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Centre number

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Candidate number

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Forename(s)

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Candidate signature

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# AS MUSIC

## Component 1 Appraising music

Monday 22 May 2017

Morning

Time allowed: 2 hours

### 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 **one** other Area of study 2–6.
  - **Section B:** Answer **either** question 25 **or** question 26.
  - **Section C:** Answer **one** question from questions 27–31.
- 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 96.

### Advice

- It is recommended that you spend 50 minutes on **Section A**, 25 minutes on **Section B** and 45 minutes on **Section C**.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
AOS	
Section B	
Section C	
<b>TOTAL</b>	

**Section A: Listening [49 marks]**

Spend 50 minutes on this section.

Answer **all four** questions in Area of study 1 and  
**all four** questions in **one** other Area of study 2–6.**Area of study 1: Western classical tradition 1650–1910** Spend 25 minutes on this section.

0 1

**Track 1: Baroque solo concerto (1'05'')**

0 1 . 1

Give a suitable time signature.

**[1 mark]**

0 1 . 2

Name the solo instrument.

**[1 mark]**

0 1 . 3

State the structural term used to describe the orchestral tutti heard at the beginning of the excerpt.

**[1 mark]**

0 1 . 4

To which **one** of the following keys does the excerpt modulate at the end?  
Underline your answer.**[1 mark]**

subdominant

dominant

relative major

relative minor

4

0 2

**Track 2: The operas of Mozart (1'28'')**

The German text is given below:

- 1 Hier soll ich dich denn sehen, Constanze,
- 2 dich mein Glück!
- 3 Lass Himmel es geschehen,
- 4 gieb mir die Ruh zurück,
- 5 gieb mir die Ruh zurück.
- 6 Ich duldetet der Leiden, o Liebe,
- 7 ich duldetet der Leiden, o Liebe,
- 8 o Liebe, allzuviel,
- 9 allzuviel!

0 2 . 1

Which **one** of the following terms best describes the singer's voice type?  
Underline your answer.

[1 mark]

countertenor

tenor

baritone

bass

0 2 . 2

Identify the cadence heard at the end of line 5.

[1 mark]

0 2 . 3

Identify **one harmonic** feature of the orchestral accompaniment in lines 6–7.

[1 mark]

0 2 . 4

Name the ornament used in the voice part on the syllable 'all-' in line 9.

[1 mark]

4

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





## Area of study 2: Pop music

Spend 25 minutes on this section.

0 5

## Track 5 (1'01'')

The lyrics for the excerpt are printed below:

Lines 1 -8 from *Gift from Virgo* – Shuggie Otis and Beyonce Knowles  
cannot be reproduced here due to third-party copyright restrictions

0 5 . 1

Identify the harmonic interval played on the guitar at the start of the excerpt.  
Underline your answer.

[1 mark]

minor 3rd

major 3rd

minor 6th

major 6th

0 5 . 2

Suggest a suitable time signature for the excerpt.

[1 mark]

0 5 . 3

State the number of the line that begins with a rising chromatic scale.

[1 mark]

0 5 . 4

Which **two** of the following instruments play in the backing in lines 7–8?  
Underline your answers.

[2 marks]

clarinet

flute

saxophone

trombone

trumpet

5

0 6

**Track 6 (1'00'')**

The lyrics for the excerpt are printed below:

Lines 1–8 of Conversation – Joni Mitchell  
cannot be reproduced here due to third-party copyright restrictions.

0 6 . 1

With which type of chord does the introduction start?  
Underline your answer.

[1 mark]

major triad      minor triad      power chord      sus4 chord

0 6 . 2

On which degree of the scale does the melody of line 1 end?  
Underline your answer.

[1 mark]

tonic      supertonic      subdominant      dominant

0 6 . 3

Which type of cadence is heard at the end of line 8?  
Underline your answer.

[1 mark]

imperfect      interrupted      perfect      plagal

0 6 . 4

Give the numbers of the **two** lines in which chromatic chord changes can  
be heard.

[2 marks]

5

Turn over for the next question

Turn over ►

0 7

**Track 7 (0'51'')**

The lyrics for the excerpt are given below:

Lines 1–4 of Higher Ground – Stevie Wonder  
cannot be reproduced here due to third-party copyright restrictions.

0 7 . 1

Which **one** of the following metres is used?  
Tick your answer.

[1 mark]

**A simple triple****B compound triple****C simple quadruple****D compound quadruple**

0 7 . 2

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

[1 mark]

**minor 3rd****major 3rd****perfect 4th****perfect 5th**

0 7 . 3

The harmony of the whole excerpt up to the start of line 3 is based on a chord rooted on E flat. Identify the root of the new chord at the start of line 3.

[1 mark]

0 7 . 4

Identify the vocal technique used on the word 'turnin' ' in line 3.

