

Surname					Other Names				
Centre Number					Candidate Number				
Candidate Signature									

For Examiner's Use
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General Certificate of Education  
 June 2007  
 Advanced Subsidiary Examination



**MUSIC**  
**Unit 1 Understanding Music**

**MUS1**

Monday 4 June 2007 9.00 am to 11.30 am

**The Invigilator will need the CD of excerpts.**  
**For this paper you must have:**

- manuscript paper
- an 8-page answer book
- the printed extract of music for use with Question 3 (enclosed).

For Examiner's Use			
Question	Mark	Question	Mark
1		5	
2		6	
3		7	
4		8	
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. 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 MUS1.
- Answer **all** questions in **Section A** in this answer book.
- Answer **one** question from **Section B** and **both** questions in **Section C** in the separate 8-page answer book.
- 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 100.
- The marks for questions (or part questions) are shown in brackets.
- Sections B and C should be answered in continuous prose. In these sections you will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

**Advice**

- You are advised to spend about 30 minutes on Section A, about 40 minutes on Section B and about 1 hour and 20 minutes on Section C.

**There are no questions printed on this page**

*Area of Study 1: The Western Tonal Tradition, 1700–1850*

**SECTION A: SET WORKS**

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

You are advised to spend about 30 minutes on this section.

**1** You will hear an excerpt from the first movement of Haydn's *String Quartet in D Minor, Op. 76, No. 2*. It will be played **five** times, with pauses between each playing.

- (a) Which word describes the writing for the two violins in each of the first three bars? Underline your answer.

**diminution**

**repetition**

**sequence**

(1 mark)

- (b) Name the chord in bar 4, the bar which ends with the silent pause.

.....  
(2 marks)

- (c) The *fifths* melody is then played. Describe **two** differences when it is repeated four bars later.

(i) .....

(ii) .....

(2 marks)

- (d) Underline **three** features heard in the subsequent bars.

**augmentation**

**chromatic scale**

**hemiola**

**imitation**

**modulation**

**ostinato**

(3 marks)

- (e) Name the **two** chords over the repeated cello note in the final bars.

(i) .....

(ii) .....

(4 marks)

- (f) From which part of the movement is this excerpt taken?

.....  
(1 mark)

2 You will hear an excerpt from the first movement of Bach's *Brandenburg Concerto No. 2*. A skeleton score is printed below. The music will be played **five** times, with pauses between each playing.

(a) How many chords are used in bars 1 and 2? Underline your answer.

**one**

**two**

**three**

(1 mark)

(b) Complete the violin melody in bar 4. The rhythm is given.

(3 marks)

(c) Name the key in bars 7–8.

.....  
(2 marks)

(d) Add the appropriate sign for a trill in **three** places on the score where it has been omitted.

(3 marks)

(e) Describe the harmonic progression in bars 9 to 11.

.....  
(1 mark)

(f) Add the missing cello notes in bar 12, repeated in bar 13. The rhythm is given.

(3 marks)

For copyright reasons it is not possible to publish the skeleton score.

**Turn over for the next question**

- 3 Study the enclosed printed extract from Schubert's *Die Forelle* and answer the following questions.

Use bar numbers and beat divisions (e.g. bars 6<sup>2</sup>–8<sup>1</sup> meaning bar 6 beat 2 to bar 8 beat 1) to locate examples in (e), (g) and (h).

- (a) Describe the chord in bar 1.

.....

(2 marks)

- (b) Name the key in bars 3 and 4.

.....

(2 marks)

- (c) Describe the interval which is bracketed in bar 5.

.....

(2 marks)

- (d) Describe the chord in bar 9. The key is D flat major.

.....

(2 marks)

- (e) Find another chord which is the same as the one in bar 9, and also in the same inversion, but is in the key of A flat major. Give the bar and beat number.

.....

(1 mark)

- (f) Which of the four labelled chords in bar 13 is in first inversion?  
Underline your answer.

**a                      b                      c                      d**

(1 mark)

- (g) Identify an *appoggiatura* in the vocal part. Give the bar number and the word which is sung at that point.

.....

(1 mark)

- (h) Identify an *appoggiatura* in the piano part. Give the bar number and the beat number.

.....

(1 mark)

- (i) Identify a chromatic passing note in the vocal part. Give the bar number and the word which is sung at that point.

.....

(1 mark)

- (j) How many different chords are used from bar 14 to the end?

.....

(1 mark)

**Turn over for the next section**

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**SECTION B: SET WORKS**

Answer **one** question from this section.

Write your answer in the separate 8-page answer book.

You are advised to spend about 40 minutes on this section.

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- 4 Comment on how Bach achieves variety in his use of instruments in the first movement of the *Brandenburg Concerto No. 2*. (20 marks)
  
- 5 Compare the exposition and recapitulation/coda sections in the first movement of Haydn's *String Quartet in D Minor, Op. 76, No. 2*. (20 marks)
  
- 6 Identify and describe examples from **all three** of the Schubert *lieder* which illustrate his ability to enhance the meaning of the poems in musical terms. (20 marks)



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*Area of Study 2: Change and Development in a Musical Genre, Style or Tradition*

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**SECTION C**

Answer **both** questions in this section.

Write your answers in the separate 8-page answer book.

You are advised to spend about 1 hour and 20 minutes on this section.

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**Write the title or brief description of the topic that you have studied.**

Your answers should be illustrated by detailed reference to the music that you have studied. Musical quotations should be identified clearly.

- 7 (a) Choose **one** example from the music that you have studied and write a detailed description of its use of:

**EITHER** (i) instruments/voices

**OR** (ii) harmony/tonality.

The example chosen should be **one** work or a **group** of pieces written at the **same** time.

*(12 marks)*

- (b) What issues arise when preparing a live performance of the music that you described in 7(a)? In your answer you may discuss the instrumental/vocal forces required, the venue and any technical matters which need to be considered.

*(8 marks)*

- 8 Write an essay outlining the changes which occurred during the period that you have studied in:

**EITHER** (a) melody

**OR** (b) rhythm and metre

**OR** (c) texture and use of instruments/voices.

Refer to specific pieces of music, illustrating your answer with musical quotations where appropriate.

*(20 marks)*

**END OF QUESTIONS**

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ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

- Question 1 CD: Praga Digitals PRD 350 000
- Question 2 BACH, *Brandenburg Concerto No 2*, Eulenburg  
CD: Naxos 8.550047
- Question 3 SCHUBERT, *Three Schubert Songs: 'Die Forelle'*, The Peacock Press (2004)  
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