

AS MUSIC

7271

Draft Specimen 2017

Time allowed: 2 hours

Instructions

- Use black ink or black ball-point pen. You may use pencil for music notation.
- Section A
 - Answer **all** questions in Area of study 1 and all questions in **one** other Area of study 2–7
 - In Section A each question lists a corresponding audio track which you can listen to as often as you judge necessary in order to answer the question.
- Section B
 - Answer **either** question 29 **or** question 30.
- Section C
 - Answer **one** question from questions 31–36
 - Section C **must** be written in the separate answer booklet.
- Sections B and C **must** be written in prose.
- You must answer the questions in the spaces provided. Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- If you need extra paper, use the Supplementary Answer Sheets.

Information

- The marks for questions (or part questions) are shown in brackets.
- The maximum mark for this paper is 96.

Equipment required:

- audio tracks
- question paper
- skeleton scores.

Section A: Listening

50 minutes

49 marks

Answer **all four** questions in Area of study 1 and all **four** questions in **one** other Area of study 2–7.

Area of study 1: Western classical tradition 1650–1910

Spend 25 minutes on this section.

Question 1 is on the excerpt of music on track 1 (00'50").

Question 2 is on the excerpt of music on track 2 (01'17").

Question 3 is on the excerpt of music on track 3 (00'27").

Question 4 is a choice of music on track 4a or track 4b – Baroque (00'50") or Classical characteristics (01'17").

0	1
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Track 1 (Baroque)

Spend 5 minutes on this question.

0	1
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.

1

 Identify the type of texture at the beginning of the excerpt.

[1 mark]

0	1
---	---

.

2

 Identify the solo instrument in the excerpt.

[1 mark]

0	1
---	---

.

3

 The solo instrument's first phrase is played twice. State how it is altered.

[1 mark]

0	1
---	---

.

4

 State the term given to the group of instruments accompanying the solo passages.

[1 mark]

0	1
---	---

.

5

 Identify the cadence heard at the end of the excerpt.

[1 mark]

[Total 5 marks]

0 2

Track 2 (Classical)

Spend 5 minutes on this question.

0 2

. 1 What type of voice does the soloist have in the excerpt?

Underline your answer.

counter-tenor**tenor****baritone****bass**

[1 mark]

0 2

. 2 Which of the following statements correctly describes the tonality of the excerpt?

Tick your answer.

A The music stays in the tonic throughout.**B The music starts and finishes in the tonic and modulates to the dominant in the middle.****C The music starts in the tonic and finishes in the dominant.****D The music starts and finishes in the tonic and modulates to the subdominant in the middle.**

[1 mark]

0 2

. 3 Identify **two** types of cadence heard in the excerpt.

[2 marks]

0 2

. 4 How many notes are played in the little rising flourish on the pan-pipes which is heard several times in the excerpt?

[1 mark]

[Total 5 marks]

0	3
---	---

Track 3

Spend 5 minutes on this question.

Complete the melody of this soprano aria by Mozart.

The rhythm is given above the staff.

The image shows two staves of musical notation. The first staff is a rhythm line with stems and flags. The second staff is the melody line with notes and stems. The melody is written in treble clef with a 2/4 time signature. The first staff is a rhythm line with stems and flags. The second staff is the melody line with notes and stems. The melody ends with a double bar line.

[4 marks]

[Total 4 marks]

Draft

0	4
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Track 4a or 4b

Spend 10 minutes on this question.

Choose **one** of the excerpts heard in question 1 (baroque) or 2 (classical).

Explain which features of the music help you to identify that it is from the baroque or classical period.

Draft

[10 marks]

Answer **all four** questions for **one** Area of study 2–7

Area of study 2: Pop music

Spend 25 minutes on this section.

Question 5 is on the excerpt of music on track 5 (01'08").

Question 6 is on the excerpt of music on track 6 (00'55").

Question 7 is on the excerpt of music on track 7 (00'48").

