

Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

A-level MUSIC

Component 1 Appraising music

Monday 18 June 2018

Morning

Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- **Section A:** audio tracks and audio playback equipment
- **Section B:** audio tracks, booklet of scores and audio playback equipment.

Instructions

- Use black ink or black ball-point pen. You may use pencil for music notation.
- You must answer the questions in the spaces provided. Do not write outside the box around each page or on blank pages.
- If you need extra paper, use the supplementary answer sheets.
- Each question in **Section A** and **Section B** lists a corresponding audio track. You may listen to the tracks as many times as you need.
- **Section A:** Answer **all** questions in Area of study 1 and **all** questions in **two** other Areas of study 2–7.
- **Section B:** Answer **two** questions from questions 22–24.
- **Section C:** Answer **one** question from questions 25–30.
- Do all rough work in this book. Cross through any work you do not want to be marked.

Information

- The marks for questions (or part questions) are shown in brackets.
- The maximum mark for this paper is 120.

Advice

- It is recommended that you spend 65 minutes on **Section A**, 40 minutes on **Section B** and 45 minutes on **Section C**.

For Examiner's Use	
Question	Mark
1	
2	
3	
AOS	
Section B	
Section C	
TOTAL	



Section A: Listening [56 marks]

Spend 65 minutes on this section.

Answer **all three** questions in Area of study 1 and
all three questions in **two** other Areas of study 2–7.**Area of Study 1: Western classical tradition 1650–1910** Spend 25 minutes on this section.**0 1****Track 1: The piano music of Chopin, Brahms and Grieg (0:58)****0 1 . 1**Identify **two** features of rhythm in the excerpt.**[2 marks]**

1 _____

2 _____

0 1 . 2Which **one** of the following is a feature of the harmony heard in the excerpt?
Underline your answer.**[1 mark]****appoggiaturas augmented triads false relations notes of anticipation****0 1 . 3**

Name the final cadence in the excerpt.

[1 mark]



0 2

Track 2: Baroque solo concerto (0:34)

Complete the oboe part in the bracketed section in bars 3–4 **and** the cello part in bar 6 in this excerpt from Telemann's Oboe Concerto in C minor TWV 51:c1, 1st movement. The rhythm has been shown.

[6 marks]**Adagio**

musical score for Oboe and Cello, showing bars 3–4 and bar 6. The oboe part is in the top staff, and the cello part is in the bottom staff. The key signature is C minor (three flats). The time signature is common time (C). The oboe part has a bracketed section in bars 3–4. The cello part has a bracketed section in bar 6.

Bar 3 (Oboe): The oboe part starts with a whole note G₄ (G4), followed by a half note F₄ (F4), and a half note E₄ (E4). The bracketed section shows a half note D₄ (D4) and a half note C₄ (C4).

Bar 4 (Oboe): The oboe part continues with a half note B₃ (B3) and a half note A₃ (A3). The bracketed section shows a half note G₃ (G3) and a half note F₃ (F3).

Bar 6 (Cello): The cello part starts with a whole note G₂ (G2), followed by a half note F₂ (F2), and a half note E₂ (E2). The bracketed section shows a half note D₂ (D2) and a half note C₂ (C2).

6

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

0 3

Track 3: The operas of Mozart (1:36)

The excerpt is from Mozart's opera *Don Giovanni*.

At the beginning of the opera, Don Giovanni killed the Commendatore. A stone statue of the Commendatore has now come to life. Giovanni invited the statue to dinner as a joke. Now the statue appears at dinner, scaring Giovanni's servant Leporello.

Explain how Mozart's music helps to express the feelings of terror and awe at this strange visit.

The Italian text and a translation are given below.

