



Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

AS MUSIC

Component 1 Appraising music

Tuesday 22 May 2018

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	
TOTAL	



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Section A: Listening [49 marks]

Spend about 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 about 25 minutes
on this section.**

0 1

Track 1: Baroque solo concerto (1:27)

0 1 . 1

The music opens with a sequence in the basso continuo [0:02–0:15]. Name the interval between the two sequential phrases.

[1 mark]

0 1 . 2

Name the rhythmic feature used in the solo part at 0:52–1:02.

[1 mark]

0 1 . 3

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

[2 marks]

chromatic scale double-stopping glissando pizzicato tremolo

4



0 2

Track 2: The operas of Mozart (1:13)

The Italian text is shown below:

- 1 Vedrai carino,
- 2 se sei buonino
- 3 che bel rimedio
- 4 ti voglio dar.
- 5 È naturale,
- 6 non dà disgusto
- 7 e lo speciale
- 8 non lo sa far, no,
- 9 non lo sa far, no,
- 10 non lo sa far.
- 11 È un certo balsamo
- 12 che porto addosso;
- 13 dare te'l posso,
- 14 se'l vuoi provar.

0 2 . 1

Suggest a suitable time signature for the excerpt.

[1 mark]

0 2 . 2

In lines 1 and 3 the 2nd violins play in parallel motion with the melody.

State the interval between the parallel parts.

[1 mark]

0 2 . 3

The excerpt begins in C major. Identify the key to which it modulates in lines 7–10.

[1 mark]

0 2 . 4

What is the range of the voice part in lines 8–9?
Underline your answer.

[1 mark]

third**fifth****sixth****octave**

4

Turn over ►



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0 3

Track 3 (0:21)

Complete the melody in the bracketed sections of this soprano melody from the aria 'Deh vieni, non tardar' by Mozart.

The rhythm is given above the staff.

[6 marks]

Andante

The image shows two staves of musical notation in 6/8 time. The first staff is labeled 'Andante'. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of a quarter note (Bb), followed by eighth notes (A, G, F, E, D, C), and ends with a quarter note (Bb). A bracketed section above the staff contains three eighth notes (A, G, F). The second staff continues the melody with a quarter note (E), followed by eighth notes (D, C, Bb, A, G, F), and ends with a quarter note (E). A bracketed section above the staff contains three eighth notes (D, C, Bb).

6



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0 4

Track 1 or 2

Choose **one** excerpt from the following. Tick (✓) the track you have chosen.

Track 1 - Baroque	
Track 2 - Classical	

For the track that you have chosen, explain which features of the music help you to identify that it is from the Baroque period (Track 1) or the Classical period (Track 2).

[10 marks]

10

Turn over ►



Area of study 2: Pop music

Spend about 25 minutes on this section.

0 5

Track 5 (0:53)

The lyrics for the excerpt are printed below.

Lyrics from Labrinth 'Let the Sun Shine' cannot be reproduced here due to third-party copyright restrictions.

0 5 . 1

Which **one** of the following patterns best represents the melody of line 1?
Tick (✓) your answer.

[1 mark]

Musical notation from Labrinth 'Let the Sun Shine' cannot be reproduced here due to third-party copyright restrictions.

0 5 . 2

State on which line the voice is doubled by a synthesizer in a higher register.

[1 mark]

0 5 . 3

Name the cadence heard at the end of line 5.

[1 mark]



0 5 . 4

Which **two** of the following rhythmic features can be heard in the instrumental parts in lines 12–15?

Tick (✓) your answers.

[2 marks]

dotted rhythms	
hemiola	
swung quavers	
syncopation	
triplet quavers	

5

Turn over for the next question

Turn over ►



0 6

Track 6 (0:43)

0 6 . 1

State **two** features of the drum intro.

[2 marks]

0 6 . 2

How many different pitches are heard in the guitar riff starting after the drum intro?

Underline your answer.

[1 mark]

2 3 4 5

0 6 . 3

Which **one** of the following patterns best represents the rhythm of the riff heard in the lead instrumental part from 0:26?

Tick (✓) your answer.

[1 mark]

Musical notation from Daft Punk 'Robot Rock' cannot be reproduced here due to third-party copyright restrictions.

0 6 . 4

What is the melodic range of the riff in Question **06.3**?

