



A-Level MUSIC

7272

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 22–24.
- Section C
 - Answer **one** question from questions 25–30.
 - 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
- booklet of scores.

Section A: Listening

65 minutes

56 marks

Answer all **three** 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 (00'30").

Question 2 is on the excerpt of music on track 2 (00'37").

Question 3 is on the excerpt of music on track 3 (01'38").

0 1

Track 1

The excerpt is taken from a duet for baritone and soprano.

There are two short sections. The text is given below:

Section 1 Andiam! Andiam! Andiam!

Section 2 Andiam, andiam mio bene, a ristorar le penne d'un innocente amor.

0 1

1

Describe **two** differences in tempo and metre between sections 1 and 2 of the excerpt.

.....
.....
.....
.....

[2 marks]

0 1

2

At the start of section 2, what is the parallel interval between the two singers?

Underline your answer.

3rd

6th

compound 3rd

compound 6th

[1 mark]

0 1

3

Identify the cadence heard at the end of section 2.

.....
.....

[1 mark]

[Total 4 marks]

0 2**Track 2**

The skeleton score below shows the melody and bass line of a piece for piano with a chordal texture. The bass line is doubled an octave below. Complete the missing notes in the treble and bass staves.

The rhythm is given below the staff.

The musical score is for Chopin's 'Largo' in B-flat major, 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with some missing notes indicated by brackets. The bass staff contains a bass line with some missing notes indicated by brackets. The piece is marked 'Largo' and 'Chopin'.

[6 marks]

[Total 6 marks]

Track 3

The music is from a solo concerto by Vivaldi.

Analyse the musical features that are typical of a Baroque solo concerto.

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[10 marks]

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

Area of study 2: Pop music

Spend 20 minutes on this section.

Question 4 is on the excerpt of music on track 4 (00'44").
Question 5 is on the excerpt of music on track 5 (00'50").
Question 6 is on the excerpt of music on track 6 (01'40").

0 4

Track 4

The lyrics of the excerpt are printed below:

The words to lines 1-4 of **I Wish** sung by Stevie Wonder cannot be published here due to third party copyright restrictions.

0 4 . 1

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

.....
.....

[1 mark]

0 4 . 2

State the range of the voice melody in line 3.

.....
.....

[1 mark]

0 4 . 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

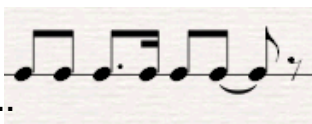
[1 mark]


0 4 . 4

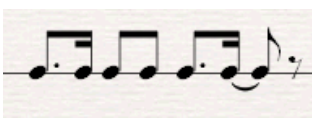
Which of the following rhythm patterns accurately represents the rhythm heard at the **start of every line** of the voice melody?

Tick your answer.

A 

B... 

C 

D 

[1 mark]

[Total 4 marks]

0 5

Track 5

The lyrics of the excerpt are printed below:

The words to verse 1 of Butterflies and Hurricanes sung by Muse cannot be published here due to third party copyright restrictions.

0 5

. 1

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

.....
.....

[1 mark]

0 5

. 2

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

.....
.....

[1 mark]

0 5

. 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]

Track 6

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:

The words cannot be published here due to third party copyright restrictions.

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[10 marks]

Area of study 3: Music for media

Spend 20 minutes on this section.

Question 7 is on the excerpt of music on track 7 (00'43").
Question 8 is on the excerpt of music on track 8 (01'03").
Question 9 is on the excerpt of music on track 9 (01'47").

0 7

Track 7

0 7 . **1**

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

Tick the correct answer.

The score cannot be published due to third party copyright restrictions.

[1 mark]

0 7 . **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 7 . **3**

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

.....
.....

[1 mark]

0	7
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4

 Identify the cadence heard at 00'31"–00'32.

.....
.....

[1 mark]

[Total 4 marks]

0 8

Track 8

0 8

. 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 8

. 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 3^{rds}.

D Melody in canon.

[1 mark]

0 8

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

.....
.....
.....
.....

[2 marks]

[Total 4 marks]

Track 9

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 10 is on the excerpt of music on track 10 (00'54").

