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# 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	
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AOS	
Section B	
Section C	
TOTAL	



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**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 . 2

Which **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]**

\_\_\_\_\_

4



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

The musical score consists of two systems. The first system shows the Oboe part (top staff) and the Cello part (bottom staff). The Oboe part has a bracketed section in bars 3-4. The Cello part has a bracketed section in bar 6. The rhythm for the bracketed sections is shown above the notes.

The second system shows the Oboe part (top staff) and the Cello part (bottom staff). The Oboe part has a bracketed section in bars 3-4. The Cello part has a bracketed section in bar 6. The rhythm for the bracketed sections is shown above the notes.

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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
<b>Statue</b>	Don Giovanni a cena teco m'invitasti e son venuto!	Don Giovanni, you invited me to dinner and I have come!
<b>Don G.</b>	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!
<b>Leporello</b>	Ah padron! Siam tutti morti.	Ah, master, we are all dead.
<b>Don G.</b>	Vanne dico!	I said go!
<b>Statue</b>	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]**


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<b>10</b>
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## 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	
<b>A</b>	up a semitone	up a semitone	<input type="checkbox"/>
<b>B</b>	up a semitone	up a tone	<input type="checkbox"/>
<b>C</b>	up a tone	up a semitone	<input type="checkbox"/>
<b>D</b>	up a tone	up a tone	<input type="checkbox"/>

0 4 . 2

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

[2 marks]

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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)

Lyrics from Off Night Backstreet by Joni Mitchell are not reproduced here due to third-party copyright restrictions.

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]

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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

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Turn over ►



0	6
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**Track 6 (2:06)**

The excerpt is taken from the song 'Face to Face' by Daft Punk, from their album *Discovery* (2001).

Lyrics from Daft Punk 'Face to Face' cannot be reproduced here due to third-party copyright restrictions.

Describe in detail the musical features of the excerpt, explaining what makes it typical of electronic dance music.

**[10 marks]**

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## 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

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1 1

0 8

**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]**

Musical notation from Newman 'Mr Smarty-Man' cannot be reproduced here due to third-party copyright restrictions.

0 8 . 2

Name the tuned percussion instrument heard in the excerpt.

**[1 mark]**

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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]**

Musical notation from Newman 'Mr Smarty-Man' cannot be reproduced here due to third-party copyright restrictions.



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0 8 . 4

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

[1 mark]

\_\_\_\_\_

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**Track 9 (1:56)**

This excerpt is taken from Bernard Herrmann's music for the film *Fahrenheit 451* (1966). The film is set in a sinister future world where books are banned and the government controls people's thoughts through television broadcasts.

The excerpt begins with the opening titles. The camera zooms in on TV aerials on the roofs of houses. This is followed by a scene with 'firemen' setting off on a mission to burn a secret hoard of books.

Analyse how Herrmann's music helps to emphasise the sinister mood and urgency in the scene.

**[10 marks]**

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## Area of study 4: Music for theatre

Spend 20 minutes on this section.

1 0

Track 10 (0:35)

Lyrics from Schönberg 'Now That I've Seen Her' cannot be reproduced here due to third-party copyright restrictions.

1 0 . 1

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

Tick (✓) your answer.

[1 mark]

<b>A</b>	I – VI – II <sup>7</sup> – V <sup>7</sup>	
<b>B</b>	I – VI – IV – V <sup>7</sup>	
<b>C</b>	I – IV – V <sup>7</sup> – I	
<b>D</b>	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]

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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]

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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]

<b>A</b>	tonic minor	
<b>B</b>	subdominant minor	
<b>C</b>	dominant minor	
<b>D</b>	relative minor	

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Turn over for the next question

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1 2

**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.

Lyrics from Rodgers 'You'll never walk alone' cannot be reproduced here due to third-party copyright restrictions.

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

**[10 marks]**

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## 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]

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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]

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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]

Musical notation from Charlie Parker 'Yardbird Suite' cannot be reproduced here due to third-party copyright restrictions.