	Italian	English
Statue	Don Giovanni a cena teco m'invitasti e son venuto!	Don Giovanni, you invited me to dinner and I have come!
Don G.	Non l'avrei giammai creduto; ma farò quel che potrò. Leporello, un'altra cena fa che subito si porti!	I never would have believed it, but I will do what I can. Leporello, see to it that another dinner is served at once!
Leporello	Ah padron! Siam tutti morti.	Ah, master, we are all dead.
Don G.	Vanne dico!	I said go!
Statue	Ferma un po'! Non si pasce di cibo mortale chi si pasce di cibo celeste! Altre cure più gravi di queste altra brama quaggiù mi guidò!	Wait a moment! He who dines on Heavenly food has no need for the food of mortals! Other more serious considerations have caused me to come here!

[10 marks]



10

Turn over ►



Area of study 2: Pop music

Spend 20 minutes on this section.

0 4

Track 4 (0:45)

0 4 . 1

The excerpt contains two modulations. Which **one** of the following correctly represents the pattern of modulations?

Tick (✓) your answer.

[1 mark]

	1st Modulation	2nd Modulation	
A	up a semitone	up a semitone	☐
B	up a semitone	up a tone	☐
C	up a tone	up a semitone	☐
D	up a tone	up a tone	☐

0 4 . 2

Apart from the modulations, identify **two** features of the harmony in the excerpt.

[2 marks]

0 4 . 3

What is the tempo of the excerpt?
Underline your answer.

[1 mark]

64 bpm

74 bpm

84 bpm

94 bpm

4



0 5

Track 5 (0:52)

The lyrics of the excerpt are printed below.

- 1 Maybe I'm just kidding myself when I say I love you
- 2 I don't know
- 3 Loving without trusting you get frostbite and sunstroke
- 4 I wish I felt nothing
- 5 You pimp – laughing and strutting her to my chartered seat
- 6 Your old off night back street

0 5 . 1

State the tonality of the excerpt.

[1 mark]

0 5 . 2

What is the range of the vocal melody in line 1?
Underline your answer.

[1 mark]

major 3rd

perfect 4th

perfect 5th

minor 6th

0 5 . 3

Describe **one** way in which the instrumental backing in line 5 is different from the rest of the excerpt.

[1 mark]

0 5 . 4

What harmonic interval is formed by the voices on the word 'street' in line 6?
Underline your answer.

[1 mark]

minor 3rd

perfect 4th

perfect 5th

octave

4

Turn over for the next question

Turn over ►



[illegible]

G/Jun18/7272/W

Area of study 3: Music for media

Spend 20 minutes on this section.

0 7

Track 7 (0:29)

0 7 . 1

Name the instrument heard in the excerpt.

[1 mark]

0 7 . 2

The excerpt begins with a four-bar phrase. State the bar number where a longer phrase begins.

[1 mark]

0 7 . 3

Which **two** of the following features can be heard in the excerpt?
Underline your answers.

[2 marks]

cadential 6/4

diminished 7th chord

Neapolitan 6th chord

plagal cadence

tierce de Picardie

4



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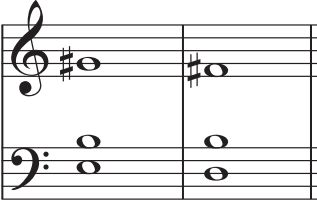
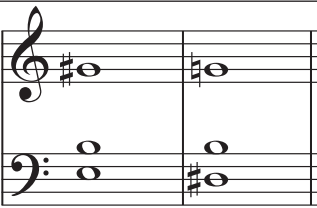
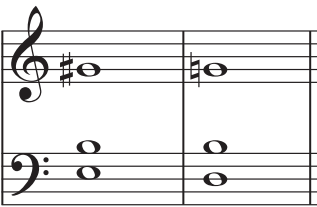
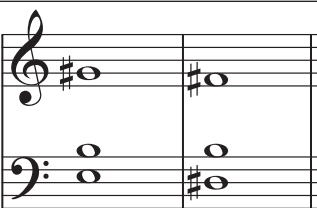
Track 8 (1:12)

0	8	.	1
---	---	---	---

The harmony of the excerpt is based on two chords. Which **one** of the following patterns correctly shows the chord progression?

Tick (✓) your answer.

[1 mark]

A		
B		
C		
D		

0	8	.	2
---	---	---	---

Name the tuned percussion instrument heard in the excerpt.

