

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

For Examiner's Use	
Examiner's Initials	
Question	Mark
1	
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10	
11	
12	
TOTAL	



General Certificate of Education
Advanced Subsidiary Examination
June 2012

Music

MUSC1

Unit 1 Influences on Music

Monday 21 May 2012 1.30 pm to 3.15 pm

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 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.



JUN12MUSC101

SECTION A: LISTENING

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

Total for this question: 10 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)** Which **one** of the following terms best describes the choral texture at the beginning? Underline your answer.

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

- 1 (b)** Name **one** percussion instrument, other than the timpani, that is played in this excerpt.

.....

(1 mark)

- 1 (c)** Which degrees of the scale are played repeatedly on the timpani?

.....

(2 marks)

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

glissando**mordent****ostinato****turn***(1 mark)*

- 1 (e)** How does the tonality change at the end of the excerpt?

.....

(1 mark)

Excerpt 2

- 1 (f) Which **two** of the following are heard in this excerpt?
Underline **two** answers.

glissando**imitation****trill****triplet rhythm****unison***(2 marks)*

- 1 (g) Which **one** of the following is the most suitable tempo marking for this excerpt?
Underline your answer.

adagio**allegro****andante****moderato***(1 mark)*

- 1 (h) Which **one** of the following instrumental techniques is used in the violin part at the end of the excerpt?
Underline your answer.

col legno**con sordino****double stopping****tremolando***(1 mark)*

10

Turn over for the next question**Turn over ►**

Total for this question: 10 marks

- 2** You will hear an excerpt from an orchestral piece by Borodin. The music will be played **four** times, with pauses between the playings. The plan of the excerpt is as follows.

<p>Section A 16 bars</p> <p>Melody played by oboe</p>	<p>Section B 16 bars</p> <p>Melody played by a different instrument</p>	<p>Section C To end</p> <p>Melody played <i>mf</i></p>
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Section A

- 2 (a)** Complete the melody in bars 8² to 9¹, using the given rhythm. (4 marks)

- 2 (b)** Which **one** of the following rhythms is used in the accompaniment?
Tick your answer.

A

B

C

D

(1 mark)



Section B

2 (c) Name the instrument which plays the melody.

.....

(1 mark)

2 (d) Which **two** of the following are used in this section?
Underline your answers.

appoggiatura

counter melody

imitation

pedal

sequence

(2 marks)

Section C

2 (e) Name **two** differences compared with Sections A and B.

.....

.....

(2 marks)

10

Turn over for the next question

Turn over ►



Total for this question: 10 marks

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

3 (a) Give a suitable time signature.

.....

(1 mark)

3 (b) What is the tonality of this excerpt?

.....

(1 mark)

3 (c) Name the **two** woodwind instruments used in this excerpt.

.....

.....

(2 marks)

3 (d) Name an ornament played in this excerpt.

.....

(1 mark)

3 (e) Which **three** of the following are used in the excerpt?
Underline your answers.

anacrusis

canon

drone

imitation

rubato

syncopation

unison

(3 marks)

3 (f) Describe the overall texture.

.....

(1 mark)

3 (g) Name the cadence at the end.

.....

(1 mark)

10



Total for this question: 10 marks

- 4** You will hear an excerpt from the third movement of Schubert's *Symphony No.2*. A score is enclosed. The music will be played **twice**, with a pause between the playings.
- 4 (a)** Give the numbers of five consecutive bars where there is a tonic pedal.

 (1 mark)
- 4 (b)** Give the sounding pitch of the **two** horn notes marked with brackets in bar 2.

 (2 marks)
- 4 (c)** Give a bar number where a suspension can be found in the flute and oboe parts.

 (1 mark)
- 4 (d)** Name the key in bar 12.

 (1 mark)
- 4 (e)** Give the numbers of two consecutive bars where the cellos and violas play in unison.

 (1 mark)
- 4 (f)** Name the melodic device used in bars 23 to 26.

 (1 mark)
- 4 (g)** Describe fully the chord on the first beat of bar 42.

 (2 marks)
- 4 (h)** Give a bar number where there is a roll in the timpani.

 (1 mark)

10

Turn over ►



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ANSWER IN THE SPACES PROVIDED**



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

Write an informative account of the development section in the first movement of this symphony.

(20 marks)

OR

Question 6

0 | 6

Comment on Beethoven's use of structure and tonality in the second movement.

(20 marks)

Turn over for Section C



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 One of the features of Baroque choral music is its imaginative writing for voices. Discuss this view by referring in detail to music by **at least two** composers that you have studied.

(20 marks)

OR**Question 8**

0 8 Discuss the contribution made by **one** composer to choral music in this period. Refer in detail to music that you have studied.

(20 marks)

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

0 9 Choose **two** dance passages by different composers and write in detail about each. Refer to melody, rhythm and metre and use of instruments as appropriate.

(20 marks)

OR**Question 10**

1 0 Choose **one** musical that you have studied and comment on the different ways in which the composer has written for voices.

(20 marks)



Area of Study 2c British Popular Music from 1960 to the present day**EITHER****Question 11**

1	1
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Comment on the ways in which groups/artists have used music to express social comment during this period. Choose **at least two** songs, each by a different group/artist, and write in detail about the music.

(20 marks)

OR**Question 12**

1	2
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What are the main musical differences between songs from the 60s and songs from the 80s? Illustrate your answer by referring in detail to **at least one** song from each decade.

(20 marks)

END OF QUESTIONS

There are no questions printed on this page

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Question 1 Excerpt 1
CD: Decca 411 702-2
Excerpt 2
CD: Naxos 636943910221

Question 2 CD: Bella Musica BM31.2042

Question 3 CD: EMI Classics 50864

Question 4 CD: Naxos 8.553093

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