

Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

AS MUSIC

Unit 1 Influences on Music

Monday 23 May 2016

Morning

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

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

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 in this book. 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 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.



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 **three** times with pauses between the playings.

Excerpt 1

- 1 (a)** What is the tonality of this excerpt? **[1 mark]**

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

- 1 (c)** Name the woodwind instrument that plays the tune. **[1 mark]**

- 1 (d)** Name the instrumental technique heard in the bass. **[1 mark]**

- 1 (e)** Name the texture of this excerpt. **[1 mark]**

- 1 (f)** Name the cadence at the end of the excerpt. **[1 mark]**



Excerpt 2

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

falling arpeggio **falling octave** **falling scale** **falling semitone**

- 1 (h) The time signature is 4/4. On which beats does the snare drum play accented notes?
Underline your answer. [1 mark]

1 and 3 **2 and 4** **2 and 3** **1 and 4**

- 1 (i) Which **one** of the following is a rhythmic feature of the accompaniment?
Underline your answer. [1 mark]

cross rhythm **hemiola** **polyrhythm** **swing**

- 1 (j) Describe how the texture changes at the end of the excerpt? [1 mark]

10

Turn over for the next question

Turn over ►



- 2** You will hear an excerpt from an orchestral piece by Copland. The excerpt will be played in the following order:

The whole excerpt will be played once.
 Bars 1–8 (from section A) will be played three times.
 Sections B and C will be played three times.
 The whole excerpt will be played once.

Section A	Section B	Section C
Melody played by a clarinet. Section ends with a modulation to a new key.	Melody played in a new key by oboe and bassoon.	Melody played by strings. Accompaniment in quavers.

Section A

- 2 (a)** Complete the melody in bars 3 and 4 using the given rhythm.

[5 marks]

Figure 55 to 56 of Appalachian Spring by Aaron Copland cannot be published due to third-party copyright restrictions.

- 2 (b)** What two pitches are played repeatedly in the accompaniment?
 Underline your answer.

[1 mark]

tonic and mediant **tonic and subdominant**
tonic and dominant **mediant and dominant**



Section B

- 2 (c) What is the interval between the oboe and bassoon?
Underline your answer.

6th

8ve

9th

10th

[1 mark]

- 2 (d) Name the percussion instrument you can hear in this section.

[1 mark]

Section C

- 2 (e) Which string instruments play the melody at the start of this section?

[1 mark]

- 2 (f) Which **two** of the following rhythmic features can be heard in this section?
Underline your answers.

[2 marks]

augmentation

diminution

dotted rhythms

hemiola

ostinato

- 2 (g) Which **one** of the following can be heard in this section?
Underline your answer.

[1 mark]

blue note

imitation

monophony

sequence

12

Turn over for the next question

Turn over ►



- 3** You will hear an excerpt of a song from the opera 'The Mikado' by Sullivan. The music will be played **four** times. The words of the excerpt are printed below.

1	A wandering minstrel I
2	A thing of shreds and patches
3	Of ballads, songs and snatches,
4	And dreamy lullaby!
5	My catalogue is long,
6	Thro' every passion ranging,
7	And to your humours changing
8	I tune my supple song!
9	I tune my supple song!

- 3 (a)** Give the time signature.

[1 mark]

- 3 (b)** Which term best describes the rising instrumental melody at the start of the introduction? Underline your answer.

[1 mark]

chromatic

diatonic

disjunct

triadic

- 3 (c)** The key is F major. What chord is used to accompany the words 'songs and snatches' in line 3?

[1 mark]

- 3 (d)** To which key does the music modulate at the end of line 4?

[1 mark]

- 3 (e)** Identify a line that has the same melodic shape as line 2.

[1 mark]



- 3 (f)** Which **two** of the following are used in the vocal melody?
Underline your answers.

[2 marks]

appoggiatura

acciaccatura

melisma

note of anticipation

turn

- 3 (g)** Describe fully the interval sung to the word 'song' in line 8.

[2 marks]

- 3 (h)** Name the cadence at the end of the excerpt?

[1 mark]

10

Turn over for the next question

Turn over ►



4 You will hear an excerpt from the 'Menuet' from the Orchestral Suite No. 2 by Bach. A score is opposite. The music will be played **twice**, with a pause between the playings.

4 (a) Name the viola note on the second beat of bar 3.

[1 mark]

4 (b) Name the ornament heard in the violin 1 part in bars 4 and 15.

[1 mark]

4 (c) Name the cadence in bars 7–8.

[1 mark]

4 (d) Name the key in bar 16.

[1 mark]

4 (e) Which **one** of the following can be heard in the excerpt?
Underline your answer.

ostinato pedal rising sequence tierce de Picardie

[1 mark]

4 (f) Give two consecutive bar numbers where there is a cadential 6/4 progression (Ic-V-I).

[1 mark]

4 (g) Give a bar number where an appoggiatura can be heard in the violin 1 part.

[1 mark]

4 (h) Name the interval between the cello and viola notes marked with a bracket on the first beat of bar 19.

[1 mark]

8



Violin I

Violin II

Viola

Violoncello

1 2 3 4 5 6

7 8 9 10 11 12

Cadence

13 14 15 16 17 18

Key

19 20 21 22 23 24

Turn over ▶



Section B: Historical Study – Area of Study 1**The Western Classical Tradition**

Answer **one** question from this section in the separate answer booklet.

Set work – Haydn: Symphony No. 104 in D, ‘London’ (movements 1 and 3)**Either**

0	5
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Write an essay discussing Haydn’s use of melody, harmony and tonality, texture, rhythm and instruments in the introduction to the **first** movement of this symphony.

[20 marks]**or**

0	6
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Describe how Haydn uses his ideas in the Minuet section of the **third** movement of this symphony. You should refer to melody, structure, texture, instrumentation, rhythm, harmony and tonality as appropriate.

[20 marks]

Section C: Historical Study – Areas of Study 2a–c

Answer **one** question from this section in the separate answer booklet.

Area of Study 2a Choral Music in the Baroque Period

Either

0 7

Choose **two** arias by the same 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

0 8

Compare the choral music of **two** composers from this period. Discuss **one** example of music by each composer.

[20 marks]

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

Either

0 9

Choose **two** characters taken from musicals by different composers and describe the ways in which the music has been used to portray their personalities. Refer to melody, harmony and tonality, rhythm, structure and the use of instruments and voices, as appropriate.

[20 marks]

or

1 0

Choose **one** musical that you have studied and comment on the different ways in which the composer has written for the chorus/ensemble. Illustrate your answer by detailed reference to **at least two** passages.

[20 marks]

Section C continues on the next page

Turn over ►



Area of Study 2c British Popular Music from 1960 to the present day**Either**

1	1
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Choose **one** song from the 60s and **one** song written since 2010 and discuss their use of harmony, structure, instruments and technology.

[20 marks]**or**

1	2
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Discuss the musical features of **one** group or style/genre. Illustrate your answer by detailed reference to **two or more** songs.

[20 marks]**END OF QUESTIONS****Copyright information**

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