Question 8 is on the excerpt of music on track 8 (01'27").

0 5

Track 5

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

1 *No April rain, no flowers bloom,*

2 *No wedding Saturday within the month of June,*

3 *But what it is, is something true*

4 *Made up of these three words that I must say to you.*

5 *I just called to say I love you,*

6 *I just called to say how much I care,*

7 *I just called to say I love you*

8 *And I mean it from the bottom of my heart.*

0 5

1

Identify the time signature of the excerpt.

[1 mark]

0 5

2

On which degree of the scale does the voice melody begin in line 1?

[1 mark]

0 5

3

What is the range of the voice melody in line 2?

Underline your answer.

4th

5th

6th

8^{ve}

[1 mark]

0 5 . **4** What kind of chord is used to harmonise the word *care* in line 6?

Underline your answer.

augmented

diminished

major

minor

[1 mark]

0 5 . **5** Which **one** of the following features can be heard in the voice part?

Underline your answer.

falsetto

melisma

mordent

trill

[1 mark]

[Total 5 marks]

Draft

0 6

Track 6

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

1 *Far away, this ship has taken me far away.*2 *Far away from the memories*3 *Of the people who care if I live or die.*4 *The starlight, I will be chasing a starlight*5 *Until the end of my life.*6 *I don't know if it's worth it any more.*

0 6 . 1

Identify the **two** instruments playing at the start of the excerpt.

[2 marks]

0 6 . 2

Which **one** of the rhythm patterns below is used in the piano riff?

Tick your answer.

A 

B 

C 

D 

[1 mark]

0 6 . 3

On which degree of the scale does this riff start?

Underline your answer.

2nd3rd4th5th

[1 mark]

0 6 . 4 Which **one** of these terms best describes the vocal line?

Underline your answer.

chromatic

conjunct

disjunct

triadic

[1 mark]

[Total 5 marks]

Draft

0 7

Track 7

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

- 1 *Remember those walls I built,*
- 2 *Well, baby, they're tumbling down*
- 3 *And they didn't even put up a fight,*
- 4 *They didn't even make a sound.*
- 5 *I found a way to let you in*
- 6 *But I never really had a doubt.*
- 7 *Standing in the light of your halo,*
- 8 *I got my angel now*

0 7 . 1

The excerpt is based on a repeated four chord sequence.

Tick the diagram that shows the correct sequence.

- | | | | | | |
|----------|----------------|----------------|-----------------|-----------------|--------------------------|
| A | A major | B minor | D major | F# minor | <input type="checkbox"/> |
| B | A major | D major | B minor | D major | <input type="checkbox"/> |
| C | A major | D major | F# minor | B minor | <input type="checkbox"/> |
| D | A major | B minor | F# minor | D major | <input type="checkbox"/> |

[1 mark]

0 7 . 2

Which line contains the lowest note in the vocal melody?

Underline your answer.

line 2**line 4****line 6****line 8**

[1 mark]

-
- 0 7** . **3** Which of the following effects has been used to modify the sound in the first 10 seconds of the excerpt?

Underline your answer.

delay

distortion

panning

reverb

[1 mark]

- 0 7** . **4** On which **two** beats of the bar are simulated handclaps heard?

[2 marks]

[Total 5 marks]

Draft

0	8
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Track 8

Spend 10 minutes on this question.

The excerpt is from *Let it Be* by Labrinth.

Labrinth has said that he wanted to create a mixture of soul and gospel with rock and electronic production, explain how these various influences can be heard in this excerpt.

Draft

[10 marks]

Area of study 3: Music for media

Spend 25 minutes on this section.

Question 9 is on the excerpt of music on track 9 (00'21").

Question 10 is on the excerpt of music on track 10 (00'40").

Question 11 is on the excerpt of music on track 11 (00'40").

Question 12 is on the excerpt of music on track 12 (01'32").

0 9**Track 9**

Spend 5 minutes on this question.

