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Centre Number					Candidate Number				
Candidate Signature									

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General Certificate of Education  
 January 2005  
 Advanced Subsidiary Examination



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

**MUS1**

Thursday 13 January 2005 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).

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.
- 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.

**NO QUESTIONS APPEAR ON THIS PAGE**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Question 1 CD Denon CD 77615.

Question 2 Extract from Handel's *The King Shall Rejoice* (Novello).  
CD Decca 421 150-2.

Question 3 Extract from Mendelssohn's Overture: *The Hebrides* (Eulenberg).

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

**SECTION A Set Works**

Answer **all** questions.

**1** You will hear an excerpt from Mozart’s *Sonata in A*, K331. It will be played **five** times, with pauses between each playing.

(a) From which part of the sonata is this excerpt taken?

.....  
.....  
(2 marks)

(b) Describe the texture of the opening bars.

.....  
.....  
.....  
.....  
(4 marks)

(c) Only three chords are used in the second half of this excerpt, which is in the key of A major. Name them.

(i) .....  
(ii) .....  
(iii) .....  
(3 marks)

(d) Which of the following features can be heard in this excerpt?  
Underline **three** answers.

- |                     |                     |                   |
|---------------------|---------------------|-------------------|
| <b>acciaccatura</b> | <b>alberti bass</b> | <b>mordent</b>    |
| <b>repetition</b>   | <b>sequence</b>     | <b>suspension</b> |

(3 marks)

(e) Name the instrument on which the excerpt is played.

.....  
(1 mark)

**Turn over** ▶

2 You will hear an excerpt from Handel's anthem *The King Shall Rejoice*. A skeleton score is printed opposite. The music will be played **five** times, with pauses between each playing.

(a) Complete the bass line in bars 3 – 4.

(4 marks)

(b) Choose a term from the following list which best describes the texture of the music in **each** of these passages: bars 5 – 8<sup>1</sup> and bars 8<sup>2</sup> – 10.

**contrapuntal**                      **heterophonic**                      **homophonic**

**melody and accompaniment**                      **monophonic**

(i) Bars 5 – 8<sup>1</sup> .....

(ii) Bars 8<sup>2</sup> – 10 .....

(2 marks)

(c) Name the key in bars 6 – 7<sup>3</sup>.

.....

(1 mark)

(d) Name the key and the cadence in bars 9<sup>4</sup> – 10<sup>1</sup>.

Key .....

Cadence .....

(2 marks)

(e) Using any suitable notation, name the chords at bars 11<sup>2</sup> and 12<sup>1</sup>.

(i) Bar 11<sup>2</sup> .....

(ii) Bar 12<sup>1</sup> .....

(4 marks)

(f) Name the harmonic device in the soprano part at the end of bar 12.

.....

(1 mark)

It is not possible to publish the score for Section A due to third-party copyright constraints.

**TURN OVER FOR THE NEXT QUESTION**

**Turn over** 

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

- (a) Give the names of the **two** instruments which have been omitted from the list at the beginning of the extract.

Instrument A .....

Instrument B ..... (2 marks)

- (b) Give the sounding pitch of the 1<sup>st</sup> and 2<sup>nd</sup> horns' notes circled in bar 1.

1<sup>st</sup> horn .....

2<sup>nd</sup> horn ..... (2 marks)

- (c) Give the sounding pitch of the 1<sup>st</sup> and 2<sup>nd</sup> clarinets' notes circled in bar 3.

1<sup>st</sup> clarinet .....

2<sup>nd</sup> clarinet ..... (2 marks)

- (d) Using any suitable notation, name the chords marked *x*, bar 1<sup>4</sup> (the key is D major) and *y*, bar 8<sup>1</sup> (the key is B minor).

*x* .....

*y* ..... (4 marks)

- (e) Give the bar number and beat number (e.g. bar 6<sup>3</sup>) where the cellos play at the same pitch as the 1<sup>st</sup> violins.

..... (1 mark)

- (f) What is the meaning, in English, of *con fuoco* (bar 8)?

..... (1 mark)

- (g) Which of the following terms describes the scale played by the strings in bar 10? Underline your answer.

**dorian mode**

**harmonic minor**

**major**

**melodic minor**

**pentatonic**

(1 mark)

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**SECTION B Set Works**

Answer **one** question.

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

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- 4 Discuss the rôle of the chorus in Handel's anthem *The King Shall Rejoice*. Refer, in particular, to texture and word setting. (20 marks)
- 5 Describe the form, tonality and any interesting pianistic features in the second movement of Mozart's *Sonata in A*, K331. (20 marks)
- 6 (a) Give an outline of the structure of Mendelssohn's Overture: *The Hebrides*. (10 marks)
- (b) Comment on Mendelssohn's use of:
- EITHER** (i) strings;
- OR** (ii) woodwind and brass. (10 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.

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**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.

- 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) rhythm and metre.

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

*(12 marks)*

- (b) Which features of the music chosen in 7(a) indicate the particular musical period in which it was written? *(8 marks)*

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

**EITHER** (a) form;

**OR** (b) texture and instruments/voices;

**OR** (c) tonality.

Refer to specific pieces of music, illustrating your answer with musical quotations where appropriate. *(20 marks)*

**END OF QUESTIONS**



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Thursday 13 January 2005 9.00 am to 11.30 am

**Extract of music for use with Question 3.**

Mendelssohn: Overture *The Hebrides*

**Extract for Question 3**

It is not possible to publish the extract due to third-party copyright constraints.