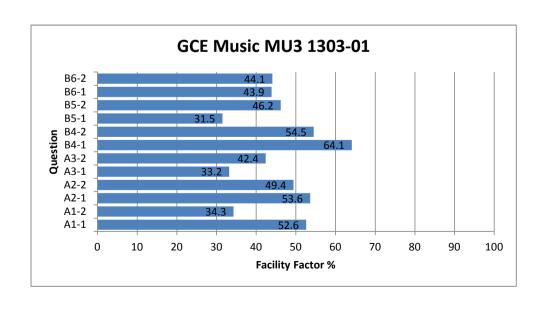


WJEC 2014 Online Exam Review

GCE Music MU3 1303-01

All Candidates' performance across questions

?	?	?	?	?	?	?
Question Title	N	Mean	S D	Max Mark	F F	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



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ω.	
30	
. 3	

2.	Mend	delssohn: 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 ³ –25 ³ , 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 ³ – 55 ³). You should not merely name instruments. [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 ³) where one example of each of the following occurs in bars 155–181 ¹ . [2]
		(ii) a second inversion (6/4) chord

- Give the bar number(s) (and beat numbers where necessary e.g., 143) where one (f) example of each of the following occurs in bars 155-1811.
 - a suspension 171 172
 - a second inversion (6/4) chord ...

2.

	Men	delssohn: 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.	
	Įł.	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 ³ –25 ³ , providing bar numbers where necessary. (There is no need to name cadences here). [2]	1 1
		1. Mainly diatonic - mostly based on choras I&IX	
		2. It is at the top of the violins range $23^3 - 24^2$ (A)	
	(5)	Cive true differences in the	
	(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 ³ – 55 ³). You should not merely name instruments.	1
		1. Orchestratie in unison/struigs do not play broken	
	<u>(</u>	Timpani has sustained notes with trius	
	(d)	Comment on the harmony in bars 1–25 . Give bar numbers in your answer. [2]	0
		Diatonic narmony/violins play arpeggios of chords	
	. 6	3 Short internal per I from clarinets and bassons 1'- 64	
7.0	· M	roodwind have sustained charas to build texture.	
	(e)	State in full (e.g., C minor) the key in bars 155–172.	0
	, ,		
		D major ×	
	(f)	Give the bar number(s) (and beat numbers where necessary – e.g., 14 ³) where one example of each of the following occurs in bars 155–181 ¹ . [2]	1
		(i) a suspens 171 - 172 X	
		(ii) a second inversion (6/4) chord	

	ı
က	C
0	c
n	,
~	d

(a)		n full (e.g., D♭ major) the tonic key of this song.				
(b)	Other than the repeated triplet rhythms, give three features of interest in the music of opening piano introduction. [1 mark for each relevant comment with bar number(s)]					
	1					
(c)	Give o	ne word to describe the form of the song.				
	Other than in length, compare bars 19–26 with bars 8³–18. Give three differences.					
(d)	Other	than in length, compare bars 19–26 with bars 8³–18 . Give three differences.				
(d)	Other	than in length, compare bars 19–26 with bars 8³–18 . Give three differences. Bars 8³–18 Bars 19–26				
(d)	Other 1					
(d)	Other 1					
(d)	1					
(d)	1	Bars 8 ³ –18 Bars 19–26				
(d)	2	Bars 8 ³ –18 Bars 19–26				
(d)	2	Bars 8 ³ –18 Bars 19–26				
(d)	1	Bars 8 ³ –18 Bars 19–26				
	1	Bars 8 ³ –18 Bars 19–26 Bars 19–26 Bars 19–26				

Schu	bert: Ungeduld [Pages 151–152]
·(a)	State in full (e.g., D) major) the tonic key of this song.
1 - 2	
(b)	Other than the repeated triplet rhythms, give three features of interest in the music opening piano introduction. [1 mark for each relevant comment with bar number(s)]
	1. Irregularity of the quavers in left hard conjugate contents
	2. fpused to convey frustration bar 8
	3. Use of appropriatures eg burs 3' and 6'
(c)	Give one word to describe the form of the song.
(c)	
(c)	Give one word to describe the form of the song.
(c) (d)	Give one word to describe the form of the song.
(c) (d)	Give one word to describe the form of the song.
(c) (d)	Give one word to describe the form of the song. Strophic Other than in length, compare bars 19–26 with bars 8³–18. Give three differences.

