

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										



General Certificate of Education  
Advanced Subsidiary Examination  
June 2009

# Music

# MUSC1

## Unit 1 Influences on Music

Specimen paper for examinations in June 2010 onwards

**This question paper uses the new numbering system  
in Sections B and C and new AQA answer book**

For this paper you must have:

- manuscript paper
- an AQA 8-page answer book
- the printed extract of music for use with Question 4 (enclosed)
- 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 answer book.
- You must answer the questions in Section A in the spaces provided. Answers written in margins or on blank pages will not be marked.
- 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 maximum mark for this paper is 80.
- The marks for questions are shown in brackets.
- 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, to organise information clearly, and to use specialist vocabulary where appropriate.

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



J U N 0 9 M U S C 1 0 1

# MUSC1

## 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) What is the melodic interval heard at the beginning of the music?  
Underline your answer.

3<sup>rd</sup>                      4<sup>th</sup>                      5<sup>th</sup>                      8<sup>ve</sup>

(1 mark)

- 1 (b) What term best describes the texture?

.....

(1 mark)

- 1 (c) Which one of the following can you hear in the excerpt?  
Underline your answer.

canon              note of anticipation              ostinato              interrupted cadence

(1 mark)

- 1 (d) What ornament is heard in this excerpt?

.....

(1 mark)

- 1 (e) Which one of the following statements is true?  
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

(1 mark)



**Excerpt 2**

1 (f) Name the **two** instruments which share the melodic material at the beginning of this excerpt.

.....  
.....

(2 marks)

1 (g) Give a suitable time signature.

.....

(1 mark)

1 (h) What rhythmic device can be heard in the piano accompaniment?

.....

(1 mark)

1 (i) What melodic device is heard near the end?

.....

(1 mark)

1 (j) What term best describes the technique heard on the double bass?

.....

(1 mark)

11

**Turn over for the next question**

**Turn over ►**



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

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

.....

(1 mark)

2 (b) Give a suitable time signature.

.....

(1 mark)

2 (c) The excerpt begins with a short passage in octaves. What term best describes the texture after this?

.....

(1 mark)

2 (d) Name the **three** wind instruments heard in this excerpt.

.....

.....

.....

(3 marks)

2 (e) Which **three** of the following are heard in this excerpt? Underline **three** answers.

arco

canon

col legno

mordent

pedal note

pizzicato

sequence

trill

(3 marks)

2 (f) What cadence is heard at the end?

.....

(1 mark)

10

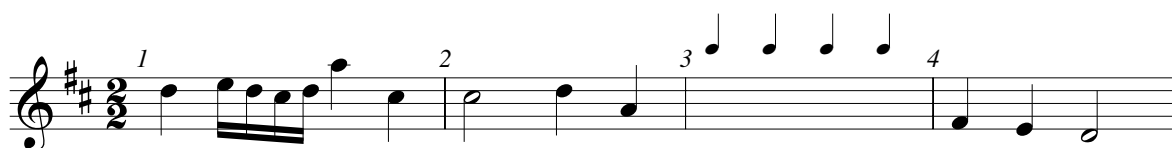


- 3 You will hear an excerpt from Stravinsky's *Pulcinella Suite*. The music will be played four times, with pauses between each playing. The plan of the excerpt is as follows.

<b>Section A</b> 10 bars (repeated) Oboe solo	<b>Section B</b> 8 bars Flute and oboe solos with French horns	<b>Section C</b> 10 bars Woodwind and French horns	<b>Section D</b> 4 bars Flute solo
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### Section A

- 3 (a) Complete the first four bars of the oboe melody.



(4 marks)

- 3 (b) In which key does Section A end?  
Underline your answer.

dominant

relative minor

subdominant

tonic

(1 mark)

### Section B

- 3 (c) Which melodic device is heard six times in the French horns at the beginning of this section? Underline your answer.

appoggiatura

note of anticipation

passing note

sequence

(1 mark)

### Section C

- 3 (d) What cadence is heard four times in this section?

.....

(1 mark)

Question 3 continues on the next page

Turn over ►



**Section D**

3 (e) Name the instrument which accompanies the flute solo.

.....

(1 mark)

3 (f) Which rising interval is played four times by this instrument?  
Underline your answer.

3<sup>rd</sup>

4<sup>th</sup>

5<sup>th</sup>

6<sup>th</sup>

(1 mark)

9



4 You will hear an excerpt from the first movement of Mozart's *Horn Concerto No 3*. A score is enclosed. The music will be played twice, with a pause between the playings.

4 (a) What melodic feature is played by the violins in bar 4, beat 1?

.....

(1 mark)

4 (b) Give the sounding pitch of the two clarinet notes marked with a bracket in bar 5.

.....

.....

(2 marks)

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

.....

