

Candidate Name	Centre Number	Candidate Number

WELSH JOINT EDUCATION COMMITTEE
General Certificate of Education
Advanced Subsidiary/Advanced



CYD-BWYLLGOR ADDYSG CYMRU
Tystysgrif Addysg Gyffredinol
Uwch Gyfrannol/Uwch

521/01

MUSIC

MU1

A.M. MONDAY, 5 June 2006

(45 minutes (approx.))

For Examiner's Use		
1		10
2		10
3		10
4		20
Total		50

INSTRUCTIONS TO CANDIDATES

Answer all **four** questions.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answers to all four questions should be made in the spaces provided in this answer book.

Answers in music notation may be written in pencil or ink.

INFORMATION FOR CANDIDATES

You will hear 4 extracts of Baroque Instrumental Music.

The extracts for questions 1, 2 and 3 will be played **three** times with a 45 second pause between playings. The extract for question 4 will be played **five** times with a 45 second pause between playings.

There will be a 2 minute pause after the final playing of each extract.

Full instructions are included on the CD recording which will be played to you.

The allocation of marks to questions is given in the right hand margin of this answer book.

At the end of the session this answer book must be handed to the supervisor.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

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1. You will hear the first movement of an orchestral work. It will be played **three** times.

You now have 45 seconds to read the questions below.

(a) Underline **one** word which best describes the tonality, and underline the most suitable time signature. [2]

(i) Tonality:	Major	Minor	Modal	
(ii) Time signature:	2 2	3 4	4 4	6 8

(b) Choose from the lists below an appropriate tempo marking and description of the texture. Underline your answer. [2]

(i) Tempo:	Adagio	Andante	Allegro	Presto
(ii) Texture:	Monophonic	Homophonic	Contrapuntal	Fugal

(c) State the solo instrument and **one** continuo instrument. [2]

(i) **Solo:**

(ii) **Continuo:**

(d) Name the form of this movement. [2]

.....

(e) From what type of work does this movement come? [2]

.....

(Licensed Courtesy of Naxos)

2. Next you will hear the start of a slow movement. It will be played **three** times.

You now have 45 seconds to read the questions below.

(a) Name the instruments playing. [2]

.....

(b) Describe the tonality at the start and at the end of the extract. [2]

(i) **Start**

(ii) **End**

(c) Comment on the harmony of the extract. (1 mark for each relevant observation) [3]

.....

.....

.....

(d) What term best describes the music's texture? [1]

.....

(e) (i) From which type of longer piece would this movement come?

.....

(ii) Give a reason for your answer to (i).

.....

[2]

3. Now you will hear a piece in 5 sections, as outlined below. The first section is repeated. The music will be played **three** times.

You now have 45 seconds to read the questions below.

||: A :|| B | A | C | A ||

- (a) Choosing from the list below, state the new keys at the starts of sections B and C. [4]

Subdominant Dominant Tonic major Relative major

(i) **Section B**

(ii) **Section C**

- (b) (i) What technical term best describes the first four melody notes of sections A or B?

.....

(ii) Name the compositional device used in the middle of section A.

.....

[2]

- (c) Complete the following to describe the instruments playing. [1]

The piece is played by a orchestra and

..... continuo.

- (d) Suggest a time signature for the extract. [1]

.....

- (e) Who composed the music and when was it written? [2]

(i) **Composer**

(ii) **Date**

- 4. Finally, here is a movement from a suite by Handel. A skeleton score is given and you have to complete a part of it and answer the questions. It will be played **five** times.

You now have 45 seconds to read the questions below.

Sarabande

KEY AND CADENCE COMPOSITIONAL

DEVICES

KEY

AND CADENCE

RHYTHM AND PITCH

(a) Write an appropriate time signature on the staff after the key signature. [1]

(b) Name the keys (e.g. C major) and cadences at bars 7-8 and 15-16.

7-8 **Key** [2] **Cadence** [1]

15-16 **Key** [2] **Cadence** [1]

(c) Name **two** compositional devices heard in bars 9-12. [2]

(i)

(ii)

(d) Name an ornament used in the extract. [1]

.....

(e) Complete the rhythm and pitch of the melody (top part) of bars 21-23. [10]