The music is based on this melody:

**0 9 . 1**

Which of the following statements correctly describes the articulation of the melody?

Tick your answer

- A The quavers are staccato, the semiquavers are legato.**
- B Beats 1 and 3 are staccato, beats 2 and 4 are legato.**
- C The semiquavers are staccato, the quavers are legato.**
- D Beats 1 and 3 are legato, beats 2 and 4 are staccato.**

[1 mark]

0 9 . 2

The violins come in on a high note while the above melody is being played.

State the letter name of the note they play.

[1 mark]

0 9 . 3

Identify the playing technique used by the violins on this note.

[1 mark]

0 9 . **4** After the printed melody has been heard once, it is repeated in parallel harmony.

What is the parallel interval used?

Underline your answer.

thirds

fourths

fifths

sixths

[1 mark]

0 9 . **5** Which **one** of the following features can be heard in the French horn part?

Underline your answer.

acciaccatura

glissando

mordent

note of anticipation

[1 mark]

[Total 5 marks]

Draft

1 0

Track 10

Spend 5 minutes on this question.

1 0 . 1

Identify **two** instruments used in the accompaniment.

[2 marks]

1 0 . 2

What is the tonality of this excerpt?

Underline your answer.

atonal**major****minor****modal**

[1 mark]

1 0 . 3

Which **one** of the following is a feature of the harmony in the excerpt?

Underline your answer.

dominant pedal**modulation****tierce de Picardie****tonic pedal**

[1 mark]

1 0 . 4

Which **one** of the following statements is a correct description of the metre of the excerpt?

Tick your answer.

A Duple time with an occasional extra beat of silence.**B Triple time with an occasional extra beat of silence.****C Quadruple time with an occasional extra beat of silence.****D Quintuple time with an occasional extra beat of silence.**

[1 mark]

[Total 5 marks]

1 1

Track 11

Spend 5 minutes on this question.

1 1 . 1

Which **one** of the following features can be heard in the string section in the excerpt?

Underline your answer.

arpeggio**col legno****pizzicato****trill**

[1 mark]

1 1 . 2

Which **one** of the following terms best describes the harmony of the excerpt?

Underline your answer.

consonant**diatonic****dissonant****modal**


[1 mark]


1 1 . 3

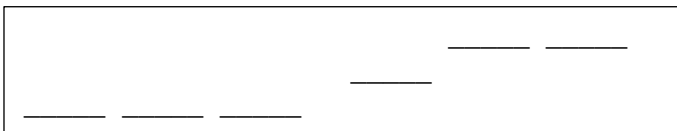
In the second part of the excerpt there is a series of **six** orchestral chords.

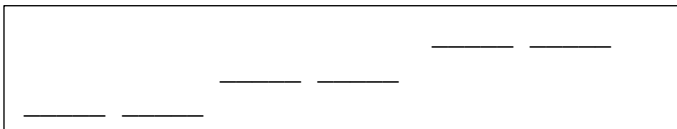
Which **one** of the following patterns best represents the relative pitch of these chords?

Tick your answer.

A 

B 

C 

D 

[1 mark]

1	1
---	---

 .

4

 Describe **two** features of the dynamics in the excerpt.

[2 marks]

[Total 5 marks]

Draft

1	2
---	---

Track 12

Spend 10 minutes on this question.

The excerpt is taken from a film scene depicting divers working on the sea bed.

Explain how the use of musical elements enhances the audience's understanding of the scene.

Draft

[10 marks]

Area of study 4: Music for theatre

Spend 25 minutes on this section.

Question 13 is on the excerpt of music on track 13 (01'23").
 Question 14 is on the excerpt of music on track 14 (01'03").
 Question 15 is on the excerpt of music on track 15 (00'45").
 Question 16 is on the excerpt of music on track 16 (02'18").

1 3

Track 13

Spend 5 minutes on this question.