1. Use of Secco quavers	honger length or rates
2. use of datted shipthers (voice)	use of triplet shythms
-(vole)	(right hard plana)
3. B minor modulation	F#minor modulation

(e) Give the bar number(s) (and beat numbers where necessary – e.g., 14³) 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 103

10005

chul	bert: Ungeduld [Pages 151–152]	1	
a)	State in full (e.g., D major) the tonic key of this song.	. [1]	
b)	Other than the repeated triplet rhythms, give three features of interest in the music of opening piano introduction. [1 mark for each relevant comment with bar number(s)]	f the [3]	,
	1. I regularity of the quavers in left hand conveys tension	-/	
	2 foused to convey frustration bar 8! D 13.	Evic)	
	3. use of appoppiatures eg bers 3' and 6'		
	and the second of the second o		
	요즘님, 그렇게 하다면서 살아보니 아니라 하다니다.		
(c)	Give one word to describe the form of the song.	[1]	ĺ
	stroplic		
	그는 도움하게 하는 사람들은 그 회사는 나는 사람들이 모르는 사람들이 모르는 사람들이 되는 회사를 하면	i na	
	Other than 1 and 1	[0]	
(d)	Other than in length, compare bars 19–26 with bars 8 ³ –18. Give three differences.	[3]	
(d)	Other than in length, compare bars 19–26 with bars 8 ³ –18. Give three differences. Bars 8 ³ –18 Bars 19–26	[3]	
(d)	Bars 8 ³ –18 Bars 19–26	[3]	
(d)	Bars 83-18 Bars 19-26 1. use of Secco quavers benzer length of rates	[3]	
(d)	Bars 8 ³ –18 Bars 19–26	[3]	
(d)	Bars 83-18 Bars 19-26 1. use of Secon quavers bonger length of rates e.g. minins	[3]	
<i>d</i>)	Bars 83-18 Bars 19-26 1. Use of Secco quavers bonger length of rates earliers	[3]	
(d)	Bars 83-18 Bars 19-26 1. use of Secon quavers bonger length of rates e.g. minins	[3]	
d)	Bars 83-18 Bars 19-26 1. use of Secon quavers bonger length of rates e.g. minins	[3]	
(d)	Bars 83-18 Bars 19-26 1. use of Secon quavers bonger length of rates e.g. minins	[3]	
(d)	Bars 83-18 Bars 19-26 1. Use of Secco quavers bonger length of roles equivins 2. Use of datted highers Use of triplet highers (note) (right hard plane)	[3]	
(d)	Bars 83-18 Bars 19-26 1. Use of Secco quavers bonger length of roles equivins 2. Use of datted highers Use of triplet highers (note) (right hard plane)	[3]	
(d)	Bars 83-18 Bars 19-26 1. Use of Secco quavers bonger length of roles equivins 2. Use of datted highers Use of triplet highers (note) (right hard plane)	[3]	
(d) (e)	Bars 83-18 Bars 19-26 1. Use of Secco quavers bonger length of roles equivins 2. Use of datted highers Use of triplet highers (note) (right hard plane)		
	Bars 83-18 Bars 19-26 1. Use of Secce quavers bonger length of notes e a minims 2. Use of datted highers use of triplet highers (note) D (right hard plane) 3. B minor modulation F#minor modulation Give the bar number(s) (and beat numbers where necessary - e.g., 143) where	one -	

AREA OF STUDY 3 - CHAMBER MUSIC

	s that are tonicised (briefly established) in 2. f musical material in bars 35–41 as comp Bars 35–41
vo differences in the treatment on s 1–6. Bars 1–6	f musical material in bars 35–41 as comp
s 1–6. Bars 1–6	Bars 35–41
roo features of the writing for the	string instruments in bars 40–73 .
for each relevant comment wi	
e bar number(s) (and beat number of each of the following occurs in	pers where necessary – e.g., 14 ³) where n the extract.
perfect cadence in the domina	nt
-	
	ne bar number(s) (and beat number of each of the following occurs i

Examiner only

OF	STUDY 3 - CHAMBER MUSIC	
orel	lli: Trio Sonata in F (Giga) [Pages 155–156	3]
a)	What is the form of this movement?	
	Binany	
		de la la companya de
(b)	Other than C major, name the two key 35-73.	ys that are tonicised (briefly established) in
	1. D minor	2. G minor
(0)	State two differences in the treatment	of musical material in bars 35-41 as com
(c)	with bars 1–6.	of marious marions are
	► Bars 1–6	Bars 35–41
		ا دا ما
	1. melady starts in the	melody starts in the
	violin I	violin 2 and cells
		Violin I initates the viola
	2. Cello imitates the	4 1 2 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
	wound in bar &	and cello in bour (37-38)
*91		
(d)	Give three features of the writing for the [1 mark for each relevant comment w	string instruments in bars 40–73. vith bar number(s)]
1	1. Scalic semi-quaver	passages in volin 1
	2. Dottled crotchet rhigh	ms-in cello
	3. Violin 1 mainly bas	ed on triplet rhythms
90		
		143) who
	Give the bar number(s) (and beat num	mbers where necessary - e.g., 143) whe
(e)	example of each of the following occurs	in the extract.

