



A-Level MUSIC

7272

Draft Specimen 2018

Time allowed: 2 hours 30 minutes

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 **two** other Areas 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.
 - The length of each track is given at the start of each Area of study.
- Section B
 - Answer **two** questions from questions 23–25.
- Section C
 - Answer **one** question from questions 26–31.
 - 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 120.

Equipment required:

- audio tracks
- question paper
- skeleton scores.

Section A: Listening

65 minutes

56 marks

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

Area of study 1: Western classical tradition 1650–1910

Spend 25 minutes on this section.

Question 1 is on the excerpt of music on track 1 (01'38").

Question 2 is on the excerpt of music on track 2 (00'30").

Question 3 is on the excerpt of music on track 3 (00'37").

Question 4 is on the excerpt of music on track 4 (01'38").

0 | **1****Track 1**

Spend 5 minutes on this question.

The excerpt follows the shape:

TUTTI – SOLO – TUTTI – SOLO – TUTTI

0 | **1** . **1**

Suggest a suitable time signature.

[1 mark]

0 | **1** . **2**

State the term that best describes the texture of the first *tutti* section.

[1 mark]

0 | **1** . **3**

Which one of the following can be heard in the first solo section?

Underline your answer.

col legno**double stopping****pizzicato****portamento**

[1 mark]

[Total 3 marks]

0	4
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Track 4

Spend 10 minutes on this question.

The music is from a solo concerto by Vivaldi.

Analyse the musical features that are typical of Vivaldi's solo concertos.

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[10 marks]

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Answer **all three** questions for **two** Areas of study 2–7

Area of study 2: Pop music

Spend 20 minutes on this section.

Question 5 is on the excerpt of music on track 5 (00'44").

Question 6 is on the excerpt of music on track 6 (00'50").

Question 7 is on the excerpt of music on track 7 (01'40").

0 5

Track 5

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

1 *Looking back on when I was a little nappy headed boy*

2 *Then my only worry was for Christmas what would be my toy*

3 *Even though we sometimes would not get a thing*

4 *We were happy with the joy the day would bring.*

0 5

1

Give the term that best describes the bass part heard in the introduction.

[1 mark]

0 5

2

What is the range of the voice melody in line 3?

Underline your answer.

3rd

4th

5th

6th

[1 mark]

0 5

3

How has the chord on the word *bring* at the end of line 4 been altered?

Underline your answer.

added 9th

added 6th

flattened 5th

sharpened 5th

[1 mark]

0 5

4

State the rhythmic feature that can be heard in the voice melody at the **start** of every line.

[1 mark]

[Total 4 marks]

0 6

Track 6

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

1 *Change everything you are and everything you were*2 *Your number has been called*3 *Fights battles have begun, revenge will surely come*4 *Your hard times are ahead*

0 6 .

1

State the number of **different** notes used in the melody in line 1.

[1 mark]

0 6 .

2

Identify the type of chord used under the word *your* at the start of line 2.

[1 mark]

0 6 .

3

Which **two** of the following can be heard in the accompaniment at the end of line 3?

Underline your answers.

chromatic ascending scale**chromatic descending scale****diatonic descending scale****cross-rhythm****triplet rhythm**

[2 marks]

[Total 4 marks]

0	7
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Track 7

Spend 10 minutes on this question.

The excerpt is from the end of Joni Mitchell's *For Free* in which she thinks about a busking clarinettist opposite her expensive hotel, contrasting his lowly but happy situation with her own as a successful commercial artist.

Explain how Joni Mitchell's use of musical elements creates a strong sense of the situation and feelings described in the excerpt.

The lyrics of the excerpt are printed below:

- 1 *Nobody stopped to hear him*
- 2 *Though he played so sweet and high.*
- 3 *They knew he had never*
- 4 *Been on their T.V.*
- 5 *So they passed his music by*
- 6 *I meant to go over and ask for a song*
- 7 *Maybe put on a harmony.*
- 8 *I heard his refrain*
- 9 *As the signal changed*
- 10 *He was playing real good for free.*

Draft

[10 marks]

Area of study 3: Music for media

Spend 20 minutes on this section.