[1 mark]

0 7 . 5

To which **one** of the following musical genres does this excerpt belong?  
Underline your answer.

[1 mark]

**funk****gospel****reggae****rhythm & blues**





## Area of study 3: Music for media

Spend 25 minutes on this section.

0 9

Track 9 (1'02'')

0 9 . 1

Name the performing technique heard in the string section on the opening chord.

[1 mark]

0 9 . 2

Identify the solo instrument that enters at 0'07''.

[1 mark]

0 9 . 3

On which one of the following scales is the excerpt based?

Tick your answer.

[1 mark]

Extract of score from *Wall-E OST* by Thomas Newman cannot be reproduced here due to third-party copyright restrictions

0 9 . 4

How many beats per bar are there in the excerpt?

Underline your answer.

[1 mark]

2

3

4

5

0 9 . 5

The excerpt has a crotchet pulse. Which one of the following is the **shortest** note value used in the excerpt?

Underline your answer.

[1 mark]

quaver

triplet quaver

semiquaver

triplet semiquaver

5

1 0

**Track 10 (0'52'')**

1 0 . 1

The excerpt begins with a whistled melody with the following rhythm:

Extract of score from *Theme from Twisted Nerve* by Bernard Herrmann  
cannot be reproduced here due to third-party copyright restrictions

What is the **pitch range** of the melody in these two bars?  
Underline your answer.

[1 mark]

minor 3rd

major 3rd

perfect 4th

augmented 4th

1 0 . 2

Which **one** of the following terms best describes the ornament used in the whistled melody between 0'09'' and 0'13''?  
Underline your answer.

[1 mark]

acciaccatura

appoggiatura

mordent

trill

1 0 . 3

Which **one** of the following techniques is a feature of the accompaniment in the first half of the excerpt?  
Underline your answer.

[1 mark]

arco

glissando

pizzicato

vibrato

1 0 . 4

At 0'36'' the whistled melody is repeated with a different accompaniment. State **two** features of the new accompaniment.

[2 marks]

1

2

5

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

1 1

**Track 11 (0'50'')**

1 1 . 1

The excerpt begins with a crescendo on a chord.  
Identify the instrument playing the chord.

**[1 mark]**

1 1 . 2

The same instrument continues with a solo melody in the treble register.  
Identify the rising interval with which this melody begins.  
Underline your answer.

**[1 mark]**

major 3rd

perfect 4th

perfect 5th

minor 6th

1 1 . 3

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

**[2 marks]**

A tonic pedal

B dominant pedal

C modulation to the subdominant

D modulation to the dominant

E ostinato

1 1 . 4

Suggest a suitable time signature for the excerpt.

**[1 mark]**



## Area of study 4: Music for theatre

Spend 25 minutes on this section.

1 3

## Track 13 (0'48'')

1 3 . 1

Identify the texture used in the instrumental introduction.

[1 mark]

1 3 . 2

Which **one** of the following is an accurate description of the tonality and harmony of the excerpt?

Tick your answer.

[1 mark]

A minor key; diatonic

B major key; diatonic

C minor key with some chromatic notes

D major key with some chromatic notes

1 3 . 3

Suggest a suitable time signature for the excerpt.

[1 mark]

1 3 . 4

Which **one** of the following is a feature of the vocal writing?

Underline your answer.

[1 mark]

falsetto

imitation

melisma

portamento

1 3 . 5

How many voice parts are there in the excerpt?

Underline your answer.

[1 mark]

two

three

four

five

5

1 4

**Track 14 (0'51'')**

The lyrics for the excerpt are given below:

Lines 1–10 of Master of House, Les Miserables – Claude-Michel Schönberg cannot be reproduced here due to third-party copyright constraints.

1 4

. 1

Which **one** of the following intervals is used in the vocal melody throughout line 3? Underline your answer.

[1 mark]

perfect 4th

augmented 4th

perfect 5th

minor 6th

1 4

. 2

Identify the solo instrument heard after the voice at the end of lines 2 and 4.

[1 mark]

1 4

. 3

Describe the difference in tonality between lines 1–6 and 7–10.

[1 mark]

1 4

. 4

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

[2 marks]

augmented triad

chromatic steps

diminished triad

octave leap

sequence

5

Turn over ►

1 5

**Track 15 (0'50'')**

The lyrics for the excerpt are given below:

Lines 1–12 from *Many a New Day – Oklahoma* - Rodgers  
cannot be reproduced here due to third-party copyright  
restrictions

1 5 . 1

Which **one** of the following rhythm patterns is used in the melody of line 1?  
Tick your answer.

**[1 mark]**

Extract of score from *Many a New Day – Oklahoma* – Rodgers  
cannot be reproduced here due to third-party copyright  
restrictions

1 5 . 2

On which of the following scale degrees is the word “sigh” sung at the end of  
line 3?  
Underline your answer.

