



Surname \_\_\_\_\_

Other Names \_\_\_\_\_

Centre Number \_\_\_\_\_

For Examiner's Use

Candidate Number \_\_\_\_\_

Candidate Signature \_\_\_\_\_

**AS**

**MUSIC**

**Component 1 Appraising music**

**7271/W**

**Tuesday 22 May 2018 Morning**

**Time allowed: 2 hours**

**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.**

**At the top of the page, write your surname and other names, your centre number, your candidate number and add your signature.**

**[Turn over]**



J U N 1 8 7 2 7 1 W 0 1

## 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 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.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**



**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]

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---

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

[Turn over]



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]





0 8

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



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**[Turn over]**









## Area of study 2: Pop music

Spend about 25 minutes on this section.

0 5

Track 5 (0:53)

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



1 3

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.

[Turn over]

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	



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

[Turn over]





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.





1 7

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

[Turn over]

5

07

## 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.

07 . 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	



07 . 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

07 . 3

Name the effect used in the voice part on the word  
'spark' in line 7. [1 mark]

---

07 . 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

[Turn over]



0	7	.	5
---	---	---	---

**Apart from the drum kit and piano, identify ONE other instrument which can be heard in the excerpt. [1 mark]**

---

---

5



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:**

<p><b>Lyrics from Stevie Wonder ‘Maybe Your Baby’ cannot be reproduced here due to third-party copyright restrictions.</b></p>
--

**Explain how the musical elements of the excerpt are typical of funk. [10 marks]**

---

---

---

**[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	





09 . 3

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

[1 mark]

---

09 . 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

09 . 5

Which one of the following is a feature of this trumpet melody?

Underline your answer. [1 mark]

anacrusis

hemiola

Scotch snap

syncopation

[Turn over]





2 6

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]

---

[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

[Turn over]

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	









**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****[Turn over]**

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



**1 4****Track 14 (1:13)**

**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**

**[Turn over]**



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	



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**[Turn over]**





3 8

1 5

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.



3 9

1 5 . 1

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.

[Turn over]

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	<input type="checkbox"/>
moves down a tone	<input type="checkbox"/>
moves up a semitone	<input type="checkbox"/>
moves up a tone	<input type="checkbox"/>

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]



1	6
---	---

**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.**







**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**

**[Turn over]**



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 ( $B^b7$ ).

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]

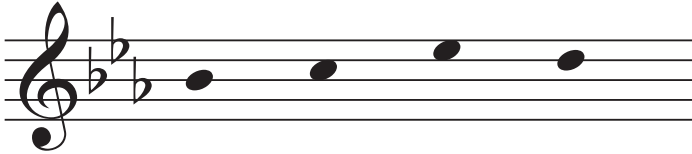
---

[Turn over]



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





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

[Turn over]



1	9	.	4
---	---	---	---

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

---

---

5
---



2	0
---	---

**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]**

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---

---

**[Turn over]**





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---

---

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****[Turn over]**

2	1	.	5
---	---	---	---

Name the new melodic instrument that enters at 0:57.  
[1 mark]

---

---

5





2 2

## Track 22 (1:10)

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

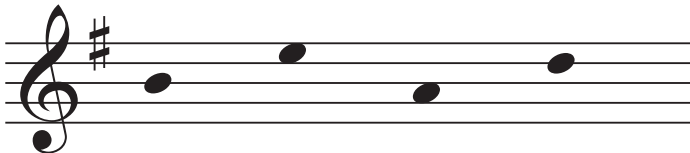
Lyrics from Moriza 'Rio de Mágoa' cannot be reproduced here due to third-party copyright restrictions.

2 2 . 1

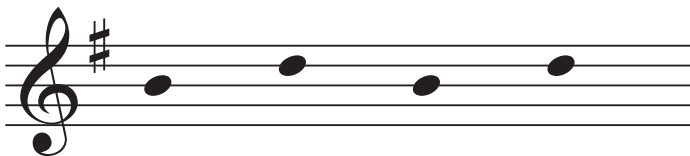
Which ONE of the following represents the opening four notes of the introduction? Tick (✓) your answer. [1 mark]

A

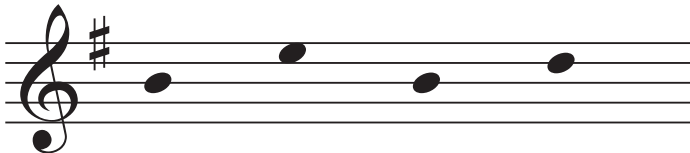
B

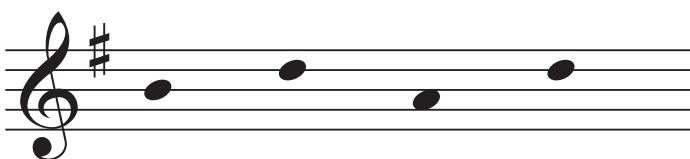



C




D





[Turn over]



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	Que não leva barqueiro nem...	...navio
	E major	
LINE 4	Que não corre por entre o arvo-	-redo
		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



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:

\_\_\_\_\_

[Turn over]



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



2 4

**Track 24 (1:20)**

**The excerpt is taken from ‘A-Begging I Will Go’ from the album ‘Hedonism’ by Bellowhead.**

**The music is typical of Bellowhead’s varied and colourful approach to arranging traditional British folk melodies.**

**Analyse the features of the music that illustrate the range of musical influences and styles in the arrangement of the song. [10 marks]**

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**[Turn over]**





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---

---

10
----

[Turn over]



**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]

---

---

[Turn over]







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]

---

[Turn over]



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
tutto il vostro progetto.	all of your plan clearly.
A Londra, è vero?	So we're going to London?
voi ministro, io corriero,	you as the minister, I the courier,
e la Susanna,	and Susanna,
segreta ambasciatrice.	Secret ambadress.
Non sarà, non sarà, Figaro il dice!	No, it will not be, Figaro swears it!
Se vuol ballare, signor Contino,	If you want to dance, my dear little Count,
il chitarino le suonerò,	I'll play the tune for you on my guitar,
Se vuol venire nella mia scuola,	If you want to attend my school,
la capriola le insegnerò.	I'll teach you the cabriole.









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

Spend about 45 minutes on this section.

Answer ONE question from questions 27–31.

Write your responses on pages 75–81 of this booklet.

2	7
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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.

[Turn over]



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.

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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**

















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