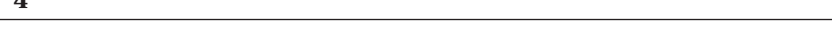
[1 mark]

0	8	.	3
---	---	---	---

The tuned percussion instrument plays a repeated riff. Which **one** of the following patterns correctly shows the rhythm of this riff?

Tick (✓) your answer.

[1 mark]

A		
B		
C		
D		



0	8	.	4
---	---	---	---

Name the **first** melodic interval in this riff.

[1 mark]

4

Turn over for the next question

Turn over ►



[10 marks]

[illegible]

[illegible]

10

Area of study 4: Music for theatre

Spend 20 minutes on this section.

1 0

Track 10 (0:35)

The lyrics for the excerpt are printed below:

- 1 Now that I've seen her
- 2 There's no way to hide
- 3 She is not some fling from long ago
- 4 Now that I've seen her
- 5 I know why he lied
- 6 And I think it was better when I didn't know

1 0 . 1

Which **one** of the following correctly represents the chord sequence used in lines 1–2?

Tick (✓) your answer.

[1 mark]

A	I – VI – II⁷ – V⁷	
B	I – VI – IV – V⁷	
C	I – IV – V⁷ – I	
D	I – VI – IV – I	

1 0 . 2

A chromatic chord is used in the accompaniment in lines 4–6. State the word where this chord occurs.

[1 mark]

1 0 . 3

What is the range of the voice part in line 6?
Underline your answer.

[1 mark]

minor 7th

major 7th

octave

major 9th

1 0 . 4

The vocal melody from lines 1–2 returns at the end of the excerpt in the violins. Describe **one** way that the rhythm has been altered in the violin version.

[1 mark]

4



1 1

Track 11 (1:01)

1 1 . 1

Name the **two** instruments heard in the excerpt.

[2 marks]

1 _____

2 _____

1 1 . 2

On which degree of the scale does the melody begin?
Underline your answer.

[1 mark]

tonic

mediant

dominant

submediant

1 1 . 3

On which chord does the excerpt end?
Tick (✓) your answer.

[1 mark]

A	tonic minor	
B	subdominant minor	
C	dominant minor	
D	relative minor	

4

Turn over for the next question

Turn over ►



Track 12 (1:50)

The excerpt is taken from Rodgers and Hammerstein's musical *Carousel*.

Julie's husband Billy has just stabbed himself after a failed robbery. She discovers him dying. The song is sung by Julie's cousin Nettie, who is trying to comfort her.

The lyrics are printed below.

- 1 When you walk through a storm, hold your head up high
2 And don't be afraid of the dark
3 At the end of the storm is a golden sky
4 And the sweet, silver song of a lark
5 Walk on through the wind
6 Walk on through the rain
7 Though your dreams be tossed and blown
8 Walk on, walk on with hope in your heart
9 And you'll never walk alone
10 You'll never walk alone.

Analyse how the music is used to create a comforting and uplifting emotional effect.

[10 marks]

[illegible]

10

Turn over ►



Area of study 5: Jazz

Spend 20 minutes on this section.

1 3

Track 13 (0:47)

1 3 . 1

State the harmonic function of the string bass during the intro.

[1 mark]

1 3 . 2

The melody heard after the intro has the structure **AABA**.
State how the texture of the B section contrasts with that of the A sections.

[1 mark]

1 3 . 3

Which instrument does the drummer play to mark the end of the B section?
Underline your answer.

[1 mark]

bass drum

crash cymbal

floor tom

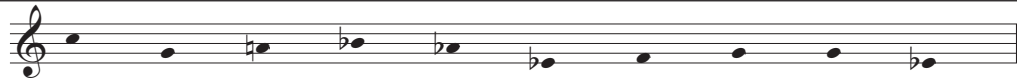
snare drum

1 3 . 4

Which **one** of the following correctly shows the shape of the melody at the start of the A sections?

Tick (✓) your answer.

