

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

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



General Certificate of Education
Advanced Subsidiary Examination
June 2013

Music

MUSC1

Unit 1 Influences on Music

Monday 13 May 2013 9.00 am to 10.45 am

For this paper you must have:

- an AQA 8-page answer book
- manuscript paper
- an unmarked copy of the set work.

Time allowed

- 1 hour 45 minutes

Instructions

- Use black ink or black ball-point pen. You may write music 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 **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 not write outside the box around each page or on blank pages.
- 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.



J U N 1 3 M U S C 1 0 1

SECTION A: LISTENINGAnswer **all** questions in the spaces provided.**Total for this question: 11 marks**

- 1** You will hear excerpts from two different pieces of music. Each excerpt will be played **three** times, with pauses between the playings.

Excerpt 1

- 1 (a)** Give a suitable time signature.

.....

(1 mark)

- 1 (b)** What is the opening texture?
Underline **one** answer.

contrapuntal**homophonic****octaves****unison***(1 mark)*

- 1 (c)** Which **two** percussion instruments can you hear in this excerpt?
Underline your answers.

cymbal**glockenspiel****tambourine****triangle****xylophone***(2 marks)*

- 1 (d)** Which one of the following is heard in this excerpt?
Underline **one** answer.

col legno**con sordino****pizzicato****tremolando***(1 mark)*

- 1 (e)** What is the key at the end of the excerpt?
Underline **one** answer.

dominant**relative minor****subdominant****tonic***(1 mark)*

Excerpt 2

1 (f) What term best describes the performing technique heard on the timpani at the beginning?

.....

(1 mark)

1 (g) Which **two** of the following melodic features are heard in this excerpt? Underline your answers.

- blue notes**
- mordent**
- note of anticipation**
- passing notes**
- pentatonic melody**

(2 marks)

1 (h) Name a rhythmic feature heard in the melody.

.....

(1 mark)

1 (i) Which one of the following best describes the texture of this excerpt? Underline **one** answer.

- antiphonal**
- canonic**
- fugal**
- heterophonic**

(1 mark)

11

Turn over for the next question

Turn over ►



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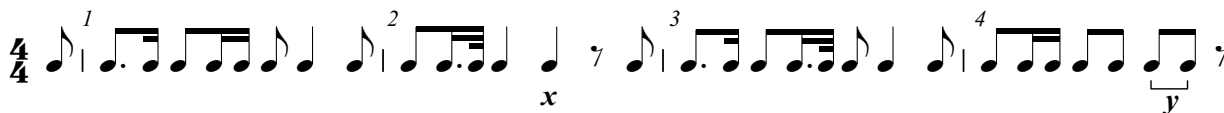
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ANSWER IN THE SPACES PROVIDED**



Total for this question: 9 marks

2 You will hear an excerpt from an orchestral piece by Stravinsky. The music will be played **four** times, with pauses between the playings.

Here is the rhythm of the melody of the first four bars.



2 (a) Name the interval between the opening two notes of the melody.

.....

(2 marks)

2 (b) The key of the music is G major. Name the chords marked *x* and *y* in bars 2 and 4.

x

y

(2 marks)

2 (c) Name **two** different woodwind instruments heard in this excerpt.

.....

.....

(2 marks)

2 (d) Which **two** of the following devices are heard in this excerpt? Underline your answers.

canon

drone

ostinato

sequence

tierce de Picardie

(2 marks)

2 (e) What ornament is heard in the woodwind at the end of the excerpt?

.....

(1 mark)

9

Turn over ►



Total for this question: 10 marks

3 You will hear an excerpt from an instrumental piece by Saint-Saëns. The music will be played **four** times, with pauses between the playings.

The excerpt is in two sections, A and B. A skeleton score of Section A is given below.

The musical score is for a Trumpet part in 3/4 time, key of B-flat major. It consists of two sections, A and B. Section A spans bars 2 to 6. Bar 2 contains a quarter note B-flat and a half note G. Bar 3 is a blank staff with a bracket underneath labeled 'Write notes on stove'. Bar 4 contains a quarter note F, a quarter note E, and a half note D. Bar 5 contains a quarter note C, a quarter note B-flat, and a half note A. Bar 6 contains a quarter note G, a quarter note F, and a half note E. Section B spans bars 7 to 10. Bar 7 contains a quarter note D, a quarter note C, and a half note B. Bar 8 contains a quarter note A, a quarter note G, and a half note F. Bar 9 contains a quarter note E, a quarter note D, and a half note C. Bar 10 contains a quarter note B, a quarter note A, and a half note G. The score ends with a double bar line and repeat dots.

