



**C A R I B B E A N   E X A M I N A T I O N S   C O U N C I L**

**SECONDARY EDUCATION CERTIFICATE  
EXAMINATION**

**MUSIC**

**Paper 01 – General Proficiency**

***LISTENING AND APPRAISING***

**EACH SECTION OF THIS PAPER HAS ITS OWN INSTRUCTIONS.**

**SECTION II – MUSICAL LITERACY  
SECTION III – SET WORKS**

**Time 1 hour 15 minutes**

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. Answer ALL questions in Section II.
2. Write ALL answers in this booklet, EXCEPT where you are asked to make an insertion in the score provided.
3. Sections II and III will be done as one continuous paper. Section II should be completed first. NOTE THAT THE RECORDING of the piece for Section II will be played at the beginning of the section, and again, FIVE MINUTES later. Question 6 relates to the attached score as well as the recorded version of the excerpt. Questions that depend directly on the recording should be attempted first.

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

**SECTION II**  
**MUSICAL LITERACY**

**This section carries 15 marks.**

**Carefully examine the piece, Minuet from Piano Sonata No. 5 by Haydn, and answer Questions 6 (a) to (h).**

**SEE SCORE INSERTED.**

**An audio recording of the piece, Minuet, will be played TWICE only: first, at the beginning of the section, and again, five minutes later.**

6. (a) (i) Insert a suitable time signature at the appropriate place in the Minuet. Write your response in the score. **(1 mark )**

(ii) Describe the metre of the Minuet from Piano Sonata No. 5 by Haydn (for example, compound quadruple).

\_\_\_\_\_ **(1 mark )**

(b) Specify the overall form of the piece.

\_\_\_\_\_ **(1 mark )**

(c) (i) Name the key of the 'Minuet' section.

\_\_\_\_\_ **(1 mark )**

(ii) State the relationship between the key of the Trio to the key of the Minuet.

\_\_\_\_\_ **(1 mark )**

(d) Identify the cadence at bars 7–8.

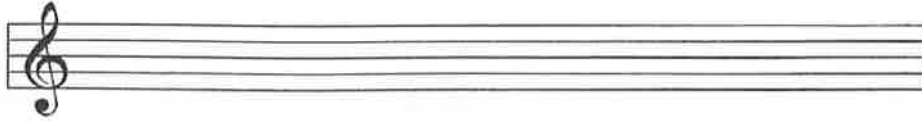
\_\_\_\_\_ **(1 mark )**

(e) Rewrite on the line below the rhythm of the melody of bars 29–30, using note values TWICE the original.

\_\_\_\_\_ **(2 marks)**

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- (f) Transpose bars 27–28 (TREBLE STAFF only) UP a PERFECT 4<sup>th</sup>. Prefix the new key signature.



(3 marks)

- (g) Complete the description of the interval numbered and bracketed in the score, giving the quality. (For example, MAJOR, MINOR, PERFECT etc.)

(i) \_\_\_\_\_ 3<sup>rd</sup> (bar 10)

(ii) \_\_\_\_\_ 5<sup>th</sup> (bars 27–28)

(2 marks)

- (h) (i) Select ONE of the following musical terms and give its English meaning:

*legato* \_\_\_\_\_

OR

*da capo* \_\_\_\_\_

(1 mark )

- (ii) Select ONE of the following musical symbols and give its name.

∞ \_\_\_\_\_

OR

*tr* \_\_\_\_\_

(1 mark )

**Total 15 marks**

**END OF SECTION II**

**CANDIDATES MAY PROCEED TO SECTION III AS SOON AS THEY HAVE FINISHED ANSWERING THE QUESTIONS IN SECTION II.**

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**SECTION III**

**SET WORKS**

**This section carries 20 marks.**

**The syllabus offers THREE SET WORKS, which correspond to the questions in this section of the paper.**

**Answer only ONE question (7, 8 or 9) in this section, as related to ONE set work studied. All subdivisions of the selected question should be answered.**

**EITHER**

**7. SET WORK : “PICTURES AT AN EXHIBITION” (Mussorgsky – Ravel)**

- (a) (i) Specify ONE way in which this work is influenced by Russian folk music.

\_\_\_\_\_  
(1 mark )

- (ii) For what instrument or group of instruments was this work originally composed?

\_\_\_\_\_  
(1 mark )

- (b) For the movement, “Ballet of the Unhatched Chicks”:

- (i) State the structural form of the movement.

\_\_\_\_\_  
(1 mark )

- (ii) Name TWO percussion instruments scored in this movement.

\_\_\_\_\_  
\_\_\_\_\_  
(2 marks)

- (c) (i) Illustrate the overall dynamic plan of Bydlo.

\_\_\_\_\_  
(1 mark )

- (ii) Comment on the orchestrator’s treatment of the tuba used in this movement.