[1 mark]

A		
B		
C		
D		



1 4

Track 14 (1:25)

The excerpt is made up of the following sections:

- an intro
- a slow section in B $\flat$ major
- and a fast section.

1 4 . 1

Below is an incomplete chord progression for the intro:

B $\flat$ maj7	G min9		F min9	B $\flat$ maj7
----------------	--------	--	--------	----------------

Which chord should go in the 3rd box?
Underline your answer.

[1 mark]

C C⁷ Cm Cm⁷

1 4 . 2

The lyrics for the slow section are as follows:

- 1 I've been a roaming Romeo
- 2 My Juliets have been many
- 3 But now my roaming days have gone
- 4 Too many irons in the fire
- 5 Is worse than not having any
- 6 I've had my share and from now on

What is the range of the vocal melody in this section?
Underline your answer.

[1 mark]

minor 6th major 6th minor 7th octave

1 4 . 3

Identify the following features of the fast section:

[2 marks]

The structure: _____

The key: _____

4

Turn over for the next question

Turn over ►



Track 15 (1:48)

The music has a calm, lyrical character similar to many 19th-century Romantic piano pieces.

Analyse the musical features in the excerpt that are significant in creating and sustaining this character.

[10 marks]

[illegible]

[illegible]

10

Area of Study 6: Contemporary Traditional Music

Spend 20 minutes on this section.

1 6

Track 16 (0:58)

1 6 . 1

Name the type of chord formed by the first four notes (0:02–0:04).

[1 mark]

1 6 . 2

Which **one** of the following scales correctly shows the pitch set for this excerpt?
Tick (✓) your answer.

[1 mark]

A		
B		
C		
D		

1 6 . 3

The kumbengo pattern starts halfway through the excerpt, with the same rhythm in each bar.

Which **one** of the following correctly shows the rhythm of this pattern?
Tick (✓) your answer.

[1 mark]

A		
B		
C		
D		



1	6	.	4
---	---	---	---

State the degree of the scale used as the highest note in the excerpt.

[1 mark]

4

Turn over for the next question

Turn over ►



1 7

Track 17 (fast fade after 1:09)

The excerpt starts with a passage built over a drone on the note D.

1 7 . 1

What is the time signature of the opening section?
Underline your answer.

[1 mark]2/4

3/4

4/4

6/8

1 7 . 2

Which mode is the basis for the opening section?
Underline your answer.

[1 mark]Phrygian

Dorian

Mixolydian

Lydian

1 7 . 3

The drone ends at 0:39 with a new 3-chord pattern. This pattern is heard twice.
Name the 1st and 3rd chords of this pattern.

[2 marks]

1st chord: _____

3rd chord: _____



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[10 marks]

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10

Area of Study 7: Art Music since 1910

Spend 20 minutes on this section.

1 9

Track 19 (1:02)

You will hear part of a work for Chamber Choir and String Orchestra. The text is:

- 1 Quæ mærebat et dolebat
- 2 pia Mater dum videbat
- 3 nati pœnas inclyti

1 9 . 1

The music begins with a sustained chord of C# minor in the strings.
Which **one** of the following correctly shows the pitch set that occurs twice in the soprano melody in line 1?

Tick (✓) your answer.

[1 mark]

A		
B		
C		
D		

1 9 . 2

Identify the harmony created when all four voice parts come in on 'nati' in line 3.

[1 mark]

1 9 . 3

The choir sings a descending glissando in line 3.

Name the vocal technique used at the end of this line?

[1 mark]

1 9 . 4

The strings play a rising glissando during line 3.

What other playing technique is used towards the end of this line?

Underline your answer.

[1 mark]

col legno

double stopping

harmonics

tremolando



2 0

Track 20 (1:10)

2 0 . 1

The first melodic phrase lasts for 4 bars (0:02–0:05). What is the pitch range from its highest to lowest notes?
Underline your answer.