Question 11 is on the excerpt of music on track 11 (01'57").

Question 12 is on the excerpt of music on track 12 (01'11").

1 0**Track 10**

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 0****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 0**2**

What interval is sung at the beginning on the words 'My days'?

Underline your answer.

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

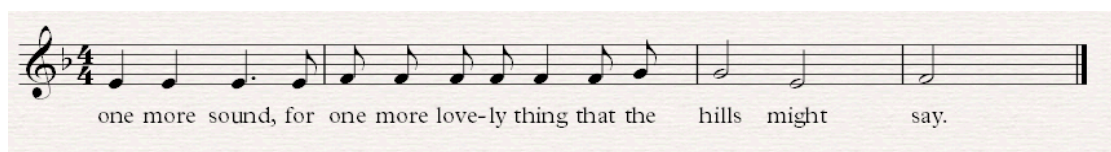
[1 mark]

1 0**3**

Explain 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 listen').

.....
.....

[1 mark]

1 0**4**The staff below shows the vocal melody of the last four bars. **One** of the notes is wrong in the notated version. Draw a circle round the wrong note.


one more sound, for one more love-ly thing that the hills might say.

[1 mark]

[Total 4 marks]

Turn over ▶

1 1

Track 11

The lyrics of the excerpt are printed below:

The words to **Johanna** from Sweeney Todd cannot be published here due to third party copyright restrictions.

1 1

. 1

Which instrument doubles the vocal melody at the start?

Underline your answer.

clarinet

flute

oboe

trumpet

[1 mark]

1 1

. 2

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

Underline your answer.

Eb

Eb7

Eb added 9

Bb

Bb7

[1 mark]

1 1

. 3

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

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.....
.....
.....

[2 marks]

[Total 4 marks]

1	2
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Track 12

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.

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[10 marks]

Area of study 5: Jazz

Spend 20 minutes on this section.

Question 13 is on the excerpt of music on track 13 (00'55").

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

Question 15 is on the excerpt of music on track 15 (02'10").

1 3

Track 13

1 3

. 1

Name the woodwind instrument heard in the excerpt.

.....
.....

[1 mark]

1 3

. 2

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

.....
.....

[1 mark]

1 3

. 3

Which **one** of the following pitch patterns most accurately represents the repeated trumpet riff?

Tick the correct answer.

A 

B 

C 

D 

[1 mark]

1 3

. 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]

1 4 **Track 14**

1 4 . **1** State the scale degree of the **highest** note sung in the scat vocal solo.

.....
.....

[1 mark]

1 4 . **2** Identify the melodic interval played repeatedly by the piano at the end of the excerpt.

.....
.....

[1 mark]

1 4 . **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 5

Track 15

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.

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[10 marks]

Area of study 6: Contemporary traditional music

Spend 20 minutes on this section.

Question 16 is on the excerpt of music on track 16 (01'04").

Question 17 is on the excerpt of music on track 17 (00'59").

Question 18 is on the excerpt of music on track 18 (00'55").

1 6 Track 16

The words to lines 1-14 of **Cavaleiro Monge** by Mariza cannot be displayed here due to third party copyright restrictions.

1 6 . **1** Suggest a suitable time signature for the excerpt.

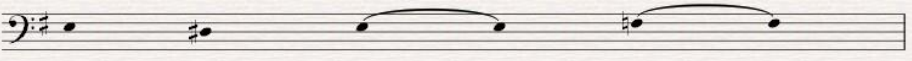
.....

[1 mark]

1 6 . **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 6 . **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 6 . **4** Identify the chord heard at the end of the extract.

.....
.....

[1 mark]

[Total 4 marks]

1 7

Track 17

The lyrics for the excerpt are:

1 How long will I love you?

2 As long as stars are 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.

© **How long will I love you?** By Mike Scott (Sony, ATV Music Publishing, EMI Music Publishing)

1 7 . **1**

State the scale degree on which the voice melody starts.

.....
.....

[1 mark]

1 7 . **2**

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

.....
.....

[1 mark]

1 7 . **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	8
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Track 18

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.