The lyrics for the start of the excerpt are printed below:

1 *A new world calls across the ocean,*2 *A new world calls across the sky,*3 *A new world whispers in the shadows:*4 *Time to fly!*5 *Time to fly!*

1 3

. 1

How many different pitches are heard in the piano's opening repeated one-bar melody?

[1 mark]

1 3

. 2

What is the range of the melody in line 2?

Underline your answer.

6th7th8^{ve}9th

[1 mark]

1 3

. 3

What degree of the scale is sung on the word *fly!* at the end of line 5?

Underline your answer.

tonic

subdominant


dominant


leading note


[1 mark]

1 **3** . **4** Which of the following best describes the tempo when it changes?

Underline your answer.

 = 80bpm

 = 110bpm

 = 140bpm

 = 170bpm

[1 mark]

1 **3** . **5** Identify the instrument which enters for the first time after the tempo changes.

[1 mark]

[Total 5 marks]

Draft

1 4

Track 14

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

*1 Bethlehem, Bethlehem**2 Look, a star shines over Bethlehem**3 East and west, all are blessed**4 Love has found us as we pray before you**5 See the love around us, love of Bethlehem**6 There a stable was the altar table**7 For the feast, a manger**8 For priest, a stranger*

1 4 . 1

Compare the music played by the harp and organ at the start.

[2 marks]

1 4 . 2

Which is the correct combination of voices in the excerpt?

Underline your answer.

SSAA**SAAT****SATB****TTBB**

[1 mark]

1 4 . 3

Which word best describes the movement of the main melody in lines 1 and 2?

Underline your answer.

angular**chromatic****stepwise****triadic**

[1 mark]

1 4 . **4** Which term best describes the texture of the vocal parts at the very end of the extract?

Underline your answer.

imitation

octaves

parallel fifths

unison

[1 mark]

[Total 5 marks]

Draft

1 5

Track 15

Spend 5 minutes on this question.

1 5 . 1

Identify the time signature.

Underline your answer.

2
43
49
812
8

[1 mark]

1 5 . 2

Which term best describes the texture of the vocal parts towards the end of the excerpt?

Underline your answer.

canon**chordal****imitation****unison**

[1 mark]

1 5 . 3

Which term best describes the rhythmic feature in the instrumental parts at the end of the excerpt?

Underline your answer.

diminution**hemiola****syncopation****triplets**

[1 mark]

1 5 . 4

Identify fully which interval is repeatedly sung to the words *I wish*.

[2 marks]

[Total 5 marks]

1	6
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Track 16

Spend 10 minutes on this question.

This excerpt is taken from a dream ballet sequence in the musical *Oklahoma!*

Explain how the musical elements are used to convey a dramatic storyline.

Draft

[10 marks]

Area of study 5: Jazz

Spend 25 minutes on this section.

Question 17 is on the excerpt of music on track 17 (00'34").

Question 18 is on the excerpt of music on track 18 (00'46").

Question 19 is on the excerpt of music on track 19 (00'58").

Question 20 is on the excerpt of music on track 20 (01'35").

1 7**Track 17**

Spend 5 minutes on this question.

1 7 . 1

State how the sound of the trumpet has been altered in the excerpt.

[1 mark]

1 7 . 2

State how the snare drum is played in the excerpt.

[1 mark]

1 7 . 3

What is the descending interval heard in the bass part at the beginning of the excerpt?

Underline your answer.

perfect 4th**perfect 5th****minor 6th****8^{ve}**

[1 mark]

1 7 . 4Which **one** of the following best describes the piano part in the excerpt?

Underline your answer.

augmented chords**chords with added notes****diminished chords****dominant seventh chords**

[1 mark]

1 7 . 5

What is the range of the trumpet solo in the excerpt?

Underline your answer.

5th**6th****7th****8^{ve}**

[1 mark]

[Total 5 marks]

1 8

Track 18

Spend 5 minutes on this question.

