

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, 4 June 2007

(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. The first extract comes from a four movement work. You will hear the end of the first movement and all of the second. 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 for the **second movement**. [2]

(i) **Tonality:** Major Minor Modal

(ii) **Time signature:** 2 3 4 6
 2 4 4 8

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

(i) **Tempo:** Adagio Andante Allegro Presto

(ii) **Texture:** Monophonic Homophonic Contrapuntal Fugal

- (c) State the three instruments playing. [3]

.....

- (d) What is the name given to the passage played by the melody instrument at the end of the **first movement**? [1]

.....

- (e) From what type of work do these movements come? [2]

.....

2. Here are two movements from a longer work, the first slow, the second fast.

You now have 45 seconds to read the questions below.

(a) Give **one** word which best describes the tonality of **each** movement. [2]

(i) **Slow movement**

(ii) **Fast movement**

(b) Name the type of dance of which the first, slow movement is typical. [1]

.....

Give **two** reasons for your answer.

(i)

(ii)

[2]

(c) Name the form of the second movement. [1]

.....

(d) From what type of longer work do these movements come? [2]

.....

(e) Suggest a composer and a date for this extract. [2]

Composer

Date

3. Next, you will hear a vivace movement in triple time.

You now have 45 seconds to read the questions below.

(a) Describe the harmony in the extract. (1 mark for each relevant comment) [3]

.....
.....
.....

(b) Comment on the violin writing in the passage. (1 mark for each relevant comment) [2]

.....
.....

(c) Name the rhythmic device heard just before the end. [1]

.....

(d) From what type of work does this movement come? Give a reason for your answer.

Type of work [1]

Reason [1]

(e) Suggest a composer and a date for this piece.

Composer [1]

Date [1]

4. Finally, here is a minuet from a suite by J.S. Bach. A skeleton score of the right hand melody 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.

2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20 21

KEY AND CADENCE CADENCE

22 23 24 25 26 27 28

KEY COMPOSITIONAL DEVICE

29 30 31 32

RHYTHM AND PITCH

- (a) Write an appropriate time signature on the stave after the key signature. [1]
- (b) Name the keys (e.g. A minor) at the following bars:
- (i) **bar 16** (ii) **bar 24** [4]
- (c) Name the cadences at the following bars:
- (i) **bars 15-16** (ii) **bars 17-18** [2]
- (d) What is the compositional device heard in bars 25-28? [1]
.....
- (e) Name **two** ornaments heard in the extract. [2]
(i) (ii)
- (f) Complete the rhythm and pitch of the melody of bars 30-31. [10]