Question 8 is on the excerpt of music on track 8 (00'43").

Question 9 is on the excerpt of music on track 9 (01'03").

Question 10 is on the excerpt of music on track 10 (01'47").

0 8**Track 8**

Spend 5 minutes on this question.


0 8 . **1**


Which one of the following melody lines is played at the beginning of the trumpet solo?

Tick the correct answer.

A 

B 

C 

D 

[1 mark]

0 8 . **2**

Which one of the following harmonic features can be heard in the excerpt?

Underline your answer.

circle of fifths**false relation****suspension****tierce de Picardie**

[1 mark]

0 8 . **3**Identify the **first** percussion instrument heard in the excerpt.

[1 mark]

0 8 . **4**Identify the cadence heard at **00'31''–00'32''**.

[1 mark]

[Total 4 marks]

0 9**Track 9**

Spend 5 minutes on this question.

0 9 . **1**

The first phrase of the main melody is based on the rising scale shown below:



After this has been heard twice, a third phrase begins in a similar way.

Ring the note that the **third** phrase begins on.

[1 mark]

0 9 . **2**Which **one** of the following types of texture can be heard in the excerpt?

Tick your answer.

A Melody and countermelody. **B Melody doubled in octaves.** **C Melody doubled in 3rds.** **D Melody in canon.**

[1 mark]

0 9 . **3**Name **two** rhythmic features heard in the excerpt.

[2 marks]

[Total 4 marks]

1	0
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Track 10

Spend 10 minutes on this question.

The excerpt is taken from a cue entitled *100 Rat Dash* from Michael Giacchino's music for the animated film *Ratatouille*.

In the scene a large number of rats flee in terror from an old woman armed with a gun.

Explain how the use of musical elements in the excerpt enhances the audience's experience of this scene.

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[10 marks]

Area of study 4: Music for theatre

Spend 20 minutes on this section.

Question 11 is on the excerpt of music on track 11 (00'54").

Question 12 is on the excerpt of music on track 12 (01'57").

Question 13 is on the excerpt of music on track 13 (01'11").

1 1**Track 11**

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

1 *My day in the hills has come to an end, I know.*2 *A star has come out to tell me it's time to go.*3 *But deep in the dark green shadows are voices that urge me to stay,*4 *So I pause and I wait and I listen for one more sound, for one more lovely thing that the hills might say.***1 1 . 1**

Which of the following devices is heard from the beginning in the upper strings?

Underline your answer.

dominant pedal**ostinato****tonic pedal****trill**

[1 mark]

1 1 . 2What interval is sung at the beginning on the words *My days*?

Underline your answer.

minor 2nd**major 2nd****minor 3rd****major 3rd**

[1 mark]

1 1 . 3Explain the relationship between the melody at the start of line 3 (*But deep in the dark green shadows*) and at the start of line 4 (*So I pause and I wait and I listen*).

[1 mark]

1 1 . 4

Identify the cadence heard at the end of the excerpt.

[1 mark]

[Total 4 marks]

1 2**Track 12**

Spend 5 minutes on this question.

The lyrics of the excerpt are printed below:

1 *I feel you, Johanna, I feel you.*2 *I was half convinced I'd waken,*3 *Satisfied enough to dream you.*4 *Happily I was mistaken, Johanna.*5 *I'll steal you, Johanna, I'll steal you.*6 *Do they think that walls could hide you?*7 *Even now, I'm at your window.*8 *I am in the dark beside you,*9 *Buried sweetly in your yellow hair!*10 *I feel you, Johanna,*11 *And one day I'll steal you!*12 *Til I'm with you then,*13 *I'm with you there,*14 *Sweetly buried in your yellow hair.***1 2** . **1**

Which instrument doubles the vocal melody at the start?