**[1 mark]****dominant****mediant****supertonic****tonic**



1 5 . 3

Which **one** of the following keys is used in lines 6–9?  
Underline your answer.

[1 mark]

**dominant**      **relative minor**      **subdominant**      **tonic**

1 5 . 4

Identify the **two** percussion instruments heard in the excerpt.

[2 marks]

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1

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2

5

**Turn over for the next question**

**Turn over ►**



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<b>10</b>

**Turn over for the next question**

**Turn over ►**

## Area of study 5: Jazz

Spend 25 minutes on this section.

1 7

Track 17 (1'00'')

1 7 . 1

Identify the rising interval in the opening piano motif that is played four times.  
Underline your answer.

[1 mark]

perfect 4th

perfect 5th

minor 6th

major 6th

1 7 . 2

Which **one** of the following is the correct rhythm for this motif?  
Tick your answer.

[1 mark]

Extract of score from "C Jam Blues" from *A Portrait of Duke Ellington* by Duke Ellington cannot be reproduced here due to third-party copyright restrictions

1 7 . 3

Identify the chord progression on which the rest of the excerpt is based after the introduction (from 0'16" onwards).

[1 mark]

1 7 . 4

Which 'blue note' is used when the violin enters at 0'32"?  
Underline your answer.

[1 mark]

minor 2nd

minor 3rd

minor 6th

minor 7th

1 7 . 5

Identify the solo instrument that is heard unaccompanied at the end of the excerpt.

[1 mark]

5

Turn over for the next question

Turn over ►

1 8

**Track 18 (0'36'')**

1 8 . 1

Identify the **two** instruments which begin this excerpt.**[2 marks]**

1

2

1 8 . 2

How many beats long is the riff in this excerpt?  
Underline your answer**[1 mark]**

5

6

7

8

1 8 . 3

What is the pitch range of the riff?  
Underline your answer.**[1 mark]**

minor 6th

minor 7th

octave

minor 9th

1 8 . 4

At what intervals is the melody in the piano part doubled after 0'26''?  
Underline your answer.**[1 mark]**

octaves

2nds and 7ths

3rds and 6ths

4ths and 5ths

5

1 9

Track 19 (0'51'')

1 9 . 1

Complete the chart below by identifying the type of chords used in the piano intro.  
[2 marks]

1st chord	2nd chord	3rd chord	4th chord
major	diminished		

1 9 . 2

What type of melody note is heard on the first downbeat of the opening saxophone melody?  
Underline your answer.

[1 mark]

**appoggiatura      acciaccatura      passing note      suspension**

1 9 . 3

Which **one** of the patterns in the table below best represents the relative pitch of the **final note** of the first 4 phrases of the saxophone melody (0'14''–0'29'')?  
Tick your answer.

[1 mark]

A	■      ■      ■      ■	
B	■      ■      ■      ■	
C	■      ■      ■      ■	
D	■      ■      ■      ■	

1 9 . 4

What kind of scale is heard in the bass part, from 0'41''–0'42''?  
Underline your answer.

[1 mark]

**ascending chromatic      ascending major**  
**descending chromatic      descending major**

5

Turn over ►





## Area of study 6: Contemporary traditional music

Spend 25 minutes on this section.

2 1

## Track 21 (0'48'')

2 1 . 1

What is the texture formed by the two plucked string instruments at the start of this excerpt?

Underline your answer.

[1 mark]

**heterophonic****monophonic****octaves****unison**

2 1 . 2

Which **one** of the following most accurately represents the melody at the start of the excerpt (up to 0'09'')?

Tick your answer.

[1 mark]

Extract of score from *Niani* from *Shanghai 2* by Toumani Diabate  
cannot be reproduced here due to third-party copyright restrictions

Question 21 continues on the next page

Turn over ►

2 1 . 3

Name the melodic technique used on the kora as the second section starts at 0'21".

[1 mark]

2 1 . 4

Which **one** of the following intervals is the pitch range of the kumbengo pattern used in the bass through the second half of the excerpt?  
Underline your answer.

[1 mark]

major 2nd

minor 3rd

major 3rd

perfect 4th

2 1 . 5

Identify the tuned percussion instrument heard in this excerpt.

[1 mark]

5

2 2

Track 22 (0'49'')

2 2 . 1

Identify the **two** pitched instruments heard in this excerpt.

[2 marks]

1

2

2 2 . 2

The hand-clapping throughout this excerpt is evidence of fusion with which world music tradition?  
Underline your answer.

[1 mark]

Celtic

Fado

Flamenco

Tango

2 2 . 3

On which **one** of the following ragas is the opening section based?  
(The drone note is B.)  
Tick your answer.

[1 mark]

Extract of score from *Buleria con Ricardo* from *Traveller* by Anoushka Shankar cannot be reproduced here due to third-party copyright restrictions

2 2 . 4

Which **one** of the following harmonic features is used in bass for the second half of the excerpt, after 0'33''?  
Underline your answer.