Section A

3 (a) Complete the trumpet melody in bars 3 – 4. (4 marks)

3 (b) What term describes the texture of this section?
..... (1 mark)

3 (c) What is the key at the end of Section A?
Underline your answer.

dominant
relative minor
subdominant
tonic

(1 mark)



Section B

3 (d) What harmonic device is heard in the opening 8 bars of this section?

.....

(1 mark)

3 (e) Which **two** of the following features can be heard in this section?
Underline your answers.

acciaccatura

arpeggio

chromatic notes

glissando

mordent

(2 marks)

3 (f) Which falling interval is played four times by the trumpet in the last four bars of this section?

.....

(1 mark)

10

Turn over for the next question

Turn over ►



Total for this question: 10 marks

4 You will hear an excerpt from the third movement of Mozart's Clarinet Quintet. A score is printed on the opposite page. The music will be played **twice**, with a pause between the playings.

4 (a) Give the sounding pitches of the **two** clarinet notes marked with a bracket in bar 2.

.....

(2 marks)

4 (b) Name the cadence in bar 4.

.....

(1 mark)

4 (c) What is the interval between the viola and cello parts throughout bars 8³ to 12²?

.....

(1 mark)

4 (d) Name the key and cadence in bars 19 – 20.

Key

Cadence

(2 marks)

4 (e) Name the harmonic device used in bars 20 – 24.

.....

(1 mark)

4 (f) Describe fully the chord marked *x* in bar 26.

.....

(2 marks)

4 (g) Give the bar numbers where a cadential 6/4 (Ic – V⁷ – I) progression can be found.

.....

(1 mark)

10



III

Menuetto

Clarinet in A

Violin I

Violin II

Viola

Violoncello

1 2 3 4 5 6 7 8

Cl.

Vln. I

Vln. II

Vla.

Vc.

9 10 11 12 13 14 15

Cl.

Vln. I

Vln. II

Vla.

Vc.

16 17 18 19 20 21 22 23

Cl.

Vln. I

Vln. II

Vla.

Vc.

24 25 26 x 27 28 29 30 31 32

Turn over ►



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SECTION B: HISTORICAL STUDY – AREA OF STUDY 1**THE WESTERN CLASSICAL TRADITION**

Answer **one** question from this section.

Set work – Beethoven: *Symphony No. 1 in C, Op.21*, 1st and 2nd movements

EITHER

Question 5

0	5
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Write an essay discussing Beethoven's use of melody, harmony and tonality in the introduction and exposition sections of the **first** movement.

(20 marks)

OR

Question 6

0	6
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Beethoven uses a wide range of instrumental textures and timbres in the **second** movement. Write an essay discussing this view by referring to specific musical examples.

(20 marks)

Turn over for Section C

Turn over ►



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 Choose **two** contrasting arias, each by a different composer, and write in detail about them. In your answer you should refer to features such as melody, harmony and tonality, structure and the use of instruments and voices, as appropriate. (20 marks)

OR**Question 8**

0 8 Baroque composers were highly imaginative in the ways they used music to convey the meaning of the text. What evidence have you discovered to support this view? Refer in detail to the music of any **two** composers. (20 marks)

Area of Study 2b Music Theatre: a study of the Musical from 1940 to 1980**EITHER****Question 9**

0 9 Choose **one** musical that you have studied and describe the ways in which the composer has used music to help to portray different characters. Refer to melody, harmony and tonality, rhythm, structure and the use of instruments and voices, as appropriate. (20 marks)

OR**Question 10**

1 0 Choose **two** choruses from different musicals and write in detail about each. Refer to texture, harmony, instruments, melody and rhythm, as appropriate. (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 **at least two** contrasting songs, each by a different group or artist, and discuss how melody, harmony, structure and technology have been used.

(20 marks)

OR**Question 12**

1	2
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Choose **one** song from the 60s and **one** song from the 70s, and compare their use of voices, instruments and technology.

(20 marks)

END OF QUESTIONS



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- Question 3 CD: Erato 2292-45772-2
- Question 4 CD: ASV Gold GLD 4001

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