bars~~ ✓
2. *fp* used to convey frustration bar 8'  ~~bars 1-3~~
3. use of appoggiaturas e.g. bars 3' and 6' ✓

(c) Give **one** word to describe the form of the song. [1]

strophic ✓

(d) Other than in length, compare bars 19–26 with bars 8<sup>3</sup>–18. Give **three** differences. [3]

Bars 8 <sup>3</sup> –18	Bars 19–26
1. use of <u>secco quavers</u>	longer length of notes e.g. <u>trills</u>
2. use of dotted rhythms (voice) <input type="checkbox"/>	use of triplet rhythms (right hand piano)
3. B minor modulation <input type="checkbox"/>	F# minor modulation

(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 song. [2] 0

(i) an inversion of a dominant 7th chord 15'

(ii) a suspension 10<sup>3</sup>

**AREA OF STUDY 3 – CHAMBER MUSIC**

**1. Corelli: Trio Sonata in F (Giga) [Pages 155–156]**

(a) What is the form of this movement? [1]

.....

(b) **Other than C major**, name the **two** keys that are tonicised (briefly established) in bars **35–73**. [2]

1. .... 2. ....

(c) State **two** differences in the treatment of musical material in bars **35–41** as compared with bars **1–6**. [2]

Bars 1–6	Bars 35–41
1. .... .....	..... .....
2. .... .....	..... .....

(d) Give **three** features of the writing for the string instruments in bars **40–73**. [3]  
[1 mark for each relevant comment with bar number(s)]

1. ....

2. ....

3. ....

(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 extract. [2]

(i) **a perfect cadence in the dominant** .....

(ii) **stretto imitation** .....



**AREA OF STUDY 3 – CHAMBER MUSIC**

1. Corelli: Trio Sonata in F (Giga) [Pages 155–156]

(a) What is the form of this movement? [1]

Binary

(b) Other than C major, name the two keys that are tonicised (briefly established) in bars 35–73. [2]

1. D minor 2. G minor

(c) State two differences in the treatment of musical material in bars 35–41 as compared with bars 1–6. [2]

Bars 1–6	Bars 35–41
1. melody starts in the violin 1	melody starts in the violin 2 and cello
2. Cello imitates the violin in bar (3–5)	violin imitates the <del>cello</del> <sup>violin 2</sup> and cello in bar (37–38)

(d) Give three features of the writing for the string instruments in bars 40–73. [1 mark for each relevant comment with bar number(s)] [3]

1. Scalic semi-quaver passages in violin 1
2. Dotted crotchet rhythms in cello
3. Violin 1 mainly based on triplet rhythms

(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 extract. [2]

(i) a perfect cadence in the dominant bar 18'

(ii) stretto imitation 69–73

AREA OF STUDY 3 – CHAMBER MUSIC

1. Corelli: Trio Sonata in F (Giga) [Pages 155–156]

(a) What is the form of this movement?

[1]

Binary

(b) Other than C major, name the two keys that are tonicised (briefly established) in bars 35–73.

[2]

1. D minor 2. G minor

(c) State two differences in the treatment of musical material in bars 35–41 as compared with bars 1–6.

[2]

Bars 1–6	Bars 35–41
1. melody starts in the violin 1	melody starts in the violin 2 and cello
2. Cello imitates the violin in bar (3–5)	violin imitates the <del>note</del> <sup>violin 2</sup> and cello in bar (37–38)

(d) Give three features of the writing for the string instruments in bars 40–73. [1 mark for each relevant comment with bar number(s)]

[3]

1. Scalic semi-quaver passages in violin 1
2. Dotted crotchet rhythms in cello
3. Violin 1 mainly based on triplet rhythms

(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 extract.

[2]

(i) a perfect cadence in the dominant bar 18

(ii) stretto imitation 69–73

2. Boublil/Schönberg: *Les Misérables: On my own* [Pages 243–245]

(a) Other than harmony, give **two** features of the music of the instrumental accompaniment in bars **1–10**. There is no need to mention instruments. [2]

1. ....

2. ....

(b) Comment on the **harmony/tonality** in bars **1–10**. [3]  
**[1 mark for each relevant comment with bar numbers]**

.....  
.....  
.....  
.....

(c) Mention any **alterations** the composer makes to the music in bars **26<sup>4</sup>–34<sup>3</sup>** as compared with how it was presented earlier in the song. [2]  
**[1 mark for each relevant comment with bar numbers]**

.....  
.....  
.....

(d) Name one **percussion** instrument used in the song and give **one** feature of interest in its music. Provide bar numbers in your answer. [2]

**Percussion instrument** .....

**Feature of interest** .....

.....