Underline your answer.

[1 mark]

octave

minor 9th

major 9th

major 10th

5



Turn over for the next question

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0 9

0 7

Track 7 (1:16)

The lyrics for the excerpt are printed below.

Lyrics from Joni Mitchell 'Court and Spark' cannot be reproduced here due to third-party copyright restrictions.

0 7 . 1

The piano introduction begins with parallel chords. Which **one** of the following is the correct description of the **first three chords**?

Tick (✓) your answer.

[1 mark]

root position triads	
1st inversion triads	
2nd inversion triads	
dominant 7ths	

0 7 . 2

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

[1 mark]

perfect 4th

perfect 5th

minor 6th

major 6th



0 7 . 3

Name the effect used in the voice part on the word 'spark' in line 7.

[1 mark]

0 7 . 4

The metre of the song is 4/4. What rhythmic values are played on the hi-hat cymbals starting after line 7?

Underline your answer.

[1 mark]

demi-semiquavers**semiquavers****triplet quavers****quavers**

0 7 . 5

Apart from the drum kit and piano, identify **one** other instrument which can be heard in the excerpt.

[1 mark]

5

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

0 8

Track 8 (1:47)

The excerpt is taken from Stevie Wonder's song 'Maybe Your Baby' from the album *Talking Book*.

The lyrics for the excerpt are printed below:

Lyrics from Stevie Wonder 'Maybe Your Baby' cannot be reproduced here due to third-party copyright restrictions.

Explain how the musical elements of the excerpt are typical of funk.

[10 marks]



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10

Turn over for Area of study 3

Turn over ►



Area of study 3: Music for media

Spend about 25 minutes on this section.

0 9

Track 9 (0:43)

0 9 . 1

Suggest a suitable time signature for the excerpt.

[1 mark]

0 9 . 2

Which combination of percussion instruments plays in the opening section of the excerpt?

Tick (✓) your answer.

[1 mark]

bass drum and snare drum	
timpani and snare drum	
bass drum and cymbals	
timpani and cymbals	

0 9 . 3

Name the performing technique used on the long notes played in the strings between 0:10 and 0:18.

[1 mark]

0 9 . 4

Which **one** of the following altered notes is used in the trumpet melody heard between 0:18 and 0:34?

Underline your answer.

[1 mark]

flat 3rd

sharp 4th

flat 6th

flat 7th

0 9 . 5

Which **one** of the following is a feature of this trumpet melody? Underline your answer.

[1 mark]

anacrusis

hemiola

Scotch snap

syncopation

5



1 0

Track 10 (0:42)

1 0 . 1

Which **one** of the following best represents the melody played on brass instruments at the start of the excerpt?

Tick (✓) your answer.

[1 mark]

Musical notation from Bernard Herrmann 'Cape Fear' cannot be reproduced here due to third-party copyright restrictions.

1 0 . 2

Which **one** of the following words best describes the texture at the start of the excerpt?

Underline your answer.

[1 mark]**antiphonal****heterophonic****homophonic****monophonic**

1 0 . 3

Slow chromatic scales can be heard in the treble and bass strings from 0:12 to 0:27. What is the relationship between the treble and bass?

Underline your answer.

[1 mark]**canon****contrary motion****parallel octaves****parallel sixths**

1 0 . 4

The opening brass melody returns at 0:29. Describe **two** changes in the music compared with the first presentation of the melody.

[2 marks]

5

Turn over ►

1 1

Track 11 (0:55)

1 1 . 1

Identify the solo instrument playing at the beginning of the excerpt.

[1 mark]

1 1 . 2

Name the performing technique heard at the end of this instrument's solo (0:14–0:16).

[1 mark]

1 1 . 3

At 0:25 a guitar melody begins using this motif:

Musical notation from Michael Giacchino 'Team Building' cannot be reproduced here due to third-party copyright restrictions.

The motif reappears at 0:31. By what interval are the notes under the bracket transposed?

Underline your answer.

[1 mark]**minor 2nd****major 2nd****minor 3rd****major 3rd**

1 1 . 4

Which **two** of the following features can be heard in the excerpt from 0:15 to the end?

Tick (✓) your answers.