A OF	STUDY 3 – CHAMBER MUSIC	×	E
	li: Trio Sonata in F (Giga) [Pages 155–156]		
(a)	What is the form of this movement? Binary	[1]	
(b)	Other than C major, name the two keys that are tonicised (briefly established 35-73.) in bars [2]	
	1. D minor 2. G minor		
(c)	State two differences in the treatment of musical material in bars 35–41 as co with bars 1–6 .	ompared [2]	
	Bars 1–6 Bars 35–41		
	1. melody starts in the melody starts in the		
	violin 1 - violin 2 and cello		
	2. Cello imitates the violent imitates the violent in bar (37-38)	2	
		<u></u>	
(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]	
X 25.	1. Scalic semi-quaver passages in violin 1		
	2. Dotted crotchet rhythms in cello		,
	3. Violon 1 mainly based on triplet rhythms	X	
(e)	Give the bar number(s) (and beat numbers where necessary – e.g., 14 ³) whexample of each of the following occurs in the extract.	nere one	
	(i) a perfect cadence in the dominant 18		
	(ii) stretto imitation $6^{9}-73$		1

2.	Bouk	olil/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 ⁴ –34 ³ 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 37³–38 . [1]

2.

Боир	III/Schonberg: Les Miserables: 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.
	1. Anacrusis in the vocal (bo-2) 2. Time signature change (boss 8+9)
(b)	Comment on the harmony/tonality in bars 1–10. [1 mark for each relevant comment with bar numbers]
S	equeree on the piano acompanied by SV stained chards on the
\ <u>C</u>	Sustained chards on the
<i>V</i> .	eff hand.
e ·	
(c)	Mention any alterations the composer makes to the music in bars 26 ⁴ – 34 ³ as compared with how it was presented earlier in the song. [2] [1 mark for each relevant comment with bar numbers]
	When me music comes back
1	if sounds a 10+ louder and
	lot more Homphant.
(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 Neart beat like
	Percussion instrument Timpani & Feature of interest Plays a 'neart beat' like Trythm as an ostinato. Bur No?
(e)	Name the final cadence in bars 37 ³ –38. [1]
	Perfect

2.	Boub	lil/Schönberg: Les Misérables: On my own [Pages 243–245]	Examiner only
	(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
		1. Anacrosis in the vocal (bc-2) D 2. Time signature change (bass 8+9) V	
	(b)	Comment on the harmony/tonality in bars 1–10. [3] [1 mark for each relevant comment with bar numbers]	0
	S 6	equeree on the piano acomparied by SUStained chords on the	
	(c)	Mention any alterations the composer makes to the music in bars 26 ⁴ –34 ³ as compared with how it was presented earlier in the song. [2] [1 mark for each relevant comment with bar numbers]	0
		When me music comes Dback	
		it sounds a 10+ louder and	
	0	lot more Himphant. D	
· · ·	(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 'New+ beat' 1: Ke	
		Feature of interest Plays a 'Neart beat' 1: Ke hythm as an Ostinato DBar No?	
			-
	(e)	Name the final cadence in bars 37 ³ –38. [1]	0

AREA OF STUDY 5: JAZZ, ROCK AND POP

Ellington: Black and Tan Fantasy [Pages 173-176]

(a)	Explain the term "fantasy" used in the title and how it relates to this piece's content.	musica [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 hain the passage for solo piano in bars 52–64 . Give bar numbers in your answer necessary.	
	1. 2.	
	3.	
(d)	Give an example of a "blue note" in the trumpet solo in bars 29–52. Provide a bar in your answer.	number [1]
(e)	Comment on the use of percussion in bars 52–86. [1 mark for each relevant comment with location where appropriate]	[2]
(f)	Name the final cadence (bars 89³–90).	[1]

AREA OF STUDY 5: JAZZ, ROCK AND POP

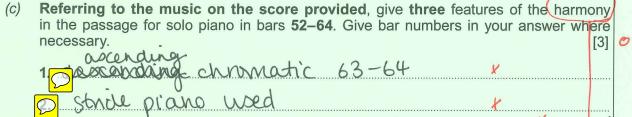
1. Ellington: Black and Tan Fantasy [Pages 173–176]

This	s extract begins at bar 52.
(a)	Explain the term "fantasy" used in the title and how it relates to this piece's musica content. [2]
F	antasy can be concieved as free or unplanned. This
NU	ates to the musical content as it is a jazz pièce & so
	s improvised sections and a relaxed metre.
(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. descending chrimatic 63–64 2. Strill piano wed
	3. ascending octaves $52^2 - 53^2$ (octaves used until 53)
(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. [1 mark for each relevant comment with location where appropriate]
	hight use, leging at bar 65
٠	hight use, leging at bar 65 Accented off beats, nonvever precussian is used for
	renzbeat.
	J
(f)	Name the final cadence (bars 89 ³ –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 musica content.	
Fantasy can be concieved as free or unplanned. This	2
relates to the musical content as it is a jazz piece so so	
has improvised sections and a relaxed metre.	
(b) State in full (e.g., C major) the key at the opening of the extract . [1]]



- 3. ascending octaves $52^2 53^2$ (octaves used until
- (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:Bax33

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

Accepted off heats! nowever precussian is used for everybeat.