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[10 marks]

Area of study 7: Art music since 1910

Spend 20 minutes on this section.

Question 19 is on the excerpt of music on track 19 (00'32").

Question 20 is on the excerpt of music on track 20 (00'57").

Question 21 is on the excerpt of music on track 21 (02'00").

1 9

Track 19

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



1 9

. 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]

1 9

. 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]

1 9

. 3

Identify the new rhythm introduced when the piano enters.

.....
.....

[1 mark]

1 9

. 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 0

Track 20

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

2 0

. 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 0

. 2

Which of the following best describes the texture of the opening phrase ('Quid commisiti')?

Underline **one** answer.

3-part homophonic

3-part polyphonic

4-part homophonic

4-part polyphonic

[1 mark]

2 0

. 3

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

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.....
.....

[2 marks]

[Total 4 marks]

Track 21

This excerpt is from **La Nativité du Seigneur Movt. 9 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.

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[10 marks]

SECTION B: Analysis and Context

40 minutes

34 marks

Answer **two** questions from Questions 22–24.

The music for question 22 is on track 22 – Baroque solo concerto (01'34").

The music for question 23 is on track 23 – The operas of Mozart (01'33").

The music for question 24 is on track 24 – 19th century piano music (01'14").

Score excerpts are provided.

2 2

Track 22

Question 22 Baroque solo concerto: Bach Violin Concerto in a minor BWV1041, movt.2.

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

2 2

1

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

.....
.....

[1 mark]

2 2

2

Name the key of the music in bar 4.

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.....

[1 mark]

2 2

3

Analyse Bach's approach to rhythm in the solo violin part of the excerpt, discussing ways in which this is typical of the baroque concerto.

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[5 marks]

2 2 . **4** 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.

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[10 marks]

[Total 17 marks]

2 3

Track 23

Question 23 The operas of Mozart: **Se vuol ballare from Le nozze di Figaro.**

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

2 3

1

Name the chord heard in bar 51.

.....
.....

[1 mark]

2 3

2

Name the key in bars 31–42.

.....
.....

[1 mark]

2 3

3

Analyse Mozart’s handling of phrase structure and melodic shape in the voice part in bars 1-20, discussing ways in which this is typical of classical period melody.

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[5 marks]

23

4

Explain how the music in this aria helps to convey the dramatic situation.

A translation of the text is given below.

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

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[10 marks]

[Total 17 marks]

2 4

Track 24

Question 24: 19th Century Piano Music: Chopin: **Nocturne in e minor Op.72 no.1.**

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

2 4

. 1

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

.....
.....

[1 mark]

2 4

. 2

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

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.....

[1 mark]

2 4

. 3

Analyse Chopin's approach to rhythm in bars 1-8 of the excerpt, discussing ways in which this is typical of his style.

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[5 marks]

2 4 . **5** Explain Chopin's approach to melody, harmony and rhythm in this excerpt, explaining how the excerpt relates to the Nocturne as a whole.

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[10 marks]

[Total 17 marks]

Section C: Essay
45 minutes

[30 marks]

Answer one question from questions 25–30.

Write your response on pages 34 to 38 of this booklet.

2 5

Area of study 2: Pop music

(Named artists: Stevie Wonder; Joni Mitchell; Muse; Beyoncé; Daft Punk; Labrinth)

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

Discuss which of these you have found to be significant, referring to the music of **two** named artists in detail.

2 6

Area of study 3: Music for media

(Named composers: Bernard Herrmann; Hans Zimmer; Michael Giacchino; Thomas Newman; Nobuo Uematsu)

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

2 7

Area of study 4: Music for theatre

(Named composers: Kurt Weill; Richard Rodgers; Stephen Sondheim; Claude-Michel Schönberg; Jason Robert Brown)

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

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

2 8

Area of study 5: Jazz

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

‘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.

2	9
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Area of study 6: Contemporary traditional music

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

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

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Area of study 7: Art music since 1910

(Named composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; James MacMillan)

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

Write the two digit question number inside the boxes next to the first line of your answer.

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END OF QUESTIONS

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D** **E**

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