[2 marks]

circle of 5ths	
cross-rhythm	
dotted rhythm	
ostinato	
perfect cadence	



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Track 12 (1:39)

The excerpt is taken from Hans Zimmer's score for the film *Pirates of the Caribbean: On Stranger Tides*. The cue is entitled 'Mutiny'.

Explain how the musical elements create a sense of violent and exciting action.

[10 marks]

10

Turn over ►



Area of study 4: Music for theatre

Spend 25 minutes on this section.

1 3

Track 13 (1:13)

Lyrics from Sondheim 'Losing My Mind' cannot be reproduced here due to third-party copyright restrictions.

1 3 . 1

Name the degree of the scale on which the vocal melody begins in line 1.

[1 mark]

1 3 . 2

What is the range of the vocal melody in lines 1–2?
Underline your answer.

[1 mark]

perfect 5th

minor 6th

major 6th

minor 7th

1 3 . 3

The key of the excerpt is A major.
Name the highest note played by the saxophone in its solo between lines 3 and 4.

[1 mark]

1 3 . 4

In line 4, what type of chord is used under the words 'I think about'?
Underline your answer.

[1 mark]

augmented

diminished

minor

major

1 3 . 5

Which **one** of the following is a feature of the vocal melody in the excerpt?
Underline your answer.

[1 mark]

chromatic notes

melisma

octaves

syncopation

5



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1 4

Track 14 (1:13)

The lyrics for the track are printed below:

Lyrics from Jason Robert Brown 'I'm a Part of That' cannot be reproduced here due to third-party copyright restrictions.

1 4 . 1

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

[2 marks]**chromatic notes****dominant pedal****plagal cadence****sequence****tonic pedal**

1 4 . 2

State how many **different** pitches are used in the voice melody in lines 1–2.

[1 mark]

1 4 . 3

Give **one** difference in the accompaniment to line 4 compared with lines 1–3.

[1 mark]



1 4 . 4

The words 'I'm a part of that' are repeated in lines 8–10. Which **one** of the following statements is true of the melody used to set these words in each line? Tick (✓) your answer.

[1 mark]

The melody is different in every line	
The melody is the same in lines 8 and 9, different in line 10	
The melody is the same in lines 8 and 10, different in line 9	
The melody is the same in every line	

5

Turn over for the next question

Turn over ►



1	5
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Track 15 (0:46)

The lyrics for the excerpt are printed below:

Lyrics from Schönberg 'Morning of the Dragon' cannot be reproduced here due to third-party copyright restrictions.

1	5	.	1
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Which **one** of the following best represents the melody of line 1?

Tick (✓) your answer.

[1 mark]

Musical Notation from Schönberg 'Morning of the Dragon' cannot be reproduced here due to third-party copyright restrictions.



1 5 . 2

Line 1 is accompanied by a steady marching pedal note.
What happens to this pedal note on the word 'flame' in line 2?
Tick (✓) your answer.

[1 mark]

moves down a semitone	
moves down a tone	
moves up a semitone	
moves up a tone	

1 5 . 3

Which **one** of the following rhythmic values is used to set the words 'closing in' in line 3 and 'burning a' in line 4?
Underline your answer.

[1 mark]

triplet semiquavers **semiquavers** **triplet quavers** **quavers**

1 5 . 4

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

[2 marks]

1 _____

2 _____

5

Turn over for the next question

Turn over ►



1	6
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Track 16 (1:49)

The excerpt is taken from the song 'What Good Would The Moon Be?' from *Street Scene* by Kurt Weill and Langston Hughes. The song is sung by Rose, who has just rejected her boss's unwanted offer of a new life with him. She sings that she dreams of true love rather than empty promises of luxury.

The lyrics of the excerpt are printed below.

Lyrics from Kurt Weill and Langston Hughes 'What Good Would The Moon Be?' cannot be reproduced here due to third-party copyright restrictions.

Explain how Weill's use of musical elements creates a mood of romantic dreaminess.

[10 marks]



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10

Turn over for Area of study 5

Turn over ►



Area of study 5: Jazz

Spend about 25 minutes on this section.

1 7

Track 17 (1:44)

1 7 . 1

Name the mode used by the guitar in the opening 20 seconds of the track.

[1 mark]

1 7 . 2

After the four-bar introduction, between 0:12 and 0:20 the bass guitar plays two notes per bar. The first note is on the downbeat; where does the other note occur?

