

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

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



General Certificate of Education
Advanced Subsidiary Examination
June 2014

Music

MUSC1

Unit 1 Influences on Music

Monday 12 May 2014 1.30 pm to 3.15 pm

For this paper you must have:

- an AQA 8-page answer book
- manuscript paper
- 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 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 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
 - 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.

Excerpt 1

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

.....

1 (b) Name a rhythmic feature used in the string accompaniment. **[1 mark]**

.....

1 (c) Which **one** of the following is used in the melody?
Underline your answer. **[1 mark]**

- chromatic notes**
- glissando**
- sequence**
- turn**

1 (d) Which **one** of the following instrumental techniques is used?
Underline your answer. **[1 mark]**

- con sordino**
- pizzicato**
- spiccato**
- tremolando**

1 (e) What is the tonality at the end of the excerpt? **[1 mark]**

.....



Excerpt 2

1 (f) What is the melodic interval between the opening two notes of the melody?
Underline your answer. **[1 mark]**

3rd 4th 5th 6th

1 (g) The trumpet plays the opening melody. Name, in the order in which they enter, the
other **three** instruments that play the melody. **[3 marks]**

1.....

2.....

3.....

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

.....

10

Turn over for the next question

Turn over ►



There are no questions printed on this page

**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**



2 You will hear an excerpt from an orchestral piece by Ravel. The music will be played **four** times.

2 (a) Complete the melody in bar 3 using the given rhythm. [4 marks]

Clarinet

Write notes on stove

2 (b) Name the instrument which takes up and develops the melody after the clarinet. [1 mark]

.....

2 (c) Which **one** of the following is a feature of this instrument's melody? Underline your answer. [1 mark]

- antiphony blue notes riff triads

2 (d) Identify **three** musical features used in the accompaniment. Marks will **not** be awarded for simply naming instruments. [3 marks]

1

2

3



3 You will hear an excerpt from a song by Vaughan Williams. The music will be played **four** times. The words of the excerpt are given below.

The words cannot be published here due to third-party copyright constraints.

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

.....

3 (b) Describe fully the interval sung to the word 'woodlands' in line 1. **[2 marks]**

.....

3 (c) In which line is there a modulation to the dominant key? **[1 mark]**

.....

3 (d) Which two lines have the same melodic shape as lines 1 and 2? **[1 mark]**

.....

3 (e) Which **two** of the following are used in the piano accompaniment? Underline your answers. **[2 marks]**

- | | | |
|----------------------|------------------|-----------------------------|
| | anacrusis | note of anticipation |
| passing notes | pedal | sequence |



3 (f) Which term best describes the vocal melody on the words 'bubbling in its bed' in line 6?
Underline **one** answer. **[1 mark]**

chromatic

conjunct

disjunct

triadic

3 (g) Which **one** of the following best describes the overall structure of the melody in this verse?
Underline your answer. **[1 mark]**

AABB

AABA

ABBA

ABCB

3 (h) Name the cadence at the end of this excerpt. **[1 mark]**

.....

10

Turn over for the next question

Turn over ►



4 You will hear an excerpt from the second movement of Haydn’s String Quartet Op.76 No 3. A score is printed on the opposite page. The music will be played **twice**.

4 (a) Describe fully the chord marked *x* on the second beat of bar 3. **[2 marks]**

.....

4 (b) Name the ornament heard in the 1st violin part in bars 3 and 7. **[1 mark]**

.....

4 (c) Name the harmonic device used in bars 8 – 10¹. **[1 mark]**

.....

4 (d) Name the cadence marked at the beginning of bar 13. **[1 mark]**

.....

4 (e) Name the interval between the cello and viola notes marked with a bracket in bar 15. **[2 marks]**

.....

4 (f) Name the two viola notes marked with a bracket in bar 16. **[2 marks]**

.....

4 (g) Give a bar number where there is a note of anticipation. **[1 mark]**

.....

4 (h) Give the bar numbers where a cadential 6/4 (Ic – V7 – I) progression can be found. **[1 mark]**

.....



Poco adagio cantabile

Violin I
Violin II
Viola
Violoncello

Measures 1-5 of the musical score. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Poco adagio cantabile'. Measures 1-5 show a melodic line in Violin I and Violin II, with Viola and Violoncello providing harmonic support. Dynamics include *p* and *x*. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves.

Vln. I
Vln. II
Vla.
Vc.

Measures 6-11 of the musical score. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). Measures 6-11 continue the melodic and harmonic development. Measure numbers 6, 7, 8, 9, 10, and 11 are indicated above the staves.

Vln. I
Vln. II
Vla.
Vc.

Measures 12-15 of the musical score. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). Measures 12-15 feature a cadence in measure 13. Dynamics include *fz* and *p*. Measure numbers 12, 13, 14, and 15 are indicated above the staves. A box labeled 'cadence' is placed under measure 13.

Vln. I
Vln. II
Vla.
Vc.

Measures 16-20 of the musical score. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). Measures 16-20 conclude the section. Dynamics include *fz* and *p*. Measure numbers 16, 17, 18, 19, and 20 are indicated above the staves.

Turn over ►



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

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

Set work – Beethoven: Symphony No. 1 in C, Op. 21, 1st and 2nd movements**EITHER**

0	5
---	---

Explain how Beethoven uses his musical ideas in the recapitulation and coda in the **first** movement of this symphony. You may refer to melody, harmony/tonality, texture and structure, as appropriate.

[20 marks]**OR**

0	6
---	---

Write an essay discussing Beethoven's use of melody, harmony/tonality and texture in the exposition section of the **second** movement.

[20 marks]

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

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

Area of Study 2a Choral Music in the Baroque Period**EITHER****0 7**

Baroque composers have often used the chorus to convey a sense of drama or occasion. Discuss this view by referring in detail to choruses by **two** composers that you have studied.

[20 marks]**OR****0 8**

Describe the ways in which Baroque composers have written for the solo voice. Illustrate your answer by detailed reference to **at least two** contrasting examples by different composers.

[20 marks]**Area of Study 2b Music Theatre: a study of the Musical from 1940 to 1980****EITHER****0 9**

Choose **two** contrasting solo songs from different musicals and write in detail about each song.

[20 marks]**OR****1 0**

Comment on the different ways in which composers have used music to create a particular mood or effect. Illustrate your answer by detailed reference to **at least two** passages from the musicals that you have studied.

[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
---	---

Choose **two** songs, each from a different decade, and discuss their use of harmony, instruments, voices, structure and technology.

[20 marks]**OR**

1	2
---	---

Popular music has often been used for social comment during this period. Write in detail about **two or more** songs discussing how the music expresses the meaning of the words.

[20 marks]**END OF QUESTIONS**

Acknowledgement of copyright holders and publishers

- Question 1 Excerpt 2
Archiv 410 500 – 2
- Question 2 MCR Classic 2689242
- Question 3 EMI 7243 5 56830 2 1
Lyrics: reproduced by kind permission of Boosey & Hawkes
- Question 4 Decca 421 360 – 2

Permission to reproduce all copyright material has been applied for. In some cases efforts to contact copyright holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2014 AQA and its licensors. All rights reserved.