1 8 . 1

Which **two** of the following rhythmic features can be heard in the lead guitar part in the excerpt?

Underline your answers.

hemiola

ostinato

swung quavers

syncopation

triplets

[2 marks]

1 8 . 2

State how many times in total the opening 8-note guitar figure is heard in the excerpt.

[1 mark]

1 8 . 3

Identify which instruments in the drum kit are most frequently heard in the excerpt.

[1 mark]

1 8 . 4

Is the following statement true or false?

'The bass guitar part contains chromatic notes'.

Underline your answer.

True

False

[1 mark]

[Total 5 marks]

1 9

Track 19

Spend 5 minutes on this question.

1 9 . 1

Which word best describes the opening clarinet melody?

Underline your answer.

chromatic**diatonic****disjunct****triadic**

[1 mark]

1 9 . 2

Which term best describes the texture used in the excerpt?

Underline your answer.

chordal**heterophonic****imitative****melody and accompaniment**

[1 mark]

1 9 . 3

What is the time signature of the music in the excerpt?

Underline your answer.

**3
4****4
4****5
4****6
4**

[1 mark]

1 9 . 4

Identify which **two** other instruments (apart from the clarinet) are playing in the excerpt.

[2 marks]

[Total 5 marks]

2	0
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Track 20

Spend 10 minutes on this question.

The excerpt is taken from *St. James' Infirmary*, recorded in 1928 by Louis Armstrong and his Orchestra. The lyrics are printed below.

- 1 *I went down to St. James' Infirmary,*
- 2 *Saw my baby there,*
- 3 *Stretched out on a long white table,*
- 4 *So sweet, so cold, so fair.*
- 5 *Let her go, let her go, God bless her,*
- 6 *Wherever she may be,*
- 7 *She can look this wide world over,*
- 8 *She'll never find a sweet man like me.*
- 9 *When I die, I want you to dress me in straight-laced shoes,*
- 10 *Box black coat and a Stetson hat.*
- 11 *Put a twenty dollar gold piece on my watch-chain,*
- 12 *So that the boys will know that I died standing pat.*

Explain how the musical elements are used to convey the tragic subject of the lyrics in the excerpt.

Draft

[10 marks]

Area of study 6: Contemporary traditional music

Spend 25 minutes on this section.

Question 21 is on the excerpt of music on track 21 (00'52").

Question 22 is on the excerpt of music on track 22 (00'53").

Question 23 is on the excerpt of music on track 23 (00'37").

Question 24 is on the excerpt of music on track 24 (01'12").

2 | **1****Track 21**

Spend 5 minutes on this question.

2 | **1**. **1** Identify the instrument being played.

[1 mark]

2 | **1**. **2** What is the repeated melodic interval heard at the beginning?

Underline your answer.

perfect 4th**perfect 5th****minor 6th****8^{ve}**

[1 mark]

2 | **1**. **3** The music that follows the introduction is based on an ostinato. State how many different chords are used in this ostinato.

[1 mark]

2 | **1**. **4** Which **one** of the following rhythmic features can be heard in the music?

Underline your answer.

augmentation**dotted rhythm****hemiola****syncopation**

[1 mark]

2 | **1**. **5** What is the tonality of the music?

Underline your answer.

atonal**major****minor****modal**

[1 mark]

[Total 5 marks]

2 2**Track 22**

Spend 5 minutes on this question.

You will hear an introduction followed by a verse.

2 2**. 1**

Which rhythmic device is used in the introduction to the song?

Underline your answer.

dotted rhythms**hemiola****syncopation****triplets**

[1 mark]

2 2**. 2**

Identify the instruments which accompany the singer in the first half of the song.

[2 marks]

2 2**. 3**

What is the tonality of the song?

Underline your answer.

atonal**major****minor****modal**

[1 mark]

2 2**. 4**

What time signature is used for the verse?

Underline your answer.