(e) Name the final **cadence** in bars **37<sup>3</sup>–38**. [1]

.....

2. Boublil/Schönberg: *Les Misérables*: *On my own* [Pages 243–245]

- (a) Other than harmony, give **two** features of the music of the instrumental accompaniment in bars 1–10. There is no need to mention instruments. [2]

1. Anacrusis in the vocal (bar 2)
2. Time signature change (bars 8+9)

- (b) Comment on the **harmony/tonality** in bars 1–10. [3]  
[1 mark for each relevant comment with bar numbers]

Sequence on the piano accompanied by sustained chords on the left hand.

- (c) Mention any **alterations** the composer makes to the music in bars 26<sup>4</sup>–34<sup>3</sup> as compared with how it was presented earlier in the song. [2]  
[1 mark for each relevant comment with bar numbers]

When the music comes back in it sounds a lot louder and a lot more triumphant.

- (d) Name one **percussion** instrument used in the song and give **one** feature of interest in its music. Provide bar numbers in your answer. [2]

Percussion instrument Timpani

Feature of interest Plays a 'heart beat' like rhythm as an ostinato. Bar No?

- (e) Name the final **cadence** in bars 37<sup>3</sup>–38. [1]

Perfect

2. Boublil/Schönberg: Les Misérables: On my own [Pages 243–245]

(a) Other than harmony, give **two** features of the music of the instrumental accompaniment in bars 1–10. There is no need to mention instruments. [2]

1. Anacrusis in the vocal (bar 2)
2. Time signature change (bars 8+9) ✓

1

(b) Comment on the **harmony/tonality** in bars 1–10. [1 mark for each relevant comment with bar numbers] [3]

Sequence on the piano accompanied by sustained chords on the left hand.

0

(c) Mention any **alterations** the composer makes to the music in bars 26<sup>4</sup>–34<sup>3</sup> as compared with how it was presented earlier in the song. [1 mark for each relevant comment with bar numbers] [2]

When the music comes  back in it sounds a lot louder and a lot more triumphant.

0

(d) Name one **percussion** instrument used in the song and give **one** feature of interest in its music. Provide bar numbers in your answer. [2]

Percussion instrument Timpani ✓ ~~\*~~  
 Feature of interest Plays a 'heart beat' like rhythm as an ostinato.  Bar No.?

1

(e) Name the final **cadence** in bars 37<sup>3</sup>–38. [1]

Perfect  X

0

2

**AREA OF STUDY 5: JAZZ, ROCK AND POP****1. Ellington: Black and Tan Fantasy [Pages 173–176]****This extract begins at bar 52.**

- (a) Explain the term “fantasy” used in the title and how it relates to this piece’s musical content. [2]

.....

.....

.....

- (b) State in full (e.g., C major) the key at the opening of the **extract**. [1]

.....

- (c) **Referring to the music on the score provided**, give **three** features of the harmony in the passage for solo piano in bars **52–64**. Give bar numbers in your answer where necessary. [3]

1. ....
2. ....
3. ....

- (d) Give an example of a “blue note” in the trumpet solo in bars **29–52**. Provide a bar number in your answer. [1]

.....

- (e) Comment on the use of percussion in bars **52–86**. [2]  
[1 mark for each relevant comment with location where appropriate]

.....

.....

.....

- (f) Name the final **cadence** (bars **89<sup>3</sup>–90**). [1]

.....

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

## 1. Ellington: Black and Tan Fantasy [Pages 173–176]

This extract begins at bar 52.

- (a) Explain the term “fantasy” used in the title and how it relates to this piece’s musical content. [2]

Fantasy can be conciered as free or unplanned. This relates to the musical content as it is a jazz piece ~~so~~ so has unprvised sections and a relaxed metre.

- (b) State in full (e.g., C major) the key at the opening of the extract. [1]

Bb major

- (c) Referring to the music on the score provided, give three features of the harmony in the passage for solo piano in bars 52–64. Give bar numbers in your answer where necessary. [3]

1. ~~descending~~ ascending chromatic 63–64
2. stride piano used
3. ascending octaves 52<sup>2</sup> – 53<sup>2</sup> (octaves used until 54<sup>1</sup>)

- (d) Give an example of a “blue note” in the trumpet solo in bars 29–52. Provide a bar number in your answer. [1]

Db: Bar 33

- (e) Comment on the use of percussion in bars 52–86. [1 mark for each relevant comment with location where appropriate] [2]

- light use, begining at bar 65
- Accented off beats, however percussion is used for every beat.

