

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

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



General Certificate of Education  
Advanced Subsidiary Examination  
June 2010

# Music

# MUSC1

## Unit 1 Influences on Music

Friday 28 May 2010 9.00 am to 10.45 am

**For this paper you must have:**

- manuscript paper
- an 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. 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.



JUN10MUSC101

**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?  
Underline your answer.

**rising arpeggio**      **rising octaves**      **rising scale**      **rising semitones**      (1 mark)

- 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)



**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?  
Underline **three** answers.

- |                  |                            |                         |                 |
|------------------|----------------------------|-------------------------|-----------------|
| <b>imitation</b> | <b>interrupted cadence</b> | <b>melody in thirds</b> | <b>ostinato</b> |
| <b>pizzicato</b> | <b>sequence</b>            | <b>trill</b>            | <b>turn</b>     |

(3 marks)

**1 (h)** Name the woodwind instruments heard in this excerpt.

.....

(1 mark)

**1 (i)** Which 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)

**Turn over for the next question**

**11**

**Turn over ►**



**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, using the given rhythm.

The score for question 2 cannot be published here due to third-party copyright restraints. It is taken from the opening of *Pavane* by Fauré.

(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?  
Underline your answer.

**canon                    mordent                    note of anticipation                    sequence**

(1 mark)

**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?

3<sup>rd</sup>                      4<sup>th</sup>                      5<sup>th</sup>                      6<sup>th</sup>

(1 mark)

**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?  
Underline **two** answers.

**imitation**                      **riff**

**single line melody**                      **staccato**                      **syncopation**

(2 marks)

**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)

9

Turn over ►



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 2<sup>nd</sup> 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



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

Answer **one** question from this section.

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**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 uses the orchestra in the first movement of this symphony.

*(20 marks)*

**OR**

**Question 6**

**0 6**

Describe the ways in which Mozart uses rhythm and tonality in the third movement of this symphony.

*(20 marks)*

**Turn over for Section C**

**Turn over ►**



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

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** Choose **two** contrasting arias and write in detail about each.

*(20 marks)*

**OR****Question 8**

**0 8** 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)*

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

**0 9** Choose **two** contrasting choruses and write in detail about each.

*(20 marks)*

**OR****Question 10**

**1 0** Choose **two** contrasting solos and write an essay commenting on how **melody** and **harmony** have been used in each.

*(20 marks)*





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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 **melody** and **form/structure** have been used in each.

*(20 marks)*

**OR**

**Question 12**

**1 | 2**

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**



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- Question 1 Excerpt 1  
CD: Naxos 8.570482  
Excerpt 2  
CD: Naxos 8.557124
- Question 2 Faure, *Pavane*, Ernst Eulenburg  
CD: Decca 466 355-2
- Question 3 CD: EMI Classics 7243 5 69267 2 1
- Question 4 Haydn, *Symphony No. 101*, third movement, Ernst Eulenburg  
CD: Phillips 468 927-2

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