Underline your answer.

[1 mark]

beat 3

the 'and' of beat 3

beat 4

the 'and' of beat 4

1 7 . 3

The music arrives on a new tonic at 0:40. What falling interval is heard in the solo guitar at the start of the new phrase in this key?

Underline your answer

[1 mark]

minor 3rd

major 3rd

minor 6th

major 6th

1 7 . 4

Name the technique used to create the soft drum playing.

[1 mark]

1 7 . 5

At 1:37, the music returns to the original tonic. What progression forms the cadence at 1:30 to 1:35 before this return? Underline your answer.

[1 mark]

V-I in the subdominant

b VII-I in the subdominant

V-I in the dominant

b VII-I in the dominant



1 8

Track 18 (0:49)

1 8 . 1

The opening spread chord on the piano is based on the dominant 7th (B \flat ⁷). Which **two** other notes are added to the chord? Underline your answers.

[2 marks]**flat 3rd****sharp 5th****flat 9th****11th****13th**

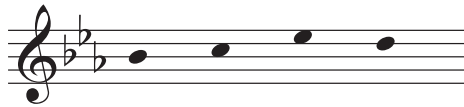
1 8 . 2

Suggest a suitable time signature for the music.

[1 mark]

1 8 . 3

The opening motif on the trumpet uses these pitches:



On its third appearance, this melodic shape is played at a lower pitch. State the interval by which the melodic shape is transposed.

[1 mark]

1 8 . 4

Which one of the following playing techniques is used by the trumpeter? Underline your answer.

[1 mark]**Harmon mute****pitch-bend****vibrato****wah-wah mute**

5

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

1 9

Track 19 (0:47)

1 9 . 1

Which **one** of the following terms best describes the texture of the horn section?
Underline your answer.

[1 mark]

unison

octaves

parallel 3rds

parallel triads

1 9 . 2

Name the melodic instrument heard at the top of the horn texture.

[1 mark]

1 9 . 3

Which **two** timbres are used by the drummer?
Underline your answers.

[2 marks]

bass drum

crash cymbal

hi-hat cymbal

ride cymbal

rim shot

1 9 . 4

State the chord progression which forms the basis for the structure of this excerpt.
[1 mark]

5



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Track 20 (1:52)

The excerpt is taken from a track called 'Creole Love Call' composed by Duke Ellington in 1927.

The music is balanced between features creating an exotic feeling (reflecting the title) and features that are typical of jazz in this period. Explain how these musical features are combined in the excerpt.

[10 marks]

10

Turn over ►



Area of study 6: Contemporary traditional music

Spend 25 minutes on this section

2 1

Track 21 (1:26)

2 1 . 1

The excerpt features two melodic instruments.
Name the first instrument heard in the excerpt.

[1 mark]

2 1 . 2

What is the interval between the first two notes heard?
Underline your answer

[1 mark]

major 3rd

perfect 4th

perfect 5th

major 6th

2 1 . 3

Which **one** of the following pitch sets is used for the tune heard on the first
instrument?
Tick (✓) your answer.

[1 mark]

Musical notation from Anoushka Shankar 'Lola's Lullaby' cannot be
reproduced here due to third-party copyright restrictions.

2 1 . 4

What instrumental technique is used to decorate the opening melody?
Underline your answer.

[1 mark]

birimintingo

con sordini

pitch bend

tambor

2 1 . 5

Name the new melodic instrument that enters at 0:57.

[1 mark]

5



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3 1

2 2

Track 22 (1:10)

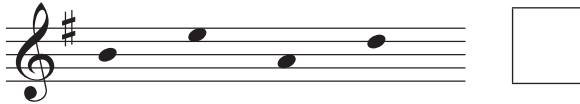
You will hear the opening of a song. The lyrics for the excerpt are as given below:


Lyrics from Moriza 'Rio de Mágoa' cannot be reproduced here due to third-party copyright restrictions.

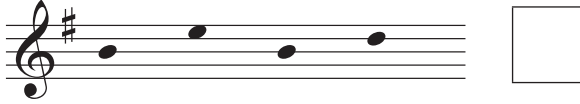
2 2 . 1


Which **one** of the following represents the opening four notes of the introduction?
Tick (✓) your answer.