(f) pne the final cadence (bars 893-90).

perfect cadence

[1] 8

5

2

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			
		3.			
	(c)	Using the headings below, compare the setting of Verse 1 (bars 6–15) with that of 2 (bars 20–29). [1 mark for each relevant comment with bar numbers]	Verse [2+2]		
		Harmony			
		Use of voices			
	(d)	Mention one way in which the music of the "interlude" (bars 16–19) relates to the of the rest of the song.			
	(e)	Name the final cadence in bars 32 ² –33.	[1]		

END OF PAPER

2.

Mervy	n Burtch: Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws [Pages 256–258]	1
(a)	Give the Italian term for unaccompanied singing such as that found in this song. [1]]
	A capella	
	Other than dynamics, state three features of the musical material in bars 1–5 . [3	1
(b)		-
	1. Singing in 3the g box 3'	
	2. us of humming to convey that it's a bullaby	
	3. Each unic Comes in after each other (SAT)	
		,
(c)	Using the headings below, compare the setting of Verse 1 (bars 6-15) with that of Vers	е
, M.	2 (bars 20–29). [2+2] [1 mark for each relevant comment with bar numbers]	-1
	있는데 사용 보다는 사용 전 전 전 전 경기를 받는다. 그는 사용 보다 보다 보다 보다 보다 보다 보다 보다.	
	Harmony	
Te	or and bass Sing in 5ths-bar 10-12.	
	Use of voices	
	. 1	
17 m	se 1-only the alto sings whilst in were 2 the alto, bas	5.
17 m	. 1	<i>S</i> .
17 m	se 1-only the alto sings whilst in were 2 the alto, bas	S .
17 m	se 1-only the alto sings whilst in verse 2 the alto, base I tenor sings	
17 m	Se 1 - only the alto sings whilst in verse 7 the alto, base I tenor sings. Mention one way in which the music of the "interlude" (bars 16-19) relates to the music of the "interlude" (bars 16-19).	
с. _~	Se 1 - only the alto sings whilst in verse 7 the alto, base I tenor sings. Mention one way in which the music of the "interlude" (bars 16-19) relates to the music of the "interlude" (bars 16-19).	
с. _~	Mention one way in which the music of the "interlude" (bars 16-19) relates to the music of the rost of the song	
с. _~	Se 1 - only the alto sings whilst in verse 7 the alto, base I tenor sings. Mention one way in which the music of the "interlude" (bars 16-19) relates to the music of the "interlude" (bars 16-19).	
с. _~	Se 1 - only the alto sings whilst in verse 7 the alto, base I tenor sings. Mention one way in which the music of the "interlude" (bars 16-19) relates to the music of the "interlude" (bars 16-19).	
(d)	Mention one way in which the music of the "interlude" (bars 16-19) relates to the music of the rest of the song. of the song.	

END OF PAPER

6	A A ·	Durtoh, Tair a Alawan Cwarin: Cyago di fu mblantun thus [Pages 256_258]	Examiner only
2.		Burtch: Tair o Alawon Gwerin; Cysga di, fy mhlentyn tlws [Pages 256–258]	,
		Give the Italian term for unaccompanied singing such as that found in this song. [1]	(
		A Capella	
	(b) C	Other than dynamics, state three features of the musical material in bars 1–5. [3]	3
	1	1. Singing in 3the g box 3'	-
	2	2. us of humming to convey that it's a hullaby	
	(3. Each unic Comes in after each other (SAT)	
-		Using the headings below, compare the setting of Verse 1 (bars 6-15) with that of Verse	0
	1	2 (bars 20–29). [1 mark for each relevant comment with bar numbers]	
		Harmony	
	Ten	or and bass Sing in 5th - bar 10-12.	
Tauti New F			
		Use of voices	
	MKO	21-only the alto sings whilst in verse 2 the alto, bass	
	مما	toner sing D	
: ::::	(d)	Mention one way in which the music of the "interlude" (bars 16–19) relates to the music	
	(u)	of the rest of the song.	
	It.	relates to the rest by using pp which is ideal for a	
	للنا	laby.	
	(e)	Name the final cadence in bars 32 ² –33.	
		perfect D	

END OF PAPER