Underline your answer.

clarinet**flute****oboe****trumpet**

[1 mark]

1 2 . **2**

This song is in Eb major. What is the final chord?

Underline your answer.

Eb**Eb7****Eb added9****Bb****Bb7**

[1 mark]

1 **2** . **3** Describe fully the interval sung to *to dream* in line 3, and *your win* in line 7.

[2 marks]

[Total 4 marks]

Draft

1	3
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Track 13

Spend 10 minutes on this question.

The excerpt is from *At the End of the Day* from *Les Misérables*.

It is sung by the poor of the workhouses in Paris.

Explain how the use of musical elements in the excerpt helps to convey the daily struggle of life for the poor in the workhouses.

Draft

[10 marks]

Area of study 5: Jazz

Spend 20 minutes on this section.

Question 14 is on the excerpt of music on track 14 (00'55").

Question 15 is on the excerpt of music on track 15 (00'55").

Question 16 is on the excerpt of music on track 16 (02'10").

1 4**Track 14**

Spend 5 minutes on this question.

1 4**1**

Name the woodwind instrument heard in the excerpt.

[1 mark]

1 4**2**

Identify the studio effect that has been applied to the trumpet sound.

[1 mark]

1 4**3**

What is the tonality of the trumpet part?

Underline your answer.

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

[1 mark]

1 4**4**Which **one** of the following statements is true of the rhythm and metre in the excerpt?

Tick the correct answer.

A There is a basic pulse of 3/4, but some solos are ametrical. **B There is a basic pulse of 4/4, but some solos are ametrical.** **C The whole excerpt is ametrical.** **D The whole excerpt is governed by a basic 4/4 pulse.**

[1 mark]

[Total 4 marks]

[10 marks]

1 5**Track 15**

Spend 5 minutes on this question.

1 5 . **1**Identify **one** of the instruments accompanying the vocal solo.

[1 mark]

1 5 . **2**

Name the style of singing used in the excerpt.

[1 mark]

1 5 . **3**Which **two** of the following features are used in the excerpt?

Underline your answers.

cross-rhythm**riff****syncopation****tritone substitution****twelve-bar blues****walking bass**

[2 marks]

[Total 4 marks]

1	6
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Track 16

Spend 10 minutes on this question.

The excerpt is from a 1946 performance of a piece called *Caravan* by the Duke Ellington Orchestra.

It is supposed to suggest a group of people travelling by camel through the deserts of the Middle East.

Explain how the use of musical elements in the excerpt conveys a sense of travel in an exotic landscape.

Draft

[10 marks]

DRAFT

Area of study 6: Contemporary traditional music

Spend 20 minutes on this section.

Question 17 is on the excerpt of music on track 17 (01'04").

Question 18 is on the excerpt of music on track 18 (00'59").

Question 19 is on the excerpt of music on track 19 (00'55").

1 7**Track 17**

Spend 5 minutes on this question.

The lyrics for the excerpt are:

1 *Do vale a montanha*2 *Da montanha o monte*3 *Cavalo de sombre*4 *Cavaleiro monge*5 *Por casas por prados*6 *Por quintas por fonts*7 *Caminhais aliados*8 *Do vale a montanha*9 *Da montanha o monte*10 *Cavalo de sombre*11 *Cavaleiro monge*12 *Por pinhascos pretos*13 *Atras e de frente*14 *Caminhas secreto***1 7**. **1** State the tonality of the song.

[1 mark]

1 7 . **2** Which of the following gives the outline of bass notes at the start of the intro?

Tick your answer.

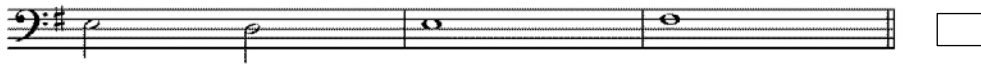
A.



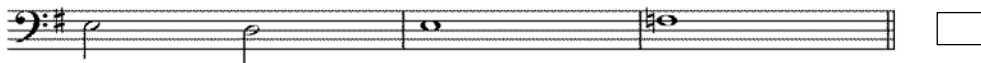
B.