[1 mark]

ascending scale

circle of 5<sup>ths</sup>

descending scale

drone

5

Turn over ►

2 3

**Track 23 (0'50'')**

2 3 . 1

Which **one** of the following best describes the guitar melody at the start of the introduction?

Underline your answer.

**[1 mark]****ascending arpeggio****ascending scale****descending arpeggio****descending scale**

2 3 . 2

Identify the **two** chords used during the first half of the verse (0'07''–0'21'').**[2 marks]**

1

2

2 3 . 3

Which **one** of the following techniques is used in the vocal line during the second half of the verse (0'21''–0'26'').

Underline your answer.

**[1 mark]****ascending sequence****descending sequence****inversion****repeated phrases**

2 3 . 4

Which **one** of the following correctly describes the tonality of the extract?  
Tick your answer.**[1 mark]****A Begins in a major key and ends in the relative minor****B Begins in a major key and ends in the tonic minor****C Begins in a major key, visits the relative minor and ends back in the tonic major****D Begins in a major key, visits the tonic minor and ends back in the tonic major**

5



**Section B: Analysis [17 marks]**  
Spend 25 minutes on this section.  
Answer **either** question 25 **or** question 26.

2 5

**Track 25: Baroque solo concerto (0'50'')**

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

2 5 . 1

Explain what is meant by the symbol appearing above the repeated quaver Ds in the flute part in bars 26–28.

**[1 mark]**

---

2 5 . 2

Describe fully the interval between the two bracketed notes in the flute part in bar 39.

**[2 marks]**

---

2 5 . 3

Give the bar numbers where an ascending sequence can be heard.

**[1 mark]**

---

2 5 . 4

Explain the meaning of the symbols '4' and '3' under the harpsichord part in bar 26.

**[2 marks]**

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2 5 . 5

Give a bar number where the violas are in unison with the 1<sup>st</sup> violins for the whole bar.

**[1 mark]**

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2	6
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**Track 26: The operas of Mozart (1'29'')**

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

2	6	.	1
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Identify fully the interval in the voice part shown by the bracket in bar 2.

**[2 marks]**

---

2	6	.	2
---	---	---	---

Identify fully the chord formed by the notes in the accompaniment in bar 3.

**[2 marks]**

---

2	6	.	3
---	---	---	---

Give the bar number(s) where a cadential 6/4 progression (Ic-V-I) can be heard.

**[1 mark]**

---

2	6	.	4
---	---	---	---

Name the cadence heard in bars 11–12, shown by the bracket.

**[1 mark]**

---

2	6	.	5
---	---	---	---

Give a bar number where a chromatic passing note can be heard in the voice part.

**[1 mark]**

---



2 6 . 6

Explain how Mozart's music helps to suggest Cherubino's feelings in this excerpt. An English translation is given below.

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

**[10 marks]**

ITALIAN	ENGLISH
Non so più cosa son, cosa faccio,	I no longer know what I am, what I'm doing,
Or di foco, ora sono di ghiaccio	One minute I'm on fire, the next I'm ice
Ogni donna cangiar di colore,	Every woman makes me blush,
Ogni donna mi fa palpitar.	Every woman sends my heart racing.
Solo ai nomi d'amor di diletto,	At the mere mention of love or delight,
Mi si turba, mi s'altera il petto	I become confused, my heart leaps
E a parlare mi sforza d'amore,	And I have to speak of love,
Un desio ch'io non posso spiegar.	A desire I cannot explain.

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**Turn over ►**

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17

**Turn over for the next question**

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

**Section C: Essay [30 marks]**

Spend 45 minutes on this section.

Answer **one** question from questions 27–31.

Write your response on pages 37 to 40 of this booklet.

**2 7****Area of study 2: Pop music**

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

Choose **two** songs by **one** of the named artists. Explain the musical reasons why, in your opinion, these songs became hits.**2 8****Area of study 3: Music for media**

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

Choose **one** of the named composers. Explain why their music is still rewarding to listen to in a concert or on an audio recording, even without the visual element on screen.**2 9****Area of study 4: Music for theatre**

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

Choose **one** of the named composers. Explain how their music helps create a strong sense of time, place or atmosphere in a show or shows you have studied.**3 0****Area of study 5: Jazz**

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

‘One of the great joys of jazz is the way all instruments in the ensemble are used with flair and colour.’

Choose **one** piece you have studied for which this is particularly true, and describe in detail ways in which the various instruments in the ensemble are used.**3 1****Area of study 6: Contemporary traditional music**

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

Choose **two** contrasting pieces by **one** of the named artists, and highlight the ways in which the artist creates different musical character within their chosen tradition.



A large rectangular box containing 25 horizontal lines for writing.



