

Surname _____

Other names _____

Centre Number _____

Candidate Number _____

Candidate Signature _____

ASSESSMENT AND QUALIFICATIONS ALLIANCE

**General Certificate of Education
Advanced Subsidiary Examination
June 2010**

MUSIC

MUSC1

UNIT 1 INFLUENCES ON MUSIC

Friday 28 May 2010 9.00 am

For this paper you must have:

- **manuscript paper**
- **an 8 page answer book**
- **the separate Booklet of Figures (enclosed)**
- **an unmarked copy of the set work.**

Time allowed:

- **1 hour 45 minutes plus your additional time allowance**

At the top of the page write your surname and other names, your centre number, your candidate number and add your signature.

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INSTRUCTIONS

- **Use black ink or black ball-point pen. You may write musical notation in pencil.**
- **Write the information required on the front of your answer book. The EXAMINING BODY for this paper is AQA. The PAPER REFERENCE is MUSC1.**
- **Answer ALL questions in SECTION A in this answer book.**
- **Answer ONE question from SECTION B and ONE question from SECTION C in the separate answer book.**
- **You must answer the questions in SECTION A in the spaces provided.**
- **Do all rough work in this book or in the answer book. Cross through any work that you do not want to be marked.**

INFORMATION

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 80.**
- **Questions in Sections B and C should be answered in continuous prose. In these sections you will be marked on your ability to:**
 - **use good English**
 - **organise information clearly**
 - **use specialist vocabulary where appropriate.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A: LISTENING

Answer ALL questions in the spaces provided.

- 1 You will hear excerpts from TWO different pieces of music. Each excerpt will be played FOUR times, with pauses between each playing.**

EXCERPT 1

- 1 (a) Which ONE of the following best describes the shape of the melody at the start? [1 mark]
Underline your answer.**

RISING ARPEGGIO

RISING OCTAVES

RISING SCALE

RISING SEMITONES

- 1 (b) Give a suitable time signature. [1 mark]**

- 1 (c) What ornament is heard in this excerpt?
[1 mark]**

1 (d) What is the tonality of this music? [1 mark]

1 (e) What cadence is heard at the end? [1 mark]

[Question 1 continues on the next page]

EXCERPT 2

- 1 (f) What term best describes the texture at the beginning? [1 mark]
-

- 1 (g) Which THREE of the following are heard in this excerpt? [3 marks]

Underline THREE answers.

IMITATION

INTERRUPTED CADENCE

MELODY IN THIRDS

OSTINATO

PIZZICATO

SEQUENCE

TRILL

TURN

1 (h) Name the woodwind instruments heard in this excerpt. [1 mark]

1 (i) Which of the following statements is true?
[1 mark]

Tick your answer.

The music remains in the same key throughout

The music ends in the dominant key

The music ends in the same key as it began

The music ends in the relative minor

11

[Turn over for Question 2]

2 You will hear an excerpt from an instrumental piece by Fauré. The music will be played FOUR times, with pauses between each playing.

2 (a) Complete the flute melody in bar 4, in the separate booklet using the given rhythm. [4 marks]

2 (b) Name the cadence in bar 5. [1 mark]

2 (c) What is the tonality of this music? [1 mark]

2 (d) What term describes the technique heard on the strings at the beginning of this excerpt? [1 mark]

2 (e) Which ONE of the following can be heard in this excerpt? [1 mark]
Underline your answer.

CANON

MORDENT

NOTE OF ANTICIPATION

SEQUENCE

2 (f) What term best describes the texture? [1 mark]

2 (g) Name the cadence at the end. [1 mark]

10

3 You will hear an excerpt from an instrumental piece by Poulenc. The music will be played FOUR times, with pauses between each playing.

**3 (a) Which rising interval is played SIX times in the accompaniment at the start of this excerpt?
[1 mark]**

3rd

4th

5th

6th

3 (b) Give a suitable time signature for the start of this excerpt. [1 mark]

**3 (c) Name THREE instruments heard in this excerpt.
[3 marks]**

- 3 (d) Which TWO of the following can be heard in the excerpt? [2 marks]
Underline TWO answers.

IMITATION

RIFF

SINGLE LINE MELODY

STACCATO

SYNCOPATION

- 3 (e) What ornament is heard in this excerpt?
[1 mark]

- 3 (f) The excerpt begins in G Major. In which key does it end? [1 mark]

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4 You will hear an excerpt from the third movement of Haydn’s “Symphony No. 101”. A score is enclosed. The music will be played **TWICE**, with a pause between the playings.

4 (a) Describe fully the chord marked x in bar 4.
[2 marks]

4 (b) Name the cadence in bars 7–8. [1 mark]

4 (c) Give the sounding pitch of the **TWO** clarinet notes marked with a bracket in bar 20.
[2 marks]

4 (d) Give a bar and beat number where the violas play higher than the 2nd violins. [1 mark]

4 (e) Give the bar numbers where a dominant pedal can be found. [1 mark]

4 (f) Give the bar numbers where the violas and cellos play in octaves. [1 mark]

4 (g) Give the bar numbers where a cadential 6/4 progression can be found. [1 mark]

4 (h) Name the key at the end of the excerpt. [1 mark]

10

SECTION B: HISTORICAL STUDY – AREA OF STUDY 1

THE WESTERN CLASSICAL TRADITION

Answer ONE question from this section.

**Set work – Mozart: “Symphony No. 41 in C, K.551”,
1st and 3rd movements**

EITHER

QUESTION 5

0	5
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Describe the ways in which Mozart uses the orchestra in the first movement of this symphony. [20 marks]

OR

QUESTION 6

0	6
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Describe the ways in which Mozart uses rhythm and tonality in the third movement of this symphony. [20 marks]

[Turn over for Section C]

**SECTION C: HISTORICAL STUDY –
AREAS OF STUDY 2a – c**

Answer ONE question from this section.

**AREA OF STUDY 2A CHORAL MUSIC IN THE
BAROQUE PERIOD**

EITHER

QUESTION 7

0	7
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Choose two contrasting arias and write in detail about each. [20 marks]

OR

QUESTION 8

0	8
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Describe the ways in which Baroque composers have used TEXTURE and HARMONY in their music. Refer to AT LEAST TWO different pieces of music in your answer. [20 marks]

[Turn over]

**AREA OF STUDY 2B MUSIC THEATRE: A STUDY OF
THE MUSICAL FROM 1940 TO
1980**

EITHER

QUESTION 9

0	9
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 Choose **TWO** contrasting choruses and write in detail about each. [20 marks]

OR

QUESTION 10

1	0
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 Choose **TWO** contrasting solos and write an essay commenting on how **MELODY** and **HARMONY** have been used in each. [20 marks]

**AREA OF STUDY 2C BRITISH POPULAR MUSIC FROM
1960 TO THE PRESENT DAY**

EITHER

QUESTION 11

1	1
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 Choose **TWO** contrasting songs by different groups/artists and write an essay commenting on how **MELODY** and **FORM/STRUCTURE** have been used in each.
[20 marks]

OR

QUESTION 12

1	2
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 Describe the ways in which popular music has made use of technology during this period. Refer to **AT LEAST TWO** different songs in your answer.
[20 marks]

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

For Examiner's Use	
Examiner's Initials	
Question	Mark
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
TOTAL	

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