

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

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	
TOTAL	

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 ►**

0 3

Track 3 (0'21'')

Complete the melody in the bracketed sections of this solo viola melody from Telemann's Viola Concerto in G major, TWV 51:G9, 1st movement.

The rhythm is given above the staff.

[6 marks]

Largo

6

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 ►

07

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.

07 . 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**

07 . 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**

07 . 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]

07 . 4

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

[1 mark]

07 . 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]

1

2

5

Turn over for the next question

Turn over ►

10

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^{ths}****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**

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]

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

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

[1 mark]

2	6
---	---

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
---	---	---	---

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]

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.

