

Surname						Other Names					
Centre Number						Candidate Number					
Candidate Signature											

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General Certificate of Education
 January 2003
 Advanced Subsidiary Examination



MUSIC
Unit 1 Understanding Music

MUS1

Tuesday 14 January 2003 9.00 am to 11.30 am

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

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

The extract is not reproduced here due to third-party copyright constraints.
 The full copy of this paper can be obtained by ordering MUS1 from AQA Publications
 Tel: 0161 953 1170

Time allowed: 2 hours 30 minutes

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			

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 the 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.
- Credit will be given for reference to relevant musical works and for apt musical quotations.
- **If the written answer and musical quotations are on different sheets, indicate clearly to which answer a quotation belongs.**
- **If references to the score are made in questions on Set Works (Section B), indicate clearly to which part of the work you are referring.**

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.
- 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.

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

SECTION A Set Works

Answer **all** questions.

1 You will hear an excerpt from Handel’s anthem, *The King Shall Rejoice*. The music will be played **five** times, with pauses of one minute between each playing.

(a) From which movement of the anthem is this excerpt taken?

.....
(1 mark)

(b) Give the name for this opening section.

.....
(1 mark)

(c) The music begins in D major. To which key does the music first modulate?

.....
(1 mark)

(d) After the first modulation there is a short sequential melody in parallel thirds. Name the instruments which play this melody.

(i)
(ii)
(2 marks)

(e) What is the pitch of the **two** timpani in this excerpt?

(i)
(ii)
(2 marks)

(f) Which intervals are used between the two trumpets in their solo passages? Underline **two** answers from the following list.

2nd 3rd 5th 6th 7th
(2 marks)

(g) Which of the following compositional devices does Handel use in this excerpt? Underline **three** answers from the following list.

canon hemiola pedal
repetition sequence suspension
(3 marks)

Turn over ►

2 You will hear an excerpt from Mozart's *Sonata in A, K331*, played on a fortepiano. A skeleton score is printed opposite. The music will be played **five** times, with pauses of one minute between each playing.

(a) From which part of the Sonata does this excerpt come?

.....

 (2 marks)

(b) Name the key of the first four bars.

.....
 (1 mark)

(c) What is the relationship between the melody of bars 2 – 4 and that in bar 5?

.....

 (2 marks)

(d) Name the cadence in bars 11 – 12¹.

.....
 (1 mark)

(e) Using the given rhythm, write the bass part in bar 24 (heard again in bar 26).

(3 marks)

(f) Using any suitable notation, name the chords in bar 29, marked *x* and *y*.

x
y
 (4 marks)

(g) Write on the score the missing ornament in bar 29.

(1 mark)

1 2 3 4 5

Relationship of melody

Name the key

6 7 8 9

10 11 12 13 14 15

Cadence

16 17 18 19 20

21 22 23 24

Bass part

25 26 27

Bass

28 29 30

Ornament

x y

Name the chords

TURN OVER FOR THE NEXT QUESTION

Turn over ►

3 Study the enclosed printed extract from Mendelssohn's *Hebrides* Overture and answer the following questions.

(a) Name the key at:

(i) bar 3

(ii) bar 12

(iii) bar 16

(3 marks)

(b) Which type of descending scale is played by the violins in bars 1 – 3¹?

.....

(2 marks)

(c) Name the interval between the two bassoon parts in bars 7 – 10.

.....

(2 marks)

(d) Give the sounding pitch of:

(i) the horns' note in bar 9

(ii) the trumpets' note in bar 9

(2 marks)

(e) What is the origin of the theme in bar 12?

.....

(1 mark)

(f) What is the meaning, in English, of:

(i) *stacc. e leggiero* (bb.12 – 13)?

.....

(ii) *sempre pp* (bb.14 – 15)?

.....

(4 marks)

SECTION B Set Works

Answer **one** question.

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

- 4 Give an account of the 3rd and 4th movements (*Glory and Great Worship* and *Thou Hast Prevented Him*) of Handel's anthem, *The King Shall Rejoice*. Refer to both the choral and orchestral writing in your answer. (20 marks)
- 5 Write an essay which illustrates the variety of Mozart's writing for the piano in his *Sonata in A*, K331. (20 marks)
- 6 (a) What were the circumstances which led to the composing of Mendelssohn's *Hebrides Overture*? (5 marks)
- (b) Describe the form of the *Hebrides Overture*, paying particular attention to Mendelssohn's use of tonality. (15 marks)

TURN OVER FOR THE NEXT SECTION

Turn over ►

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

SECTION C

Answer **both** questions.

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

Write the title or 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.

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

either

- (i) **melody;**

or

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

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

(10 marks)

- (b) How have the opportunities to hear and/or perform the music chosen in 7(a) changed since the time of its composition? *(10 marks)*

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

either

- (a) **form and structure;**

or

- (b) **use of instruments/voices;**

or

- (c) **rhythm and metre.**

State clearly what the changes were and why these changes happened. Refer to specific pieces of music, illustrating your answer with musical quotations where appropriate. *(20 marks)*

END OF QUESTIONS