(1 mark)

4 (d) Name the cadence heard in bars 8 – 9.

.....

(1 mark)

4 (e) Give a bar number where there is a descending tonic major scale.

.....

(1 mark)

4 (f) Give a bar and beat number where the violas and cellos play in octaves.

.....

(1 mark)

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

.....

(2 marks)

4 (h) Give the bar numbers where a cadential 6/4 progression can be found.

.....

(1 mark)

10

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

EITHER

Question 5

0 | 5

Describe the ways in which Mozart makes use of form and tonality in the first movement of this symphony.

(20 marks)

OR

Question 6

0 | 6

Describe the ways in which Mozart uses melody and texture in the third movement of this symphony.

(20 marks)





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

Answer one question from this section.

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**Area of Study 2a Choral Music in the Baroque Period****EITHER****Question 7**

0	7
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How did Baroque composers convey the meaning of the text in their music?  
Refer to **at least two** different pieces of music in your answer.

*(20 marks)*

**OR****Question 8**

0	8
---	---

Choose **two** contrasting choruses from the music that you have studied and write informatively about each.

*(20 marks)*

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

0	9
---	---

Write an essay describing how composers have used music to help to portray different characters. Refer to suitable passages from the Musicals that you have studied.

*(20 marks)*

**OR****Question 10**

1	0
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Choose **two** contrasting dance passages from the Musicals that you have studied and show how rhythm and metre, instruments and texture have been used to convey the mood and distinctive dance features.

*(20 marks)*

Section C continues on the next page

Turn over ►



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

EITHER

Question 11

1 1

Choose **two** contrasting songs by different groups/artists and write an essay commenting on how voices and instruments have been used in each.

*(20 marks)*

OR

Question 12

1 2

Popular music has become increasingly used for social comment during this period. Choose **two** contrasting songs and write in detail about how the music is used to reflect the meaning of the words.

*(20 marks)*

END OF QUESTIONS



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Question 1

Excerpt 1 CD: Philips 464 706-2  
Excerpt 2 CD: EMI 7777-46863-2

Question 2 CD: Decca 448 715-2

Question 3 Stravinsky, *Pulcinella Suite*, © 1925, 1966 by Hawkes & Son (London) Ltd.  
CD: Telarc 80266

Question 4 Mozart, *Horn Concerto No 3 in E flat*, © Oxford University Press 1960. Reproduced by permission.  
CD: Pilz Media Group 160-224

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## Music

## MUSC1

Unit 1 Influences on Music

### Insert

Extract of music for use with **Question 4**.  
*Mozart: Horn Concerto No. 3 in E flat*

**Allegro**

Musical score for measures 1-4. The score includes parts for Clarinets in B flat, Bassoons, Solo horn in E flat, Violin I, Violin II, Viola, and Cello & Bass. The key signature is B-flat major (two flats) and the time signature is common time (C). Measure 1 shows the start of the piece with various instruments. Measure 2 features a dynamic marking of *p* (piano) for the Violin I part. Measure 3 continues the development. Measure 4 shows a dynamic marking of *f* (forte) for the Violin I part and a *p* (piano) marking for the Bassoons. The Cello & Bass part has a *p* marking throughout.

Musical score for measures 5-9, primarily for the Piano. The key signature is B-flat major and the time signature is common time. Measure 5 features a dynamic marking of *f* (forte). Measure 6 shows a complex chordal structure. Measure 7 continues with similar textures. Measure 8 features a dynamic marking of *f*. Measure 9 shows a dynamic marking of *p* (piano) for the right hand. The Piano part is highly detailed with many notes and ornaments.

Musical score for measures 10-14, primarily for the Piano. The key signature is B-flat major and the time signature is common time. Measure 10 features a dynamic marking of *p* (piano). Measure 11 continues with similar textures. Measure 12 shows a dynamic marking of *p*. Measure 13 features a dynamic marking of *p*. Measure 14 shows a dynamic marking of *p*. The Piano part is highly detailed with many notes and ornaments.

Musical score for measures 15-19. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a rhythmic line in the left hand. The piano part consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. The melodic line starts with a half note, followed by eighth notes, and then a sixteenth-note run. The dynamics are marked *p* at the beginning, *cresc.* in the middle, and *f* at the end. The piano part also has a *cresc.* marking and ends with a *f* dynamic.

Musical score for measures 20-23. The score continues the piano accompaniment from the previous system. The piano part maintains the eighth-note pattern in the left hand and the melodic line in the right hand. The dynamics are marked *f* throughout this section.

X

Musical score for measures 24-28. The score continues the piano accompaniment. The piano part has a *p* dynamic marking. The melodic line in the right hand has a *p* dynamic marking. The piano part has a *p* dynamic marking. The piano part has a *p* dynamic marking.

**There is no music printed on this page**