[1 mark]

A 

B 

C 

D 

2 2 . 2

What effect is used on the guitar at the end of line 1?
Underline your answer.

[1 mark]**harmonics****palm muting****pitch bend****tremolo**

2 2 . 3

The song is in E minor. Complete the following chart of the harmonic progression heard in lines 3–4.

[2 marks]

Line 3	<i>Que não leva barqueiro nem...</i>	<i>...navio</i>
	E major	
Line 4	<i>Que não corre por entre o arvo-</i>	<i>-redo</i>
	B major	

2 2 . 4

The downbeats of the bass part in lines 5–6 form a rising scale. What kind of scale is heard?

Underline your answer.

[1 mark]

chromatic scale

harmonic minor scale

melodic minor scale

major scale

5

Turn over for the next question

Turn over ►



2 3

Track 23 (0:45)

2 3 . 1

Which **one** of the following accurately describes the opening chord?
Underline your answer.

[1 mark]

diminished 7th**half-diminished 7th****minor 7th****major 7th**

2 3 . 2

Identify the following features of the melodic line:

[2 marks]

The mode: _____

The degree of the scale on which the melody starts: _____

2 3 . 3

Which new bass note is heard in the string accompaniment at 0:28?
Underline your answer.

[1 mark]

supertonic**subdominant****dominant****submediant**

2 3 . 4

Which percussion instrument is heard at the end of the excerpt?
Underline your answer.

[1 mark]

balafon**castanets****cymbal****tambourine**

5



Section B: Analysis [17 marks]

Spend about 25 minutes on this section.
Answer **either** question 25 **or** question 26.

2 5

Track 25: Baroque solo concerto (0:33)
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 5 . 1

What type of melodic decorative note is the solo violin G sharp in bar 25?
Underline your answer.

[1 mark]

note of anticipation appoggiatura auxiliary note passing note

2 5 . 2

What type of melodic decorative note is the solo violin D on the 1st beat of bar 28?
Underline your answer.

[1 mark]

note of anticipation appoggiatura auxiliary note passing note

2 5 . 3

Name **two** compositional devices used in the orchestral 1st and 2nd violin parts in bars 32–39.

[2 marks]

2 5 . 4

Name the cadence heard in bar 42 (beat 2)–bar 43 (beat 1).

[1 mark]

2 5 . 5

Describe fully the chord heard on the 1st beat of bar 44.

[2 marks]



2 6

Track 26: The operas of Mozart (1:52)

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

2 6 . 1

Find **two** places within bars 1–14 where a 1st inversion chord is played. Give the bar and beat numbers.

[2 marks]

1 _____

2 _____

2 6 . 2

Name the key in bar 12.

[1 mark]

2 6 . 3

Name the cadence heard at bar 25 (3rd beat)–bar 26 (1st beat).

[1 mark]

2 6 . 4

Give the bar numbers where a tonic pedal in F major can be heard.

[1 mark]

2 6 . 5

Describe fully the interval formed by the range of the voice melody in bars 51–52.

[2 marks]

2 6 . 6

Explain how Mozart's music helps to convey the dramatic situation in the excerpt. An English translation of the Italian text is given below.

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

[10 marks]

Italian	English
Bravo, Signor padrone! Ora incomincio	Bravo, my lord! Now I begin
a capir il mistero,	to understand the mystery,
e a veder schietto	and to see



Section C: Essay [30 marks]

Spend about 45 minutes on this section.

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

Write your responses on pages 41–44 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 **one** of the named artists and discuss their approach to musical textures and timbres. You should refer in detail to **at least two** tracks.

2	8
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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 and explain how they have used musical elements to create strong feelings of shock and surprise in the media you have studied.

2	9
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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 **one** of the named composers and explore their use of rhythm, metre and tempo in creating contrasting emotional states in the works you have studied.

3	0
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Area of study 5: Jazz

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

Choose **one** of the named artists and discuss features that are typical of their approach to creating melody in their music. You should refer to at least **two** pieces.

3	1
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Area of study 6: Contemporary traditional music

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

Choose **one** of the named artists and examine how they have used the traditions of their style and contemporary ideas to create music that conveys a sense of tranquillity.

END OF QUESTIONS