- (f) Name the final cadence (bars 89<sup>3</sup>–90). [1]

perfect cadence

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

## 1. Ellington: Black and Tan Fantasy [Pages 173–176]

This extract begins at bar 52.

- (a) Explain the term “fantasy” used in the title and how it relates to this piece’s musical content. [2] 1

Fantasy can be conciered as free or unplanned. This relates to the musical content as it is a jazz piece ~~so~~ so has unprvised sections and a relaxed metre. ☹

- (b) State in full (e.g., C major) the key at the opening of the extract. [1] 1

Bb major ✓

- (c) Referring to the music on the score provided, give three features of the harmony in the passage for solo piano in bars 52–64. Give bar numbers in your answer where necessary. [3] 0

1. <sup>ascending</sup> ~~ascending~~ chromatic 63–64 ✗
2. stride piano used ✗
3. ascending octaves 52<sup>2</sup> – 53<sup>2</sup> (octaves used until 54<sup>1</sup>) ✗

- (d) Give an example of a “blue note” in the trumpet solo in bars 29–52. Provide a bar number in your answer. [1] 1

Db: Bar 33 ✓

- (e) Comment on the use of percussion in bars 52–86. [1 mark for each relevant comment with location where appropriate] [2] 2

☹ light use, beging at bar 65

☹ Accented off beats, however percussian is used for every beat.

- (f) Name the final cadence (bars 89<sup>3</sup>–90). [1] 0

perfect cadence ✗



2. *Mervyn Burtch: Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws* [Pages 256–258]

- (a) Give the Italian term for unaccompanied singing such as that found in this song. [1]

.....

- (b) Other than dynamics, state **three** features of the musical material in bars **1–5**. [3]

1. ....

2. ....

3. ....

- (c) Using the headings below, compare the setting of Verse 1 (bars **6–15**) with that of Verse 2 (bars **20–29**). [2+2]  
[1 mark for each relevant comment with bar numbers]

**Harmony**

.....  
.....  
.....

**Use of voices**

.....  
.....  
.....

- (d) Mention **one** way in which the music of the “interlude” (bars **16–19**) relates to the music of the rest of the song. [1]

.....

- (e) Name the final **cadence** in bars **32<sup>2</sup>–33**. [1]

.....

**END OF PAPER**

2. Mervyn Burtch: *Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws* [Pages 256–258]

- (a) Give the Italian term for unaccompanied singing such as that found in this song. [1]

*A Capella*

- (b) Other than dynamics, state **three** features of the musical material in bars 1–5. [3]

1. *Singing in 3<sup>rds</sup> e.g. bar 3'*
2. *use of humming to convey that it's a lullaby*
3. *Each voice comes in after each other (SAT)*

- (c) Using the headings below, compare the setting of Verse 1 (bars 6–15) with that of Verse 2 (bars 20–29). [2+2]  
[1 mark for each relevant comment with bar numbers]

**Harmony**

*Tenor and bass sing in 5<sup>ths</sup> - bar 10-12.*

**Use of voices**

*verse 1 - only the alto sings whilst in verse 2 the alto, bass and tenor sing.*

- (d) Mention **one** way in which the music of the "interlude" (bars 16–19) relates to the music of the rest of the song. [1]

*It relates to the rest <sup>of the song</sup> by using <sup>dynamic</sup> pp<sup>a</sup> which is ideal for a lullaby.*

- (e) Name the final cadence in bars 32–33. [1]

*perfect*

END OF PAPER

Examiner only

2. Mervyn Burtch: *Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws* [Pages 256–258]

(a) Give the Italian term for unaccompanied singing such as that found in this song. [1]

A Capella ✓

(b) Other than dynamics, state three features of the musical material in bars 1–5. [3]

1. Singing in 3rds e.g. bar 3 ✓
2. use of humming to convey that it's a lullaby ✓
3. Each voice comes in after each other (SAT) ✓

(c) Using the headings below, compare the setting of Verse 1 (bars 6–15) with that of Verse 2 (bars 20–29). [2+2]

[1 mark for each relevant comment with bar numbers]

**Harmony**

Tenor and bass sing in 5ths - bar 10-12.  X

**Use of voices**

verse 1 - only the alto sings whilst in verse 2 the alto, bass and tenor sing.   X

(d) Mention one way in which the music of the "interlude" (bars 16–19) relates to the music of the rest of the song. [1]

It relates to the rest of the song by using <sup>dynamic</sup> pp which is ideal for a lullaby.  X

(e) Name the final cadence in bars 32–33. [1]

perfect  X

END OF PAPER

4