C.



D.



[1 mark]

1 7 . **3** What rising interval is heard at the start of the vocal line?

Underline your answer.

perfect 5th

minor 6th

major 6th

8^{ve}

[1 mark]

1 7 . **4** Identify the cadence heard in line 7.

[1 mark]

[Total 4 marks]

1 8

Track 18

Spend 5 minutes on this question.

The lyrics for the excerpt are:

1 *How long will I love you?*2 *As long as there are stars above you*3 *And longer if I can.*4 *How long will I need you?*5 *As long as the seasons need to*6 *Follow their plan.*7 *How long will I be with you?*8 *As long as the sea is bound to*9 *Wash upon the sand*

1 8 . 1

State which line of the lyrics contains the highest vocal note.

[1 mark]

1 8 . 2

Identify the woodwind instrument heard in the excerpt.

[1 mark]

1 8 . 3

Which **one** of the four following choices most accurately describes the harmonic content of lines 1–3 (repeated in lines 4–6):

Tick your answer.

	Lines 1 – 2	Line 3	
A	2 major chords	1 minor chord + 2 major chords	
B	2 major chords	2 minor chords + 1 major chord	
C	3 major chords	1 minor chord + 2 major chords	
D	3 major chords	2 minor chords + 1 major chord	

[2 marks]

[Total 4 marks]

1	9
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Track 19

Spend 10 minutes on this question.

This excerpt is the opening of a piece entitled *Escualo (Shark)*.

Explain how Piazzolla's use of musical elements in this excerpt creates a suitable character.

Draft

[10 marks]

DRAFT

Area of study 7: Art music since 1910

Spend 20 minutes on this section.

Question 20 is on the excerpt of music on track 20 (00'32").

Question 21 is on the excerpt of music on track 21 (00'57").

Question 22 is on the excerpt of music on track 22 (02'00").

2 0**Track 20**

Spend 5 minutes on this question

The excerpt begins in E major with the following melody played on a trumpet:

**2 0****1**Which **one** of the following special instrumental techniques is used in the accompanying string parts at the start of the excerpt?

Underline your answer.

col legno**con sordino****sul ponticello****sul tasto**

[1 mark]

2 0**2**Which **one** of the following melodic techniques is used later in the violin phrase?

Underline your answer.

augmentation**fragmentation****inversion****ornamentation****sequence**

[1 mark]

2 0**3**

Identify the new rhythm introduced when the piano enters.

[1 mark]

2 0**4**When the violins enter for the second time, give **one** other way in which the melody has been changed.

[1 mark]

[Total 4 Marks]

2 1**Track 21**

Spend 5 minutes on this question.

Text: *Quid commisisti, O dulcissime puer ut sic judicareris. (Who are these angels?)***2 1****1**

Complete the following sentence by underlining the correct term.

The voices begin on a(n)

major chord**minor chord****octave****open fifth****unison**

[1 mark]

2 1**2**What is the texture of the first phrase *Quid commisisti?*Underline **one** answer.**two part****three part****four part****five part****homophonic****polyphonic**

[1 mark]

2 1**3**Describe **two** changes in the music when the upper voices enter with *Who are these angels?*

[2 marks]

[Total 4 Marks]

2	2
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Track 22

Spend 10 minutes on this question.

This excerpt is from *La Nativite du Seigneur Dieu Parmi Nous* and depicts the descent of God to earth in the birth of Jesus.

Explain how Messiaen's use of musical elements contributes to the audience's understanding of the meaning of the excerpt.

Draft

[10 marks]

SECTION B: Analysis and Context**40 minutes****34 marks**

Answer **two** questions from Questions 23–25.

The music for question 23 is on track 23 – Baroque solo concerto (01'34").

The music for question 24 is on track 24 – The operas of Mozart (01'33").

The music for question 25 is on track 25 – 19th century piano music (01'14").

Score excerpts are provided.

