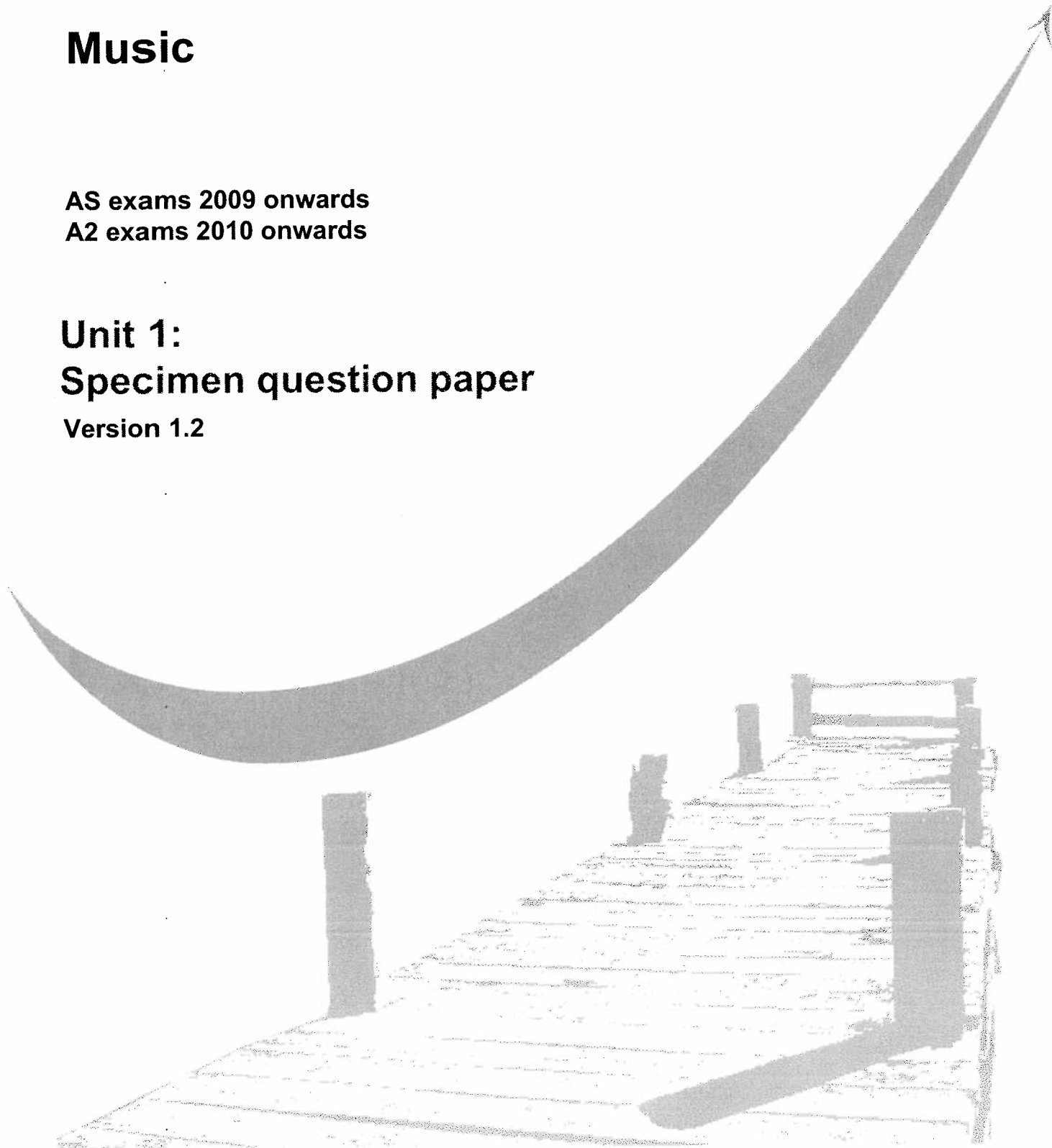


**GCE**  
**AS and A Level**

**Music**

**AS exams 2009 onwards**  
**A2 exams 2010 onwards**

**Unit 1:**  
**Specimen question paper**  
**Version 1.2**



Surname					Other Names				
Centre Number					Candidate Number				
Candidate Signature									

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General Certificate of Education  
Specimen Paper  
Advanced Subsidiary Examination



**MUSIC**  
**Unit 1 Influences on Music**

**MUSC1**

**For this paper you must have:**

- manuscript paper
- an 8-page answer book
- 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 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 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 8-page answer book.
- You must answer the questions in the spaces provided. Answers written on margins or on blank pages will not be marked.
- 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 80.
- The marks for questions are shown in brackets.
- Questions in Section B and C should be answered in continuous prose. In these sections you will be marked on your ability to use good English, to organise information clearly, and to use specialist vocabulary where appropriate.

For Examiner's Use			
Number	Mark	Number	Mark
1		7	
2		8	
3		9	
4		10	
5		11	
6		12	
Total (Column 1)		→	
Total (Column 2)		→	
<b>TOTAL</b>			
Examiner's Initials			

**SECTION A - LISTENING**

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

- 1 You will hear an excerpt from *The Gadfly*, a film score by Shostakovich. Follow the skeleton score below and answer the questions in the spaces provided. The music will be played **four** times, with pauses between each playing.

The skeleton score for question 1 cannot be published here for copyright reasons.

