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General Certificate of Education  
 June 2005  
 Advanced Subsidiary Examination



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

**MUS1**

Monday 6 June 2005 9.00 am to 11.30 am

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

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

For Examiner's Use			
Number	Mark	Number	Mark
1			
2			
3			
4			
5			
6			
7			
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.
- Musical notation may be written in pencil.
- Fill in the boxes at the top of this page.
- Answer **all** questions in **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- Answer questions in **Section A** in this answer book.
- Answer one question from **Section B** and the questions in **Section C** in the separate 8-page answer book.
- On the front cover of the separate 8-page answer book write the *Paper Reference* MUS1.

**Information**

- The maximum mark for this paper is 100.
- **Section A** carries 40 marks, **Section B** carries 20 marks and **Section C** carries 40 marks. Mark allocations to questions are indicated.

**Advice**

- You are advised to divide your time as follows:
  - Section A:** 30 minutes;
  - Section B:** 40 minutes;
  - Section C:** 1 hour 20 minutes.
- You are reminded of the need for good English and clear presentation in your answers.

**NO QUESTIONS APPEAR ON THIS PAGE**

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Question 1 CD Praga Digitals PRD 250 069

Question 2 CD IMP PCD 830

APW/S05/MUS1

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

**SECTION A Set Works**

Answer **all** questions.

**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) Name the three instruments playing the descending fifth motif, in the order in which they play.

(i) .....

(ii) .....

(iii) .....

(3 marks)

(b) When the third instrument enters with the descending fifth motif, describe the melody of the first violin at this point.

.....

.....

(2 marks)

(c) Which **three** of the following are heard in this excerpt? Underline **three** answers.

**augmentation**

**interrupted cadence**

**mordent**

**pedal note**

**syncopation**

**trill**

(3 marks)

(d) The excerpt begins in F major. In which key does it finish?

.....

(2 marks)

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

.....

.....

(2 marks)

Turn over ►

2 You will hear an excerpt from the first movement of Bach's *Brandenburg Concerto No. 2*. A skeleton score is printed opposite. 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) The first chord in bar 3 is D minor. Name the major chords marked *x*, *y* and *z* in bars 3 and 4.

Chord *x* .....

Chord *y* .....

Chord *z* .....

(3 marks)

(c) Describe the oboe melody in bar 5.

.....

(2 marks)

(d) Add the rhythm to the notes in bar 10.

(4 marks)

(e) Which term best describes the texture in bars 10 and 11? Underline your answer.

**contrapuntal**

**homophonic**

**octaves**

**unison**

(1 mark)

(f) Explain the term *tasto solo* in bar 9.

.....

(2 marks)

(g) Which degree of the scale does the trumpet play in the last 2 bars? Underline your answer.

**tonic**

**mediant**

**subdominant**

**dominant**

(1 mark)

It is not possible to publish this score due to third-party copyright constraints.  
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Tel. 0161 953 1170

**TURN OVER FOR THE NEXT QUESTION**

**Turn over** 

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

Using bar numbers and beat divisions (e.g. b.6<sup>3</sup>, meaning bar 6, beat 3), locate an example of:

- (a) a diminished seventh chord;  
..... (2 marks)
- (b) a second inversion chord lasting four beats;  
..... (2 marks)
- (c) a perfect cadence in B flat major;  
..... (2 marks)
- (d) a tonic pedal note;  
..... (2 marks)
- (e) an *appoggiatura* in the voice part;  
..... (2 marks)
- (f) an imperfect cadence in G minor;  
..... (2 marks)
- (g) an interval of a diminished fifth in the voice part.  
..... (2 marks)

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**SECTION B Set Works**

Answer **one** question.

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

Your answer should be illustrated by detailed reference to the music you have studied.

Musical quotations should be identified clearly.

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- 4 Discuss the ways in which the solo instruments are used in the first movement of Bach's *Brandenburg Concerto No. 2*.  
(20 marks)
- 5 What is the purpose of the development section in classical sonata form? Show how inventive Haydn is in the development section of the first movement of his *String Quartet in D minor Op. 76 No. 2*.  
(20 marks)
- 6 Describe the various ways in which Schubert uses the piano in *Du bist die Ruh'* and *Die Forelle*.  
(20 marks)

**TURN OVER FOR THE NEXT SECTION**

**Turn over ►**

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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.

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

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

Your answers should be illustrated by detailed reference to the music you have studied.

Musical quotations should be identified clearly.

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

**EITHER** (i) rhythm and metre;

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

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

*(12 marks)*

- (b) Referring to the music you have chosen in 7(a), compare a present-day performance of the music with its first performance and consider what differences there might be.

*(8 marks)*

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

**EITHER** (a) form;

**OR** (b) melody;

**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**