2 3**Track 23**

Spend 20 minutes on this question

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

2 3**1**

Give the full name of the harmonic interval between violas and 2nd violins on the 3rd beat of bar 1.

[1 mark]

2 3**2**

Name the key of the music in bar 4.

[1 mark]

2 3**3**

Give **two** musical features that are typical of the middle of a baroque concerto movement.

[2 marks]

2 3**4**

Identify **three** features of the rhythm of the solo violin part.

[3 marks]

-
- 2** **3** . **5** Analyse how Bach uses musical elements to create contrast in this excerpt and explain how the excerpt relates to the 2nd movement as a whole.

Draft

[10 marks]

[Total 17 marks]

2 4**Track 24**

Spend 20 minutes on this question

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

2 4**1**

Name the chord heard in bar 51.

[1 mark]

2 4**2**

Name the key in bars 31–42.

[1 mark]

2 4**3**Describe **two** features of the harmony in bars 42–50.

[2 marks]

2 4**4**Identify **three** features of the phrase structure and melodic line of the voice part in bars 1–20.

[3 marks]

- 2 4** . **5** Explain how the music in this aria helps to convey the dramatic situation.

A translation of the text is given below.

ITALIAN	ENGLISH
<i>Se vuol ballare, signor Contino</i>	<i>If you want to dance, my pretty Count</i>
<i>Se vuol ballare, signor Contino</i>	<i>If you want to dance, my pretty Count</i>
<i>Il chitarrone le suonerò, sì, le suonerò.</i>	<i>I'll play your pretty guitar, yes,</i>
<i>Se vuol venire nell mia scuola,</i>	<i>I'll play it.</i>
<i>La capriola le insegniò.</i>	<i>If you want to come to my school,</i>
<i>Saprò, ma piano,</i>	<i>I'll teach you the cabriole.</i>
<i>Meglio ogni arcane</i>	<i>I'll know how, but gently,</i>
<i>Dissimulando scoprir potrò!</i>	<i>More easily every secret</i>
	<i>By dissembling I can discover!</i>

[Total 17 marks]

[10 marks]

2 5**Track 25**

Spend 20 minutes on this question

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

2 5**1**

Name the ornament heard on the fourth beat of bar 2.

[1 mark]

2 5**2**

Describe fully the chord heard on the first beat of bar 14.

[1 mark]

2 5**3**

Briefly explain the 'Ped' and '**' markings seen below the left hand stave in the excerpt.

[2 marks]

2 5**4**Identify **three** features of rhythm in bars 1–8 of the excerpt.

[3 marks]

-
- 2 5** . **5** Explain Chopin's approach to melody and harmony in this excerpt, explaining how the excerpt relates to the Nocturne as a whole.

Draft

[10 marks]

[Total 17 marks]

Section C: Special contextual study

45 minutes

30 marks

Choose **one** from the following:

2	6
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Area of study 2: Pop music

The main ingredients of a successful pop song are strong bass line, good chord progression, rhythmic groove and a memorable melody.

Discuss which of these you have found to be significant in the music of a named artist you have studied.

Your answer should refer to at least **three** different songs in detail.

2	7
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Area of study 3: Music for media

What techniques are used by **two** named composers you have studied in this genre to create a sense of either suspense or exhilaration?

2	8
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Area of study 4: Music for theatre

‘For a show to succeed, it needs at least one top song’.

Analyse **two** songs by **two** named composers you have studied and explain the musical features that make them memorable parts of their show.

2	9
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Area of study 5: Jazz

‘The best jazz has at its centre a balance between composition and improvisation’.

Discuss this view through referring to the music of at least **two** named jazz artists in detail.

3	0
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Area of study 6: Contemporary traditional music

Choose pieces by **two** named artists you have studied, and explain their contrasting approaches to rhythm, tempo and metre.

3	1
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Area of study 7: Art music since 1910

Compare chamber music or orchestral music by **two** named composers since 1910 and discuss their differences in approach and musical language.