**3
8****2
4****5
8****7
8**

[1 mark]

[Total 5 marks]

2 3

Track 23

Spend 5 minutes on this question.

2 3

. 1

Identify the instrument playing the melody.

[1 mark]

2 3

. 2

The bass riff played on the piano is based on the following rhythm:



Name the interval between the two bracketed notes in the example.

[1 mark]

2 3

. 3

Which **one** of the following features can be heard in the melody?

Underline your answer.

appoggiatura**inversion****sequence****suspension**

[1 mark]

2 3

. 4

Which **two** violin techniques can be heard in this excerpt?

Underline your answers.

arrestre**chicharra****harmonics****latigo****pizzicato**

[2 marks]

[Total 5 marks]

2	4
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Track 24

Spend 10 minutes on this question.

This excerpt is from *Traces of you* by Anoushka Shankar with Norah Jones.

Explain how this track fuses traditional and contemporary musical elements.

Draft

[10 marks]

Area of study 7: Art music since 1910

Spend 25 minutes on this section.

Question 25 is on the excerpt of music on track 25 (00'30").

Question 26 is on the excerpt of music on track 26 (00'34").

Question 27 is on the excerpt of music on track 27 (01'14").

Question 28 is on the excerpt of music on track 28 (00'40").

2 **5****Track 25**

Spend 5 minutes on this question.

2 **5** . **1**

Identify how the timbre of the two stringed instruments has been altered for the excerpt.

[1 mark]

2 **5** . **2**

What is interval between the violin and cello melody throughout this excerpt?

Underline your answer.

one octave**compound perfect 5th****two octaves****three octaves**

[1 mark]

2 **5** . **3**Which **one** of the following rhythmic features can be heard in the melody in this excerpt?

Underline your answer.

hemiola**swung quavers****syncopation****triplets**

[1 mark]

2 **5** . **4**Which **one** of the following best describes the melody?

Underline your answer.

chromatic and conjunct**chromatic and disjunct****diatonic and conjunct****diatonic and disjunct**

[1 mark]

2 **5** . **5**Identify **one** feature of the piano accompaniment.

[1 mark]

[Total 5 marks]

2 6

Track 26

Spend 5 minutes on this question.

2 6 . 1

Identify **two** features of the music which show that it was composed in the 20th century

[2 marks]

2 6 . 2

What is the correct time signature of this music?

Underline your answer.

3	4	6	7
4	4	4	4

[1 mark]

2 6 . 3

Here is the shape of the opening melody (Phrase X)



Which **one** of the following best describes the phrase structure of this music?

Tick your answer.

A	X	Y	X	Y	X	Y	<input type="checkbox"/>
B	X	Y	Z	X	Y	Z	<input type="checkbox"/>
C	X	Y	X	Y	Z	Y	<input type="checkbox"/>
D	X	Y	Z	X	Y	X	<input type="checkbox"/>

[1 mark]

2 6 . 4

What kind of cadence is heard at the end of the excerpt?

Underline your answer.

imperfect **interrupted** **perfect** **plagal**

[1 mark]

[Total 5 marks]

2 7

Track 27

Spend 5 minutes on this question.

2 7 . 1

Compare the dynamics of the instrumental and vocal parts.

[1 mark]

2 7 . 2

What is the correct term for the texture of the passage as a whole?

Underline your answer.

antiphonal

heterophonic

homophonic

polyphonic

[1 mark]

2 7 . 3

Identify **one** percussion instrument heard in the excerpt.

[1 mark]

2 7 . 4

Amen is sung three times. The first two are identical.Tick the **two** statements which correctly describe the **third** *Amen*.

A

The third *Amen* ends on a different chord from that at the end of the first two *Amens*.

B

The third *Amen* is in a different key from that of the first two *Amens*.

C

The third *Amen* uses fewer voice parts than the first two *Amens*.

D

The third *Amen* is in longer note values than the first two *Amens*.

E

The third *Amen* is in a different octave from the first two *Amens*.