The score is based on the first 21 bars of the melody.

- 1 (a) Give **two** features of the accompaniment to the first six bars.

.....  
 .....

*(2 marks)*

- 1 (b) Add the **three** missing notes in bar 4. Write your answers on the score.

*(3 marks)*

- 1 (c) What ornament is heard in bar 9?

.....

*(1 mark)*

1 (d) Give the number of the bar where the music modulates.

.....

(1 mark)

1 (e) Name the cadence at bars 17/18.

.....

(1 mark)

1 (f) What type of scale is heard in bar 18?

.....

(1 mark)

1 (g) From bar 19 the melody is repeated. Which of the following statements is true? Tick your chosen answer.

It is at the same pitch

It is a 5<sup>th</sup> higher

It is an octave higher

It is two octaves higher

(1 mark)

10

**Turn over for the next question**

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

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

2 (a) What is the melodic interval at the beginning of the excerpt? Underline your answer.

3rd                      4th                      5th                      6th

(1 mark)

2 (b) Name the **four** solo instruments in the order in which you hear them.

(i) .....

(ii) .....

(iii) .....

(iv) .....

(4 marks)

2 (c) Give a suitable time signature.

.....

(1 mark)

2 (d) What is the tonality of this music?

.....

(1 mark)

2 (e) What term best describes the texture?

.....

(1 mark)

2 (f) Give **two** features of the accompaniment to this excerpt.

.....

.....

.....

(2 marks)

Turn over for the next question

3 You will hear **two** short excerpts from Prokofiev’s *Classical Symphony* which will be played in the following order.

Excerpt 1	Excerpt 1	Excerpt 2	Excerpt 2	Excerpt 1	Excerpt 2
-----------	-----------	-----------	-----------	-----------	-----------

**Excerpt 1**

3 (a) What is the melodic interval heard **three** times at the beginning of the music? Underline your answer.

5<sup>th</sup>                      6<sup>th</sup>                      8<sup>th</sup>                      10<sup>th</sup>

(1 mark)

3 (b) Which of the following statements is true? Tick your chosen 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


(1 mark)

3 (c) What melodic device is heard in this excerpt?

.....

(1 mark)

3 (d) What cadence is heard at the end?

.....

(1 mark)

3 (e) Suggest a suitable time signature.

.....

(1 mark)

**Excerpt 2**

**3** (f) Compare Excerpt 2 to Excerpt 1, commenting on the differences you hear.

.....

.....

.....

.....

.....

.....

.....

.....

.....

*(5 marks)*

**10**

**Turn over for the next question**



4 You will hear an excerpt from the first movement of Haydn’s *Symphony No. 104*. A score is printed on the opposite page. The music will be played **four** times, with pauses between each playing.

4 (a) Give the bar and beat number where an appoggiatura can be found.

.....

(1 mark)

4 (b) Give the bar numbers where a chain of suspensions can be found.

.....

.....

(1 mark)

4 (c) Give the bar numbers where a tonic pedal can be found.

.....

(1 mark)

4 (d) Give the bar number where the bassoon doubles the violas.

.....

(1 mark)

4 (e) Give the bar number where there is an imperfect cadence in the tonic key.

.....

(1 mark)

4 (f) Give the letter name of the two viola notes marked with a bracket in bar 16.

.....

(2 marks)

4 (g) Give the letter name of the note played in octaves by the trumpets in bar 16.

.....

(1 mark)

4 (h) Describe fully the chord marked **x** in bar 22.

.....

(2 marks)

The score for question 4 cannot be published here for copyright reasons.

The excerpt begins after the opening introduction – the beginning of the ‘Allegro’.

**SECTION B – HISTORICAL STUDY AOS 1**

**THE WESTERN CLASSICAL TRADITION**

Answer **one** question from this section.

---

**Set work – Mozart: *Symphony No. 41 in C K.551*, 1<sup>st</sup> and 3<sup>rd</sup> movements**

- 5** Describe the ways in which Mozart makes use of his melodic material in the first movement of the symphony. *(20 marks)*
- 6** Describe the ways in which Mozart uses the orchestra in the third movement. *(20 marks)*

---

**SECTION C – HISTORICAL STUDY AOS 2a–c**

Answer **one** question from this section.

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**Area of Study 2a: Choral Music in the Baroque Period**

- 7 Choose **two** contrasting arias from the music you have studied and write informatively about each. *(20 marks)*
- 8 How did Baroque composers create a mood of celebration in their music? Refer to at least **two** different pieces of music in your answer. *(20 marks)*

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

- 9 Choose **two** contrasting solo songs from the Musicals you have studied and write an illustrated programme note on each. *(20 marks)*
- 10 Choose **two** contrasting passages from **one** Musical you have studied and show how the composer has used the elements of music (melody, harmony, use of instruments, etc) to enhance the drama. *(20 marks)*

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

- 11 Music technology has become increasingly important in the popular music world during this period. Choose **two** songs which use technology in different ways and write in detail about each. *(20 marks)*
- 12 Choose **two** contrasting songs by different groups/artists from the 60s and/or 70s and write an essay commenting on how **melody** and **harmony** have been used in each. *(20 marks)*

**END OF QUESTIONS**

**ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS**

Question 1. Shostakovich: *The Gadfly* Boosey & Hawkes

Question 4. Haydn: *Symphony No. 104* Eulenberg

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