

Surname						Other Names					
Centre Number						Candidate Number					
Candidate Signature											

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General Certificate of Education  
January 2007  
Advanced Subsidiary Examination



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

**MUS1**

Monday 15 January 2007 9.00 am to 11.30 am

<p><b>For this paper you must have:</b></p> <ul style="list-style-type: none"> <li>manuscript paper</li> <li>an 8-page answer book</li> <li>the printed extract of music for use with Question 3 (enclosed).</li> </ul>
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Time allowed: 2 hours 30 minutes

**Instructions**

- Use blue or black ink or ball-point pen. You may write musical notation in pencil.
- Fill in the boxes at the top of this page.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is MUS1.
- Answer **all** questions in **Section A** in this answer book.
- Answer **one** question from **Section B** and **both** questions in **Section C** in the separate 8-page answer book.
- Do all rough work in this book or in the 8-page answer book. Cross through any work you do not want to be marked.

**Information**

- The maximum mark for this paper is 100.
- The marks for questions (or part questions) are shown in brackets.
- You will be marked on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

**Advice**

- You are advised to spend about 30 minutes on Section A, 40 minutes on Section B and 1 hour and 20 minutes on Section C.

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Question	Mark	Question	Mark
1		5	
2		6	
3		7	
4		8	
Total (Column 1) →			
Total (Column 2) →			
TOTAL			
Examiner's Initials			

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

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**SECTION A: SET WORKS**

Answer **all** questions in the spaces provided.

You are advised to spend about 30 minutes on this section.

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- 1** You will hear an excerpt from Schubert's *Die Forelle*. It will be played **five** times, with pauses between each playing. The text is printed below.

*Ein Fischer mit der Rute wohl an dem Ufer stand  
Und sah's mit kaltem Blute, wie sich das Fischlein wand,  
So lang dem Wasser Helle, so dacht' ich, nicht gebricht,  
So fängt er die Forelle mit seiner Angel nicht,  
So fängt er die Forelle mit seiner Angel nicht.*

5

- (a) How many bars are there in the piano introduction?

.....  
(1 mark)

- (b) State the difference between the first and second parts of the introduction.

.....  
(1 mark)

- (c) Describe the interval between the first two notes which are sung.

.....  
(2 marks)

- (d) On which word is the first change of chord?

.....  
(1 mark)

- (e) The excerpt begins in D flat major. Name the key to which it modulates first. State whether it is major or minor.

.....  
(2 marks)

- (f) Name the chord on the words *fängt er* in lines 4 and 5. The key is D flat major.

.....  
(2 marks)

- (g) There is only one bar which has two different chords in it. Give the words sung in that bar.

.....  
(1 mark)

- (h) Describe **two** differences between the settings of *so fängt er die Forelle* in lines 4 and 5.

(i) .....

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

- (i) Describe the interval between the last two notes which are sung.

.....  
(2 marks)

**Turn over for the next question**

2 You will hear an excerpt from Haydn's *String Quartet in D Minor, Op. 76 No. 2*. A skeleton score is printed opposite. The music will be played **five** times, with pauses between each playing.

(a) Complete the cello part in bars 6 to 7<sup>1</sup>. The rhythm is given. (3 marks)

(b) Name the chord marked *x* in bar 12.

..... (2 marks)

(c) Complete the viola part in bars 13 and 14. (3 marks)

(d) Add **two** ornaments that have been omitted from the score. (2 marks)

(e) Add slurs and staccato marks to the violin melody from bar 17 to bar 18<sup>2</sup>. (3 marks)

It is not possible to publish this score due to third-party copyright constraints.  
Printed copies of this paper may be obtained from AQA Publications.

**Turn over for the next question**

**Turn over ►**

3 Study the enclosed printed extract from the first movement of Bach's *Brandenburg Concerto No. 2* and answer the following questions.

(a) Name the chord in bar 4.

.....  
(2 marks)

(b) Name the chord on the first beat of bar 6.

.....  
(2 marks)

(c) The trumpet plays an arpeggio in bar 10. Name the chord on which it is based, at concert pitch.

.....  
(2 marks)

(d) Find **two** bars in which the viola plays above the second violin. Give the bar and beat number in each case.

(i) .....

(ii) .....

(2 marks)

(e) Describe the interval, which is bracketed, between the second violin and the viola in bar 7.

.....  
(2 marks)

(f) Using bar numbers and beat divisions (e.g. bars  $6^2 - 8^1$ , meaning bar 6, beat 2 to bar 8, beat 1), locate an example of melodic imitation. Give the names of the **two** instruments involved.

Location .....

Instruments (i) .....

(ii) .....

(3 marks)

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**SECTION B: SET WORKS**

Answer **one** question from this section.

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

You are advised to spend about 40 minutes on this section.

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**EITHER**

- 4 Discuss the structure of the first movement of Bach's *Brandenburg Concerto No. 2*, referring to his use of melody, texture and tonality. (20 marks)

**OR**

- 5 Comment on Haydn's use of tonality in the first movement of his *String Quartet in D Minor, Op. 76, No. 2*. (20 marks)

**OR**

- 6 Discuss the relationship between the voice and the piano, using examples from **all three** of the set *lieder* by Schubert. (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.

You are advised to spend about 1 hour and 20 minutes on this section.

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

Your answers should be illustrated by detailed reference to the music that you have studied. Musical quotations should be identified clearly.

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

**EITHER** (i) rhythm and metre

**OR** (ii) melody.

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

*(12 marks)*

- (b) Describe the circumstances surrounding the composition of the music that you described in 7(a). *(8 marks)*

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

**EITHER** (a) form

**OR** (b) harmony/tonality

**OR** (c) texture, including use of instruments/voices.

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

**END OF QUESTIONS**

**There are no questions printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

- Question 1** Three Schubert Songs: *Die Forelle*, The Peacock Press.  
Reproduced with permission from The Peacock Press.  
CD: EMI Classics 7243 5 56347 2 6
- Question 2** Haydn *String Quartet in D minor, Op. 76 No. 2*, Eulenburg Score No. 10  
CD: Praga Digitals PRD 350 000
- Question 3** Bach *Brandenburg Concerto No. 2*, Eulenburg Score No. 257

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## Insert

Extract of music for use with **Question 3**.  
BACH: *Brandenburg Concerto No. 2*

It is not possible to publish this extract due to third-party copyright constraints.  
A copy of the extract is included as part of the printed paper, which may be  
obtained from AQA Publications.





**There is no music printed on this page**