[2 marks]

[Total 5 marks]

2	8
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Track 28

Spend 10 minutes on this question.

This extract is taken from a piece by Steve Reich called *City Life*.

Explain how Reich uses the musical elements to depict the scene effectively.

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[10 marks]

Section B: Analysis**25 minutes****17 marks**

Answer **one** question from Questions 29–30.

The music for question 29 is on track 29. Baroque solo concerto (00'27").
The music for question 30 is on track 30. The operas of Mozart (00'57").
Score excerpts are provided.

2 9**Track 29 Baroque solo concerto**

Answer the following questions, which are based on the score excerpt printed in the insert.

2 9**1**

Give the letter name of the viola note at bar 1, beat 1.

[1 mark]

2 9**2**

Name the cadence found in bar 7 beat 2 to bar 8 beat 1.

[1 mark]

2 9**3**

Describe fully the harmonic interval between the viola and continuo part at the start of bar 13.

[2 marks]

2 9**4**

Give the bar numbers where one example of a descending sequence in the continuo part can be found.

[1 mark]

2 9**5**

Name the key that the music has reached at the end of the excerpt.

[1 mark]

2 9**6**

Give the bar and beat numbers where one example of a cadential 6/4 progression can be heard.

[1 mark]

-
- 2 9** . **7** Discuss the handling of rhythm, texture and tonality in the excerpt showing to what extent they are typical of Bach's solo concertos.

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[10 marks]

[Total 17 marks]

Answer the following questions, which are based on the score excerpt printed in the insert.

3 0 . **1** What term best describes the texture used in bars 3 –4?

Underline your answer.

homophonic

octaves

polyphonic

unison

[1 mark]

3 0 . **2** Name the cadence heard in bar 12 beat 4 – bar 13 beat 1.

[1 mark]

3 0 . **3** Describe fully the melodic interval between the two notes in the voice part in bar 15.

[2 marks]

3 0 . **4** Give the bar and beat numbers where one example of a pedal note can be found in the voice part.

[1 mark]

3 0 . **5** Give the bar and beat numbers where one example of a 7 –6 suspension can be found.

[1 mark]

3 0 . **6** Name the key of the music in bars 15-16.

[1 mark]

3 0 . **7** Explain how Mozart's handling of melody, rhythm and texture help to express Doctor

Bartolo's mood and character in this aria.

A translation of the excerpt is given below.

Italian	English
<i>La vendetta, oh, la vendetta È un piacer serbato ai saggi. L'obliar le onte, gli oltraggi È bassezza, è ognor vilta.</i>	<i>Revenge, oh, revenge Is a pleasure reserved for the wise. To forget insults and outrages Is baseness, is always cowardice.</i>

Draft

[10 marks]

[Total 17 marks]

Section C: Essay**45 minutes****30 marks**Choose **one** from the following:

3	1
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Area of study 2: Pop music

Consider **two** songs from different albums by one of the named artists you have studied.

In what ways can their music be seen to have variation?

3	2
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Area of study 3: Music for media

Choose at least **two** passages from a film, TV or gaming score that you have studied and show how the named composer has enhanced the action in different emotional contexts.

3	3
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Area of study 4: Music for theatre

'In the best Music Theatre, theatrical impact is created in the musical score.'

Illustrate this point by referring to the music of a named composer you have studied and explain what aspects of the music create the theatrical impact.

3	4
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Area of study 5: Jazz

'Great jazz comes in two forms: hot or chilled'.

Choose music that exemplifies **one** of these categories and explain how the named artist creates the musical temperature.

3	5
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Area of study 6: Contemporary traditional music

For a named artist you have studied, explain how they have taken a traditional style and developed it for a contemporary audience.

3	6
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Area of study 7: Art music since 1910

Choose **two** works by one named composer that you have studied and highlight the ways in which the music shows a distinctive approach to either harmony and texture or rhythm and melody.