[1 mark]

octave

minor 10th

major 10th

perfect 12th

2 0 . 2

This motif is a feature of the melodic line in the first half of the piece (up to 0:30):

[2 marks]

1 How many times is this heard in the 1st half of the piece?

2 How is it different on the **last** of these appearances?

2 0 . 3

Near the end of the piece (starting 0:55) there is a short homophonic passage, as shown below. What rising scale is heard in the melody immediately after this passage (where the bracket is given)?

Underline your answer.

[1 mark]

pentatonic

whole-tone

octatonic

chromatic



1

The excerpt is taken from Steve Reich's *New York Counterpoint* (1985). The composer's intention was to capture the energy of the city.

[10 marks]

[illegible]

[illegible]

10

Spend 40 minutes on this section.
Answer **two** questions from questions 22–24.

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

[2 marks]

[5 marks]



Question 22 continues on the next page

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2	2	.	3
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Analyse the composer's handling of melody, rhythm and texture in the excerpt.

In your answer, you should make reference to specific details in the score.

[10 marks]

[illegible]

[illegible]

17

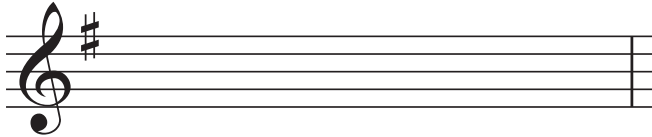
2	3
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Track 23: The operas of Mozart (1:34)

Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

2	3	.	1
---	---	---	---

On the staff below, write at sounding pitch the two notes played by the horns at bar 6.

[2 marks]

2	3	.	2
---	---	---	---

Analyse Mozart's handling of orchestral texture in bars 1–8, explaining how it is typical of the classical period.

[5 marks]



Question 23 continues on the next page

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Mozart uses musical material from the orchestral introduction (bars 1–18) during the rest of the excerpt (18–49). Explain how the use of this material helps to portray the dramatic situation.

[10 marks]

	Italian	English
Figaro (measuring)	Cinque... dieci... venti... trenta... trenta sei... quaranta tre...	Five... ten... twenty... thirty... thirty-six... forty-three
Susanna (looking at herself in the mirror)	Ora sì ch'io son contenta; sembra fatto inver per me. Guarda un po', mio caro Figaro guarda adesso il mio cappello.	Yes, I'm happy with it now; It seems as if it was made for me. Just look a moment, my dearest Figaro look over here at my hat.

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Answer the following questions, which are based on the score excerpt printed in the booklet of scores.

[2 marks]

[5 marks]

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Question 24 continues on the next page

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Explain how Brahms uses melody, tonality, texture and rhythm to structure this excerpt.

[10 marks]

[illegible]

[illegible]

17



Section C: Essay [30 marks]

Spend 45 minutes on this section.

Answer **one** question from questions 25–30.

Write your answer on pages 48–51 of this booklet.

2 5**Area of study 2: Pop music**

(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)

Choose **two** of the named artists. Explain how they have used a balance of repetition and surprise to create variety in their handling of musical structure.**2 6****Area of study 3: Music for media**

(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)

Choose **two** of the named composers. Analyse their use of musical elements to create convincing character portraits of heroes and/or villains.**2 7****Area of study 4: Music for theatre**

(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)

Choose **two** of the named composers. Examine the ways in which they have used music to emphasise critical moments of poignancy and/or comedy in the shows you have studied.**2 8****Area of study 5: Jazz**

(Named artists: Louis Armstrong; Duke Ellington; Charlie Parker; Miles Davis; Pat Metheny; Gwilym Simcock)

How important is harmonic innovation in jazz? Answer this question by referring in detail to the music of **two** of the named artists.

2	9
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Area of study 6: Contemporary traditional music

(Named artists: Astor Piazzolla; Toumani Diabaté; Anoushka Shankar; Mariza; Bellowhead)

Choose **two** of the named artists. Discuss how creative they have been in using the instruments that belong to their original tradition.

3	0
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Area of study 7: Art music since 1910

(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)

‘Great music of the last hundred years is always complex in its approach to rhythm, metre and tempo.’

Discuss this statement by referring in detail to works by **two** of the named composers.

END OF QUESTIONS

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[illegible]

[illegible]

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