\_\_\_\_\_  
(1 mark )

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- (d) With reference to the 'programme' of the movement, "Tuileries", complete the table below by inserting the appropriate instrument family in EACH box.

	Programme	Instrument Family
(i)	Children's voices at play	
(ii)	Adult voices in conversation	

(2 marks)

- (e) Name the movement from which the following themes are taken.

(i)

Movement: \_\_\_\_\_ (1 mark)

(ii)

Movement: \_\_\_\_\_ (1 mark)

(iii)

Movement: \_\_\_\_\_ (1 mark)



**OR**

**8. SET WORK : "LET THESE THINGS BE WRITTEN DOWN" (Michael Burnett)**

- (a) (i) Name ONE social-historical theme that underpins the text of this work.

\_\_\_\_\_ (1 mark )

- (ii) Name the TWO movements in which the cantata's title is found.

\_\_\_\_\_  
\_\_\_\_\_ (2 marks)

- (b) (i) What is the significance of the words used in the work, "Am I not a man and a brother?"

\_\_\_\_\_ (1 mark )

- (ii) In the movement "The Bound" the word "haieing" is used. What does it mean?

\_\_\_\_\_ (1 mark )

- (c) Name TWO ways in which Jamaican musical culture is infused into this work.

\_\_\_\_\_  
\_\_\_\_\_ (2 marks)

(d) Name the movement to which EACH of the following extracts applies.

(i) 

Movement: \_\_\_\_\_

(ii) 

Movement: \_\_\_\_\_

(iii) 

Movement: \_\_\_\_\_

(3 marks)

(e) Name TWO musical devices used by the composer to create dissonance in “Jane and Louisa”.

\_\_\_\_\_

\_\_\_\_\_

(2 marks)

(f) Complete the following table by writing the author/origin and movement in (i), (ii) and (iii).

Author/Origin	Text	Movement
(i)	“But she ain’t got no papa”	Brown Baby Blues
Rastafarian Song	“And if your mother won’t go”	(ii)
(iii)	“For he like sugar and I like plum”	Brown Girl in the Ring

(3 marks)





**OR**

**9. SET WORK : "THE NUTCRACKER BALLET SUITE" (Tchaikovsky)**

(a) In what country was the Nutcracker Ballet first performed?

\_\_\_\_\_ (1 mark )

(b) When was the Nutcracker Ballet Suite composed? Place a tick (✓) in ONE of the boxes to indicate the correct answer.

- (i) Late 1700's
- Early 1800's
- Late 1800's
- Early 1900's

(1 mark )

(ii) Which of the following BEST describes this work? Tick (✓) ONE option.

- Tone poem  Programme music  Film music

(1 mark )

(c) Complete the table below by inserting the title for EACH of the movements with the features listed under (i), (ii) and (iii).

(i)	(ii)	(iii)
$\frac{4}{4}$ metre	$\frac{2}{4}$ metre	$\frac{4}{4}$ metre
Triplet motive	Vivace tempo	Pizzicato by lower strings
Use of the orchestral cymbal	Use of the tambourine	Use of the glockenspiel

(3 marks)

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(d) Give the alternate names for EACH of the following movements:

- (i) "Coffee" - \_\_\_\_\_
  - (ii) "Trepak" - \_\_\_\_\_
  - (iii) "Toy flutes" - \_\_\_\_\_
- (3 marks)**

(e) What is the second movement of the Suite?

\_\_\_\_\_

**(1 mark )**

(f) Which TWO of the following statements are true of this work? Place a tick (✓) in two boxes to indicate the correct answers.

**Statement**

- (i) "March" has ternary structure.
- (ii) Tambourines are used in "Arabian Dance".
- (iii) Toy drums are used in "Toy flutes".
- (iv) "March" opens with a fortissimo dynamic.

**(2 marks)**

(g) Carefully analyse the following musical excerpts and name the movement to which EACH applies.

(i) 

Movement: \_\_\_\_\_ (1 mark)

(ii) 

Movement: \_\_\_\_\_ (1 mark)

(iii) 

Movement: \_\_\_\_\_ (1 mark)

(h) Select from the list provided, the characteristics that BEST describe the THREE movements at (i), (ii) and (iii) below. Write the characteristics on the blank lines next to the movements to which they apply.

**Characteristics:**

- Ends extremely softly
- Simple quadruple metre
- Flute trio
- Triplet motive
- Simple duple metre

**Movements:**

(i) Toy flutes . \_\_\_\_\_  
\_\_\_\_\_

(ii) Coffee . \_\_\_\_\_  
\_\_\_\_\_

(iii) March . \_\_\_\_\_  
\_\_\_\_\_

(5 marks)

Total 20 marks

END OF SECTION III

END OF TEST

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.