4



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	Gmin9		Fmin9	B $\flat$ maj7
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Which chord should go in the 3rd box?  
Underline your answer.

**[1 mark]**

**C          C<sup>7</sup>          Cm          Cm<sup>7</sup>**

1 4 . 2

The lyrics for the slow section are as follows:

Lyrics from Louis Armstrong 'I'm putting all my eggs in one basket' cannot be reproduced here due to third-party copyright restrictions.

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 ►**

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**Track 15 (1:48)**

The excerpt is taken from a track called 'Non-Schumann Lied' from Gwilym Simcock's album *Reverie at Schloss Elmau* (2014).

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]**

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## 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]

Musical notation from Toumani Diabate 'Salama' cannot be reproduced here due to third-party copyright restrictions.

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]

Musical notation from Toumani Diabate 'Salama' cannot be reproduced here due to third-party copyright restrictions.





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1 6 . 4

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

[1 mark]

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**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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2 7

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**Track 18 (1:52)**

The excerpt is taken from the track ‘Indian Summer’ recorded by Anoushka Shankar in 2013.

The music is a fusion of two contrasting cultures.

Analyse the musical features that illustrate these contrasting influences and the ways they are brought together.

**[10 marks]**

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## 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:

Lyrics from Macmillan 'Sabat Mater dolorosa' cannot be reproduced here due to third-party copyright restrictions.

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]

Musical notation from Macmillan 'Sabat Mater dolorosa' cannot be reproduced here due to third-party copyright restrictions.

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

4



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]**

Musical notation from Shostakovich 'Prelude no. 11' cannot be reproduced here due to third-party copyright restrictions.

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)?

Musical notation from Shostakovich 'Prelude no. 11' cannot be reproduced here due to third-party copyright restrictions.

Underline your answer.

**[1 mark]**

pentatonic

whole-tone

octatonic

chromatic

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**Turn over ►**

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**Track 21 (fast fade after 2:05)**

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

Analyse how Reich uses the minimalist style to do this, referring to specific details  
in the music.

**[10 marks]**

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**Section B: Analysis [34 marks]**

Spend 40 minutes on this section.

Answer **two** questions from questions 22–24.

2 2

**Track 22: Baroque solo concerto (0:46)****N.B. This performance is at baroque pitch.**

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

2 2 . 1

Describe fully the chord heard at the end of the excerpt.

**[2 marks]**

\_\_\_\_\_

2 2 . 2

Analyse the harmony of bars 82–88, explaining how it is typical of the baroque period.

**[5 marks]**

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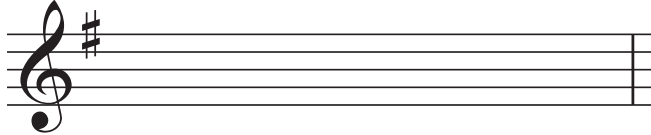
**Track 23: The operas of Mozart (1:34)**

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]**

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3 9

2 3 . 3

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.

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

[10 marks]

An English translation of the Italian text is given below.

	Italian	English
<b>Figaro (measuring)</b>	Cinque... dieci... venti... trenta... trenta sei... quaranta tre...	Five... ten... twenty... thirty... thirty-six... forty-three
<b>Susanna (looking at herself in the mirror)</b>	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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<b>17</b>

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**The piano music of Chopin, Brahms and Grieg (1:53)**

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

2 4 . 1

Give the meaning of the instructions:

**[2 marks]**

*una corda* (bar 57) \_\_\_\_\_

\_\_\_\_\_

*tre corde* (bar 65) \_\_\_\_\_

\_\_\_\_\_

2 4 . 2

Analyse the shape and structure of the right hand melody in bars 48–56, explaining how they are typical of Brahms' style.

**[5 marks]**

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**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.

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**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.

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**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.

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**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
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**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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